





2020-2021

# BAC H Cantata Vespers

**Grace Lutheran Church River Forest, Illinois** 

50 YEAR

Welcome to the 50<sup>th</sup> season of Bach Cantata Vespers at Grace Lutheran Church.

When Paul Bouman and Carl Schalk started this series in 1971, they had a vision of the great cantatas of J. S. Bach being performed regularly within the context of worship, as Bach intended. Decades later we give thanks for the many ways God has blessed their vision, as we have sung and made music (to quote Bach) for "the glory of God and the refreshment of the soul."

Planning this year's series has been difficult due to the COVID-19 pandemic and the news that it may not be safe for people to sing together until a vaccine is found. What you see in this brochure is the result of a lot of head scratching about how the Bach Cantata Vespers ministry could continue regardless of whether we are able to gather in groups of 10 or 50, or more. The schedule is flexible as we plan to bring these cantatas to you via our usual gatherings each month or via livestream technology.

Many of the musicians and homilists lined up for this season have been important to the success of the series over the decades. For the first service on September 27, the homilist will be F. Dean Lueking, Pastor Emeritus at Grace. The cantata for that service will be Bach's well-known solo cantata *Jauchzet Gott in allen Landen* (Exult in God in every land), sung by soprano Susan Nelson. We hope that you will join us, either in person or online, for this first service of the 50th Year!

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

Soli Deo Gloria!

The Rev. Michael D. Costello, Grace Cantor

## Year at a glance...

# **September 27 Jauchzet Gott in allen Landen**, BWV 51

Susan Nelson, soprano F. Dean Lueking, homilist

# **November 1 Gottes Zeit ist die allerbeste Zeit**, BWV 106

L. George Detweiler, homilist Stefan Kiessling, guest organist

#### **November 22**

## Wachet! Betet! Betet! Wachet!, BWV 70

Phyllis N. Kersten, homilist

Prelude: Vivaldi's Concerto for Cello, RV 418 Hillert's Prelude to Evening Prayer

## January 31

## Ich habe genug, BWV 82

Douglas Anderson, baritone Michael D. Costello, homilist Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

## February 28

## Liebster Jesu, mein Verlangen, BWV 32

Yehiel Curry, homilist Catherine R. Rodland, guest organist

#### March 28

## Schmücke dich, o liebe Seele, BWV 180

E. Louise Williams, homilist

Prelude: Bach's Brandenburg Concerto No. 4 in G, BWV 1049

## April 25

## Bleib bei uns, denn es will Abend werden, BWV 6

Frank C. Senn, homilist Steven Wente, guest organist Concordia University Chicago's Kapelle, guest choir Charles P. Brown, guest conductor

#### **May 23**

## O ewiges Feuer, o Ursprung der Liebe, BWV 34

David R. Lyle, homilist

Prelude: Mozart's Sonata in F Major, KV 244

Händel's Organ Concerto in B-flat Major, Op. 4, No. 2

## September 27

#### Jauchzet Gott in allen Landen. BWV 51

Exult in God in every Land

This well-known cantata for soprano, trumpet, strings, and continuo was performed in Leipzig on the 15th Sunday after Trinity in September 1730. Bach wrote on the title page of the score that the work could also be performed *et in ogni tempo* (and at any time). Thus it may have been composed for an earlier performance, perhaps at the court of Christian, Duke of Saxe-Weissenfels, for whom Bach had written two previous birthday cantatas. Regardless, the cantata requires virtuosic skill from both the soprano and the trumpeter.

#### 3:00 p.m. Cantata Preview Lecture

Mark Peters, Trinity Christian College, Palos Heights

#### 3:45 p.m. Bach Cantata Vespers

Grace Cantor Michael D. Costello, organ J. S. Bach: Fantasia and Fugue in G minor, BWV 542 J. G. Walther: Nun lob, mein Seel, den Herren

Byrd: Praise the Lord, all ye Gentiles

F. Dean Lueking, Grace Lutheran Church and School, River Forest, Illinois, homilist

Susan Nelson, soprano Greg Fudala, trumpet

Bach Cantata Vespers Orchestra Grace Cantor Michael D. Costello, conducting



Susan Nelson



Greg Fudala





#### **November 1**

## **Gottes Zeit ist die allerbeste Zeit**, BWV 106

God's time is the very best time

Written in Mühlhausen when Bach was only 22 years old, Gottes Zeit ist die allerbeste Zeit is one of his greatest masterpieces. Also known as Actus tragicus, the cantata was composed for a funeral service, likely the funeral of a mayor of Mühlhausen in September 1708. It will be performed one voice per part, accompanied by an orchestra made up of Baroque instruments. There is perhaps no better cantata to mark All Saints Day on November 1.

#### 3:00 p.m. Cantata Preview Lecture

Mark P. Bangert, Lutheran School of Theology at Chicago

#### 3:45 p.m. Bach Cantata Vespers

Stefan Kiessling, Leipzig, Germany, guest organist

J. C. Bach: Fürchte dich nicht

L. George Detweiler, Norristown, Pennsylvania, homilist

Kristen Hedegaard, soprano Sarah Ponder, mezzo soprano Ryan Townsend Strand, tenor Douglas Anderson, baritone

Bach Cantata Vespers Orchestra Grace Cantor Michael D. Costello, conducting

#### **November 22**

## Wachet! Betet! Wachet!, BWV 70

Watch! Pray! Pray! Watch!

Originally written for the Second Sunday of Advent in 1716 when Bach was director of music at the court of Weimar, Wachet! Betet! Wachet! was later adapted for use in Leipzig for the 26th Sunday after Trinity and performed there on November 21, 1723. This adaptation included the creation of six new movements, which created a longer, more impressive work that provided an appropriate ending for this last Sunday in the church year.

#### 3:00 p.m. Cantata Preview Lecture

Mark P. Bangert, Lutheran School of Theology at Chicago

#### 3:45 p.m. Bach Cantata Vespers

Vivaldi: Concerto for Cello in A minor, RV 418

Hillert: Prelude to Evening Prayer

Brahms: O Heiland reiss die Himmel auf

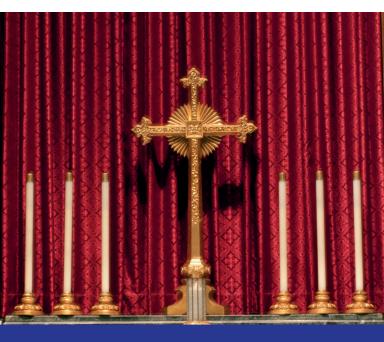
Phyllis N. Kersten, Grace Lutheran Church and School, River Forest, Illinois, homilist

Susan Nelson, soprano

Amanda Koopman, mezzo soprano Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra Grace Cantor Michael D. Costello, conducting





Kontras Quartet

## **January 31**

## Ich habe genug, BWV 82

I have enough

This cantata for solo bass was composed in Leipzig for Mariae Reinigung (the Purification of Mary) in 1727. Churches now call the February 2 festival the Presentation of Our Lord, commemorating the ritual presentation of Jesus in the temple in Jerusalem 40 days after his birth. The text is inspired by the words of Simeon's Nunc Dimittis: "Lord, now you let your servant depart in peace" and treats the idea of the departure of Simeon and the birth of Jesus as all part of the same Godly plan.

#### 3:00 p.m. Cantata Preview Lecture

Mark Peters, Trinity Chistian College, Palos Heights

#### 3:45 p.m. Bach Cantata Vespers

Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

Paul D. Weber: Now, Lord, You Let Your Servant (Nunc Dimittis)

Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist

Douglas Anderson, baritone

Bach Cantata Vespers Orchestra Grace Cantor Michael D. Costello, conducting



Douglas Anderson

## February 28

## **Liebster Jesu, mein Verlangen**, BWV 32

Dearest Jesus, my desire

Written for the First Sunday after Epiphany in 1726, part of his third annual cycle of cantatas, Liebster Jesu, mein Verlangen is designated by Bach as a Concerto in Dialogo (dialogue cantata). Indeed, this cantata for soprano and bass with fourpart concluding chorale is a dialogue between the Soul (portrayed by the soprano soloist) and Jesus (the bass). The text is from a libretto created in 1711 by Darmstadt poet Georg Christian Lehms, who based his work on the gospel reading for the day, the Luke 2 account of Jesus in the Temple at the age of 12 with the elders.

#### 3:00 p.m. Cantata Preview Lecture

Mark Peters, Trinity Chistian College, Palos Heights

#### 3:45 p.m. **Bach Cantata Vespers**

Catherine R. Rodland, St. Olaf College, guest organist

Paul Bouman: How I Love Your Temple, Lord Almighty

Yehiel Curry, ELCA Metropolitan Chicago Synod, homilist

Maura Janton Cock, soprano Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra Grace Cantor Michael D. Costello, conducting



hoto by Paul Crisant



Photo by Lucy Bouman

## March 28

## Schmücke dich, o liebe Seele, BWV 180

Deck thyself, O dear soul

Although Bach wrote this cantata for the Twentieth Sunday after Trinity in October 1724, we sing this festive cantata on Palm Sunday because of its proximity to Maundy Thursday, the day on which the church recalls the Institution of the Sacrament of Holy Communion. Schmücke dich, o liebe Seele is based upon the beloved Lutheran chorale by the same name, which corresponds with the gospel reading from Matthew, the Parable of the Marriage Feast. Lutherans have often connected this parable to the celebration of the Eucharist.

#### 3:00 p.m. Cantata Preview Lecture

Mark P. Bangert, Lutheran School of Theology at Chicago

#### 3:45 p.m. Bach Cantata Vespers

J. S. Bach: Brandenburg Concerto No. 4 in G, BWV 1049

Costello: On This Mountain

E. Louise Williams, Valparaiso, Indiana, homilist

Maura Janton Cock, soprano Karen Brunssen, mezzo soprano Hoss Brock, tenor Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra Grace Cantor Michael D. Costello, conducting

## **April 25**

## Bleib bei uns, denn es will Abend werden,

BWV 6

Stay with us, for evening falls

The first 40 cantatas in Bach's second cycle of cantatas, 1724–25, were based almost exclusively on chorales. On Easter Sunday, 1725, he presented *Christ lag in Todesbanden* (BWV 4), his chorale cantata from 1707, and then broke with the chorale pattern by composing *Bleib bei uns* for Easter Monday, April 2, 1725. The cantata begins with a quote from Luke's account of the disciples on the road to Emmaus but moves away from the gospel narrative to use other texts by Philipp Melanchthon, Nikolaus Selnecker, and Martin Luther.

#### 3:00 p.m. Cantata Preview Lecture

Mark P. Bangert, Lutheran School of Theology at Chicago

#### 3:45 p.m. Bach Cantata Vespers

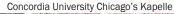
Steven Wente, Concordia University Chicago, guest organist

di Lasso: Surrexit pastor bonus

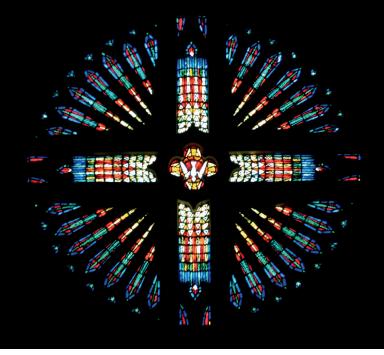
Frank C. Senn, Evanston, Illinois, homilist

Amanda Koopman, mezzo soprano Ryan Townsend Strand, tenor Douglas Anderson, baritone

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







## **May 23**

## **O ewiges Feuer, o Ursprung der Liebe**, BWV 34 O eternal fire. O source of love

Bach wrote this cantata for the Day of Pentecost, perhaps in 1727, perhaps later. Scored for a full complement of three trumpets, timpani, two oboes, two flutes, strings, continuo, choir, and soloists, this cantata's opening and closing choruses are thrilling, yet the inner movements, particularly the alto aria, are more contemplative. This cantata makes for a rousing, celebratory finish to our 50th year of Bach Cantata Vespers at Grace.

#### 3:00 p.m. Cantata Preview Lecture

Mark Peters, Trinity Christian College, Palos Heights

#### 3:45 p.m. Bach Cantata Vespers

W. A. Mozart: Sonata in F Major, KV 244 G. F. Händel: Organ Concerto in B-flat Major, Op. 4, No. 2

Paul Bouman: Peace I Leave with You

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

Sarah Ponder, mezzo soprano Ryan Townsend Strand, tenor Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra Grace Cantor Michael D. Costello, conducting Non-Profit Org.
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