Bach Cantata Vespers

2019–2020

49th Year

7300 Division ■ River Forest, Illinois
708-366-6900 ■ www.bachvespers.org
Sunday afternoons ■ Prelude at 3:45 p.m.
Welcome to the 49th season of Bach Cantata Vespers at Grace Lutheran Church.

Greetings to you in the name of Jesus.

In this brochure you will read about the 49th season of Bach Cantata Vespers at Grace. Throughout the year we will experience some of the most beautiful music Bach has written and will join together in worship and song to the praise and glory of God.

This year’s series begins on September 29 with Bach’s cantata *Man singet mit Freuden vom Sieg* (They sing with joy of victory, BWV 149), written for the Feast of St. Michael. Come at 3:00 p.m. for a pre-service lecture by Dr. Carl Schalk and join us for the prelude to the service at 3:45 p.m. Following the service there will be a reception to celebrate the beginning of a new season.

The year will unfold with one wonderful cantata after another, including large-scale two-part cantatas both in October and November. As we turn the corner into 2020, we will hear cantatas that showcase Bach’s wide-ranging compositional style, each one a unique retelling of the Gospel story. We will also hear Bach’s St. Matthew Passion this year, his largest work for double choir, double orchestra, and soloists. Note the 6:00 p.m. start time for the Saturday evening performance.

Please consider supporting this ministry with a donation. Use the enclosed envelope or give online at www.bachvespers.org. Your gifts make these deeply moving services possible. I look forward to seeing you during the year ahead.

*Soli Deo Gloria!*

The Rev. Michael D. Costello, Grace Cantor
**Bach Cantata Vespers**

**Year at a glance…**

**September 29**  
Man singet mit Freuden vom Sieg, BWV 149  
Mark Allan Powell, homilist  
Prelude: Handel’s Concerto Grosso in A Major, HWV 329  
Concordia University Kapelle, Charles P. Brown, conductor

**October 27**  
Höchsterwünschtes Freudenfest, BWV 194  
Erin Bouman, homilist  
Prelude: Bruce Bengtson, organ

**November 24**  
O Ewigkeit, du Donnerwort, BWV 20  
Mark P. Bangert, homilist  
Prelude: Thomas Schmidt, organ

**January 26**  
Was mein Gott will, das g’scheh allzeit, BWV 111  
Amy L. Peeler, homilist  
Prelude: Kontras Quartet (Grace string quartet in residence)

**February 23**  
Sehet! Wir gehn hinauf gen Jerusalem, BWV 159  
David R. Lyle, homilist  
Prelude: Steven Wente, organ

**March 28, 29**  
St. Matthew Passion, BWV 244  
Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)  
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)  
Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists

**April 26**  
Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146  
L. George Detweiler, homilist  
Prelude: Kenneth Miller, organ

**May 17**  
Wo Gott der Herr nicht bei uns hält, BWV 178  
Jill Peláez Baumgaertner, homilist  
Prelude: Vivaldi’s Concerto for 4 violins in B minor, RV 580  
Hillert’s Prelude to Evening Prayer
September 29

Man singet mit Freuden vom Sieg, BWV 149
They sing with joy of victory

Composed in 1728 or 1729, this festive cantata for the September 29 Feast of St. Michael employs all the musical forces available to Bach at the Thomaskirche: trumpets, timpani, oboes, strings with continuo, choir, and four vocal soloists. The opening chorus, Bach’s reworking of a movement from his “Hunt” cantata, BWV 208, will make a thrilling opening for our 49th year of Bach Cantata Vespers. The cantata concludes with the third stanza of the hymn “Lord, Thee I Love with All My Heart,” which begins with the text “Lord, let at last thine angels come.”

3:00 p.m.  Cantata Preview Lecture
Carl F. Schalk, Concordia University Chicago

3:45 p.m.  Bach Cantata Vespers
Prelude: Handel, Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329

Motet: R. Deering, Factum est silentium

Mark Allan Powell, Trinity Lutheran Seminary, Columbus, Ohio, homilist

Bach Cantata Vespers Orchestra
Kapelle of Concordia University Chicago, guest choir
Charles P. Brown, conducting

Maura Janton Cock, soprano
Amanda Koopman, mezzo-soprano
Hoss Brock, tenor
Douglas Anderson, baritone

5:30 p.m.  Reception
Join us in Fellowship Hall following the service to celebrate the start of a new season.

Concordia University Chicago’s Kapelle
October 27

Höchsterwünschtes Freudenfest, BWV 194
Most highly desired festival of joy

Bach wrote this cantata for the dedication of a new Hildebrandt organ at the church in the small village of Störmthal. The first performance on November 2, 1723, included not only members of his own choir, the Leipzig Thomanerchor, but also his wife, Anna Magdalena Bach, as the soprano soloist. The cantata was performed again on June 4, 1724, for Trinity Sunday.

3:00 p.m. Cantata Preview Lecture
Mark P. Bangert, Lutheran School of Theology at Chicago

3:45 p.m. Bach Cantata Vespers
Prelude: Bruce Bengtson, Madison, Wisconsin, organist
Motet: C. Monteverdi, Cantate Domino, SV 293
Erin Bouman, Irving Park Lutheran Church, Chicago, homilist
Bach Cantata Vespers Chorus and Orchestra
Grace Cantor Michael D. Costello, conducting
Susan Nelson, soprano
Patrick Muehleise, tenor
Ryan Cox, baritone

Bouman
Bengtson
November 24

**O Ewigkeit, du Donnerwort**, BWV 20

*O eternity, you word of thunder*

After the Trinity Sunday performance of BWV 149 (October’s large-scale cantata, which his choir had learned the previous fall), Bach presented another big work on the First Sunday after Trinity in 1724. This stirring cantata, the first in Bach’s cycle of cantatas based on chorales, raises all kinds of questions about eternity. John Eliot Gardiner, in his program notes on this cantata, writes that “Bach is fired up as never before.” As the liturgical year draws to a close and we turn toward the season of Advent, we hear a cantata that dramatically depicts the Final Judgment.

3:00 p.m.  **Cantata Preview Lecture**
Mark Peters, Trinity Christian College,
Palos Heights, Illinois

3:45 p.m.  **Bach Cantata Vespers**
Prelude: Thomas Schmidt, Chicago, organist
Motet: O. Lassus, *Timor et tremor*
Mark P. Bangert, Lutheran School of Theology at Chicago, homilist
Bach Cantata Vespers Chorus and Orchestra
Grace Cantor Michael D. Costello, conducting
Amy De Jong, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
January 26

Was mein Gott will, das g’scheh alzeit, BWV 111
What my God wills, that is always done

Composed for the Third Sunday after Epiphany in 1725, this cantata was given its premiere on January 21, 1725 as part of Bach’s chorale cantata cycle, written during his second full year in Leipzig. The chorale text was written by Albert, the Duke of Prussia, and it deals specifically with the topic of God’s will.

3:00 p.m. Cantata Preview Lecture
Mark Peters, Trinity Christian College, Palos Heights, Illinois

3:45 p.m. Bach Cantata Vespers
Prelude: Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker (Grace’s string quartet in residence)
Motet: J. Crüger, Allein zu dir, Herr Jesu Christ and Ich ruf’ zu dir, Herr Jesu Christ, from Geistliche Kirchen-Melodien (1649)
Amy L. Peeler, Wheaton College, Wheaton, Illinois, homilist
Bach Cantata Vespers Chorus and Orchestra
Grace Cantor Michael D. Costello, conducting
Susan Nelson, soprano
Amanda Koopman, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone
February 23

**Sehet! Wir gehn hinauf gen Jerusalem, BWV 159**  
*Behold! We go up to Jerusalem*

Bach composed this cantata for Quinquagesima, the last Sunday before Lent, and it was first performed in Leipzig on February 27, 1729. Most of the music for Quinquagesima alludes to the Passion story, in no small part because cantatas were not sung during the penitential season of Lent. The next time Leipzig churchgoers would hear orchestrated choral music in 1729 would be April 15, Good Friday, at a performance of Bach’s St. Matthew Passion. Children of Grace Lutheran School join us to sing the final chorale of this cantata.

3:00 p.m.  Cantata Preview Lecture  
Mark P. Bangert, Lutheran School of Theology at Chicago

3:45 p.m.  Bach Cantata Vespers  
Prelude: Steven Wente, Concordia University Chicago, organist

Motet: G. P. Palestrina, *Confitemini Domino*

David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist

Bach Cantata Vespers Chorus and Orchestra  
5–8 Grade Choir of Grace Lutheran School  
Grace Cantor Michael D. Costello, conducting

Amanda Koopman, mezzo-soprano  
Ryan Townsend Strand, tenor  
Douglas Anderson, baritone
March 28, 29

Matthäus-Passion, BWV 244
St. Matthew Passion

Bach’s largest work, the St. Matthew Passion is scored for two choirs, two orchestras, and several soloists. According to modern scholarship the Passion may have been performed as early as 1727; previously it was thought that the Passion was not performed until 1729, when indeed it was performed for a second time. Nonetheless, this masterpiece of Western music continues to be the “desert island” piece for many as it speaks to the heart of the Christian faith, that Christ died for us and for our salvation.

Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)

Presented in concert with 15-minute intermission. Admission is free; a free-will offering will be received.

Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists
Grace Cantor Michael D. Costello, conducting
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo-soprano
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone

Pre-concert lecture by Carl Grapentine in the Sanctuary one hour prior to each performance.
April 26

Wir müssen durch viel Trübsal
in das Reich Gottes eingehen, BWV 146
We must enter the kingdom of God through much sorrow

With its initial focus on sorrow, the text of this cantata might lead us to believe that it was written for a penitential season rather than the Fourth Sunday of Easter. But sadness turns to joy at the end, in anticipation of the joys of heaven. Composed in 1726 or 1727 the cantata opens with a sinfonia and chorus based on the first two movements of a lost concerto for violin solo, strings, and continuo. It also uses material from Bach’s Concerto for Harpsichord in D minor (BWV 1052) which is now assigned to obbligato organ.

3:00 p.m. Cantata Preview Lecture
Mark Peters, Trinity Christian College, Palos Heights, Illinois

3:45 p.m. Bach Cantata Vespers
Prelude: Kenneth Miller, Atlanta, Georgia, organist
Motet: H. W. Zimmermann, Wahrlich, ich sage euch (from Rogate)
L. George Detweiler, Norristown, Pennsylvania, homilist
Bach Cantata Vespers Chorus and Orchestra
Grace Cantor Michael D. Costello, conducting
Susan Nelson, soprano
Sarah Ponder, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone
May 17

Wo Gott der Herr nicht bei uns hält, BWV 178
Where God the Lord does not dwell with us

This chorale cantata was written for the Eighth Sunday after Trinity in 1724 as a part of the second annual cycle of Bach’s cantatas in Leipzig. It was first performed on July 30, 1724. Members of Grace’s Choir will travel to perform it in Leipzig on Sunday, June 14, 2020, as part of a worship service during the Leipzig Bachfest. Join us at Grace for the final service of the 49th year of Bach Cantata Vespers at Grace.

3:00 p.m.  Cantata Preview Lecture
Mark P. Bangert, Lutheran School of Theology at Chicago

3:45 p.m.  Bach Cantata Vespers
Prelude: Vivaldi, Concerto for 4 violins in B minor, RV 580
Hillert, Prelude to Evening Prayer
Motet: H. Schütz, Ich hasse die Flattergeister (from Der Schwanengesang), SWV 489
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist
Bach Cantata Vespers Chorus and Orchestra
Grace Cantor Michael D. Costello, conducting
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone