

# *Bach* 2019-2020 49<sup>th</sup> Year Cantata Vespers

[www.bachvespers.org](http://www.bachvespers.org)

Grace Lutheran Church  
River Forest, Illinois

Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.



**September 29, 2019**

**Man singet mit Freuden vom Sieg, BWV 149**

*They sing with joy of victory*

## Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

We ask that you kindly refrain from applause during this service of worship.

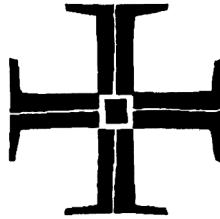
*Join us for a reception in Fellowship Hall following today's service.*

*Please exit the sanctuary via the doors at the head of the side aisles.*

*Do not use the center aisle.*

St. Michael and All Angels  
September 29, 2019 † 3:45 p.m.

## EVENING PRAYER



### PRELUDE

Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329

George Frideric Handel  
(1685–1759)

Andante larghetto, e staccato

Allegro

Largo

Andante

Allegro

Abide with Me

arr. Moses Hogan  
(1957–2003)

Abide with me, fast falls the eventide;  
The darkness deepens, Lord, with me abide;  
When other helpers fail and comforts flee,  
Help of the helpless, O abide with me.

I need thy presence every passing hour.  
What but thy grace can foil the tempter's power?  
Who, like thyself, my guide and stay can be?  
Through cloud and sunshine, O abide with me.

O thou who changest not, abide with me.  
In life, in death, O Lord, abide with me. Amen.

Henry F. Lyte, 1847

*We stand, facing the candle as we sing.*

## SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



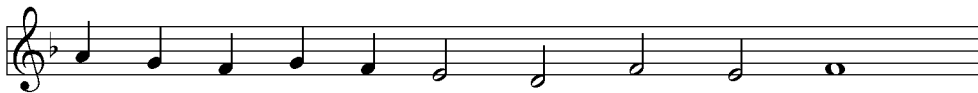
☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo- ry: ☑ **of the im- mor- tal Fa- ther;**



heav- en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set- ting of the sun, and we look to the eve- ning light.



We sing to God, the Fa- ther, Son, and Ho- ly Spir - it: You are wor- thy of



be- ing praised with pure voic- es for - ev - er. O Son of God,



O Giv- er of life: The u - ni- verse pro- claims your glo - ry.



☐ The Lord be with you. ☑ **And al - so with you.**

☐ Let us give thanks to the Lord our God. ☑ **It is right to give him thanks and praise.**

☐ Blessed are you, O Lord our God, king of the universe, who led your people

Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp

to our feet and a light to our path; for you are mer - ci - ful,

and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,

Fa - ther, Son, and Ho - ly Spir - it. ☑ **A - men**

# ✠ PSALMODY ✠

*We sit.*

## PSALM 141

*Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.*



❸ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



❷ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ Set a watch be - fore my mouth, O Lord, and guard the door of my lips.



❷ Let not my heart in - cline to an - y e - vil thing; let me not be oc - cu -



pied in wick - ed - ness with e - vil - do - ers. ❶ But my eyes are

  
turned to you, Lord God; in you I take ref- uge. Strip me not of my life.

  
☐ Glo-ry to the Fa - ther, and to the Son, and to the Ho- ly Spir - it;

  
① as it was in the be- gin - ning, is now, and will be for- ev- er. A - men.

  
☑ Let my prayer rise be - fore you as in - cense;

  
the lift- ing up of my hands as the eve- ning sac - ri - fice.

*Silence for meditation is observed, then:*

### PSALM PRAYER

- ☐ Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.
- ☑ Amen.



**MOTET:** *Factum est silentium*

Richard Dering  
(c. 1580–1630)

Factum est silentium in coelo  
**There was silence in heaven**  
dum committeret bellum draco  
**while the dragon began a battle**  
cum Michaele Archangelo;  
**with Michael the Archangel;**  
Audita est vox,  
**A voice was heard,**  
milia milium dicentium,  
**thousands upon thousands, saying,**  
Salus, honor et virtus omnipotenti Deo.  
**Salvation, honor, and power be to almighty God.**  
Alleluia.

*Silence for meditation is observed, then:*

**COLLECT**

**L** Everlasting God,  
you have ordained and constituted in a wonderful order  
the ministries of angels and mortals.  
Mercifully grant that, as your holy angels always serve and worship you in heaven,  
so by your appointment they may help and defend us here on earth;  
through your Son, Jesus Christ our Lord,  
who lives and reigns with you and the Holy Spirit, one God, now and forever.

**C Amen.**

*The offering is gathered.*

**VOLUNTARY:** Dialogue

Louis Marchand  
(1669–1732)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.  
Please make checks payable to Grace Lutheran Church.  
Your generosity is appreciated.*

*We stand for the hymn, printed on the following page.*

**HYMN:** I Walk in Danger All the Way

Concertato by Kenneth T. Kosche  
(b. 1947)







1. All I walk in dan - ger all the way. The thought shall ne - ver leave me
2. Choir I pass through tri - als all the way, With sin and ills con - tend - ing;
3. Men And death pur - sues me all the way, No - where I rest se - cure - ly;
4. Choir I walk with an - gels all the way, They shield me and be - friend me;
5. Women I walk with Je - sus all the way, His guid - ance ne - ver fails me;
6. All My walk is heav'n-ward all the way; A - wait, my soul, the mor - row,



That Sa - tan, who has marked his prey, Is plot - ting to de - ceive me.  
*In pa - tience I must bear each day The cross of God's own send - ing.*  
 He comes by night, he comes by day, He takes his prey most sure - ly.  
*All Sa - tan's pow'r is held at bay When heav'n - ly hosts at - tend me;*  
 With - in his wounds I find a stay When Sa - tan's pow'r as - sails me;  
 When God's good heal - ing shall al - lay All suf - f'ring, sin, and sor - row.



This foe with hid - den snares May seize me un - a - wares If  
*When in ad - ver - si - ty I know not where to flee, When*  
 A fail - ing breath, and I In death's strong grasp may lic To  
*They are my sure de - fense, All fear and sor - row, hence! Un -*  
 And by his foot - steps led, My path I safe - ly tread. No  
 Then, world - ly pomp, be - gone! To heav'n I now press on. For



I should fail to watch and pray. I walk in dan - ger all the way.  
*storms of woe my soul dis - may, I pass through tri - als all the way.*  
 face e - ter - ni - ty to - day As death pur - sues me all the way.  
*harmd by foes, do what they may, I walk with an - gels all the way.*  
 e - vil leads my soul as - tray; I walk with Je - sus all the way.  
 all the world I would not stay; My walk is heav'n-ward all the way.

## ✠ WORD ✠

*We sit.*

**READING:** Matthew 18:1–11

At that time the disciples came to Jesus and asked, “Who is the greatest in the kingdom of heaven?” He called a child, whom he put among them, and said, “Truly I tell you, unless you change and become like children, you will never enter the kingdom of heaven. Whoever becomes humble like this child is the greatest in the kingdom of heaven. Whoever welcomes one such child in my name welcomes me.

If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were fastened around your neck and you were drowned in the depth of the sea. Woe to the world because of stumbling blocks! Occasions for stumbling are bound to come, but woe to the one by whom the stumbling block comes!

If your hand or your foot causes you to stumble, cut it off and throw it away; it is better for you to enter life maimed or lame than to have two hands or two feet and to be thrown into the eternal fire. And if your eye causes you to stumble, tear it out and throw it away; it is better for you to enter life with one eye than to have two eyes and to be thrown into the hell of fire.

Take care that you do not despise one of these little ones; for, I tell you, in heaven their angels continually see the face of my Father in heaven.”

**L** The Word of the Lord.

**C** Thanks be to God.

**READING:** Revelation 12:7–12

And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world he was thrown down to the earth, and his angels were thrown down with him.

Then I heard a loud voice in heaven, proclaiming,  
“Now have come the salvation and the power  
and the kingdom of our God  
and the authority of his Messiah,  
for the accuser of our comrades has been thrown down,  
who accuses them day and night before our God.

But they have conquered him by the blood of the Lamb  
and by the word of their testimony,  
for they did not cling to life even in the face of death.

Rejoice then, you heavens  
and those who dwell in them!  
But woe to the earth and the sea,  
for the devil has come down to you  
with great wrath,  
because he knows that his time is short!”

**L** The Word of the Lord.

**C** Thanks be to God.



**CANTATA:** *Man singet mit Freuden vom Sieg*, BWV 149

Johann Sebastian Bach  
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on pages 30 and 31 in this worship folder.*

### 1. Chorus

Man singet mit Freuden vom Sieg

**They sing with joy of victory**

in den Hütten der Gerechten:

**in the shelters of the righteous:**

Die Rechte des Herrn behält den Sieg,

**The Lord's right hand achieves victory,**

die Rechte des Herrn ist erhöht,

**the Lord's right hand is exalted,**

die Rechte des Herrn behält den Sieg!

**the Lord's right hand achieves victory!**

The cantata begins as the titanic battle with Satan noted in the reading from Revelation has just ended. After an arresting triple-meter opening fanfare by the wind instruments, echoed by the strings, the cry of victory pronounced in Psalm 118:15–16 is taken up by the chorus in celebration of the defeat of the devil. The voices enter successively (bass, tenor, soprano, alto) in a little *fugue* on a busy, pulsing theme that reappears in fragments for voices and instruments throughout. The movement concludes brilliantly with an exact *da capo* repetition of the opening fanfare and choral sections.

Scholars have determined that this opening chorus is drawn from music written for Bach's "Hunt" cantata (BWV 208) of 1716. However, this partial parody of the composer's own music is accomplished so skillfully that, were the other cantata not in existence, few could guess that the present work is not entirely original.

## 2. Aria (bass)

Kraft und Stärke sei gesungen

**Power and strength are sung**

Gott, dem Lamme, das bezwungen

**To God, to the Lamb, who conquered**

Und den Satanas verjagt,

**And chased Satan away,**

Der uns Tag und Nacht verklagt.

**Who accused us day and night.**

Ehr und Sieg ist auf die Frommen

**Honor and victory have come to the devout**

Durch des Lammes Blut gekommen.

**Through the blood of the Lamb.**

*Kraft und Stärke* (Power and strength), the key words of the aria text, receive special attention as the bass relates the victory of the Lamb (meaning Christ) over Satan. Although the accompaniment of the wide-ranging vocal line is limited to the *continuo* instruments, the vigor—even violence—of the combat is clearly articulated in the music. The opening lines of the singer and the bass instruments share a rugged melodic line appropriate to the text which is based on the Revelation reading for the day.

## 3. Recitative (alto)

Ich fürchte mich vor tausend Feinden nicht,

**I am not afraid of a thousand enemies,**

Denn Gottes Engel lagern sich um meine Seiten her;

**For God's angels are encamped around me on all sides;**

Wenn alles fällt, wenn alles bricht,

**When everything falls, when everything breaks,**

So bin ich doch in Ruhe.

**Yet I am still at peace.**

Wie wär es möglich zu verzagen?

**How would it be possible to despair?**

Gott schickt mir ferner Roß und Wagen

**God sends me also horses and chariots**

Und ganze Herden Engel zu.

**And whole hosts of angels.**

The thought turns to the protection afforded us by angels as recorded in images from Psalms 27, 34, 91, 4, and 3, as well as 2 Kings 6. Accompaniment is provided by the *continuo* alone in the form of a *secco* (dry) recitative.



#### 4. Aria (soprano)

Gottes Engel weichen nie,

**God's angels will never yield,**

Sie sind bei mir allerenden.

**They are with me everywhere.**

Wenn ich schlafe, wachen sie,

**When I sleep, they watch over me,**

Wenn ich gehe,

**When I go out,**

Wenn ich stehe,

**When I stand still**

Tragen sie mich auf den Händen.

**They carry me in their hands.**

An undulating accompaniment of upper strings and *continuo* in triple meter perhaps suggests the hovering of angels in this calm, reflective aria which expresses the believer's trust in the perpetual guidance and protection of angels. Certain words receive special treatment, such as *wachen* (to watch) and *Händen* (the hands of angels). The text is drawn largely from Psalm 91:1–12.

#### 5. Recitative (tenor)

Ich danke dir, mein lieber Gott, dafür;

**I thank you, my dear God, for this;**

Dabei verleihe mir,

**Therefore grant me as well**

Daß ich mein sündlich Tun bereue,

**That I repent my sinful deeds,**

Daß sich mein Engel drüber freue,

**That my angel may rejoice in it,**

Damit er mich an meinem Sterbetage

**So that he on my dying day**

In deinen Schoß zum Himmel trage.

**Bears me to your bosom in heaven.**

The solo is a brief *recitativo secco* in which the believer begs forgiveness of sins and asks for angelic guidance to heaven. The text refers, perhaps, to the parable of the rich man and poor Lazarus in Luke 16:19–25, but cites God's bosom, not Abraham's, as our heavenly goal.

6. **Aria** (alto, tenor)

Seid wachsam, ihr heiligen Wächter,

**Be watchful, you holy watchmen,**

Die Nacht ist schier dahin.

**The night is almost over.**

Ich sehne mich und ruhe nicht,

**I am filled with longing and will not rest**

Bis ich vor dem Angesicht

**Till I am before the face**

Meines lieben Vaters bin.

**Of my dear father.**

The town watchmen (guardian angels) are invoked to be alert as in Isaiah 21:11. In this imitative (*fugue*-like) duet with bassoon *obbligato* and *continuo* accompaniment the singers present melodic lines that are almost exactly parallel—with one beginning first and other following. At times the bassoon anticipates the vocal lines; elsewhere it follows them. At other times the voices alone move in parallel motion above the contrasting bassoon line. Because of the proximate ranges of the two voices, Bach gives us a duet of special grace and beauty in which the lines intertwine and parallel each other often in sweet intervals of the third and sixth. Because the composer wants the listener to pay particular attention to certain words he “illustrates” them in the music: the key word *wachsam* (watchful) is sung to matching extended broken chord passages. Later, long notes in both voices give emphasis to *sehne* (longing).



## 7. Chorale

Ach Herr, laß dein lieb Engelein

**Ah Lord, let your dear angels**

Am letzten End die Seele mein

**At my final end carry my soul**

In Abrahams Schoß tragen,

**To Abraham's bosom;**

Den Leib in seim Schlafkämmerlein

**Let my body in its small sleep chamber,**

Gar sanft ohn einge Qual und Pein

**Gently without any torment and pain**

Ruhn bis am jüngsten Tage!

**Rest until the judgment day!**

Alsdenn vom Tod erwecke mich,

**And then from death awaken me,**

Daß meine Augen sehen dich

**So that my eyes may see you**

In aller Freud, o Gottes Sohn,

**In all joy, oh Son of God,**

Mein Heiland und Genadenthron!

**My Savior and my throne of grace!**

Herr Jesu Christ, erhöre mich, erhöre mich,

**Lord Jesus Christ, answer me, answer me,**

Ich will dich preisen ewiglich!

**I will praise you eternally!**

In an inspired selection by Bach or his librettist, the cantata concludes with the third stanza of a 1567 chorale by Martin Schalling that was set to the present tune by Mathias Gastritz and modified and published by Bernhard Schmid in 1577. Undoubtedly it was chosen because of its familiarity to the congregation and its relevance to the theme of angels. The author refers again to Luke 16:19–25 and Abraham's bosom as synonymous with heaven. The chorale forms one of the most beloved of Reformation era hymns as it recounts the certain hope of the resurrection.

*Silence is observed, then:*

**L** In many and various ways God spoke to his people of old by the prophets.

**C** But now in these last days he has spoken to us by his Son.

*We stand.*

**MAGNIFICAT**



**C** My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.

He has come to the help of his ser- vant Is - ra - el,

for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he

made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.

Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;

as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

## ✠ PRAYERS ✠

### LITANY

**L** In peace, let us pray to the Lord. **G** Lord, have mer - cy.

*After each petition:*

**L** ...let us pray to the Lord.

**G** Lord, have mer - cy.



*The litany continues:*

- ℣ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



*The litany concludes:*

- ℣ Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

- ℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



- ℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☩ Amen.

- ℣ God of majesty, whom saints and angels delight to worship in heaven: We give you thanks for the life and ministry of Carl Schalk as he celebrates his ninetieth birthday, for his compositions that enrich the church's song, and for his vision as a co-founder of the Bach Cantata Vespers ministry. Continue to be with Carl and all your servants who make art and music to your glory, that with joy we may glimpse your beauty. Finally, bring us all to the fulfillment of that hope of perfection which will be ours as we stand before your unveiled glory. We pray in the name of Jesus Christ our Lord.

☩ Amen.

I thank you, heavenly Father,  
Through Jesus Christ, your Son, our Lord.  
You kept me safely through the day,  
Now keep me safe this night, I pray.

Forgive my sins where I have erred  
In wrongful deed or thought or word.  
Be with me through the dark night hours  
Lest I succumb to Satan's powers.

Into your hands, O Father,  
I offer all I am and have.  
Your holy angel in the night  
Keep watch o'er me till morning light.

O Christ, my Savior, be my song  
Each morning, evening, all day long,  
Who with the Father we give praise,  
And Holy Spirit, all our days. Amen.

Martin Luther, adapted by Carl F. Schalk

**L** Lord, remember us in your kingdom and teach us to pray:

**C** **Our Father, who art in heaven,**  
    **hallowed be thy name,**  
    **thy kingdom come,**  
    **thy will be done,**  
        **on earth as it is in heaven.**

**Give us this day our daily bread;**  
**and forgive us our trespasses,**  
    **as we forgive those**  
        **who trespass against us;**  
**and lead us not into temptation,**  
    **but deliver us from evil.**

**For thine is the kingdom,**  
    **and the power, and the glory,**  
    **forever and ever. Amen.**

## BENEDICAMUS DOMINO

Let us bless the Lord. Thanks be to God.

The musical notation consists of a single staff with a treble clef. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. The second measure contains a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piece ends with a double bar line.

## BENEDICTION

The almighty and merciful Lord,  
the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you. A-men

The musical notation consists of a single staff with a treble clef. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a half note F5. The third measure contains a quarter note G5, a quarter note A5, and a half note B5. The piece ends with a double bar line.



HYMN: Christ, the Lord of Hosts, Unshaken

Carl F. Schalk



All Christ, the Lord of hosts, un - shak - en By the dev - il's  
 Men Mi - chael fought the heav'n-ly bat - tle, God - ly an - gels  
 Choir Long on earth the bat - tle ra - ges, Since the ser - pent's  
 All Je - sus came, this word ful - fill - ing, Tram - pled Sa - tan,  
 Women Swift as light - ning falls the ty - rant From his heav'n - ly  
 All Je - sus, send Your an - gel le - gions When the foe would



sceth - ing rage, Thwarts the plan of Sa - tan's min - ions;  
 by his side; Warred a - gainst the an - cient ser - pent,  
 first de - ctit; Twist - ed God's com - mand to A - dam,  
 death de - fied; Bore the brunt of our temp - ta - tion,  
 perch on high, As the word of Je - sus' vic - t'ry  
 us en - slave. Hold us fast when sin as - saults us;



Wins the strife from age to age; Con - quers sin and  
 Foiled the beast, so full of pride, Cast him earth - bound  
 Made for - bid - den fruit look sweet. Then the curse of  
 On the wretch - ed tree He died. Yet to life was  
 Floods the earth and fills the sky. Wound - ed by a  
 Come, then, Lord, Your peo - ple save. O - ver - throw at



death for - ev - er; Slams them in their steel - y cage.  
 with his an - gels; Now he prowls, un - sat - is - fied.  
 God was spo - ken: "You'll lie crushed be - neath His feet!"  
 raised vic - to - rious; By His life our life sup - plied.  
 wound e - ter - nal Now his judg - ment has drawn nigh!  
 last the drag - on; Send him to his fier - y grave.

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## DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

## Leading Worship Today

The Rev. David R. Lyle, leader  
Dr. Mark Allan Powell, homilist

Choir of Grace Lutheran Church  
The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Kapelle of Concordia University Chicago  
Charles P. Brown, conductor

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

## Orchestra

Greg Fudala, Christian Anderson,  
Candace Horton, trumpets  
Jon Johnson, timpani  
Christine Janzow Phillips, Nancy Hagen,  
Laura Perckett, oboes  
Dianne Ryan, bassoon  
Betty Lewis, Paul Zafer  
Eleanor Bartsch, Mark Agnor, violins I  
François Henkins, Carol Yampolsky,  
Lou Torick, violins II  
Naomi Hildner, Becky Coffman, violas  
Jean Hatmaker, cello  
Jerry Fuller, double bass  
Michael D. Costello, continuo organ

## Choir of Grace Lutheran Church

### Soprano

Ann Anderson  
Sarah Beatty  
Katrina Beck  
Judy Berghaus  
Maura Janton Cock  
Janel Dennen  
Donna Dumpys  
Mary Jane Endicott  
Gwen Gotsch  
Sarah Gruendler-Ladner  
Julie Hinz  
Kate Hogenson  
Ellen Pullin  
Eleanor Schneider  
Ngairé Whiteside-Bull

### Alto

Lois Cornils  
Eunice Eifert  
Margaret Garmatz  
Lois Guebert  
Catherine Hegarty  
Cynthia Hill  
Martha Houston  
Johanna Johnson  
Amanda Koopman  
Christa Krout  
Marilyn Moehlenkamp  
Linda Crabtree Powell  
Karen Rohde  
Liene Sorenson  
Liz Thompson

### Tenor

Paul Aanonsen  
John Beed  
Hoss Brock  
Roy Frack  
Dan Krout  
Colin Krueger

### Bass

Douglas Anderson  
Len Berghaus  
John Bouman  
Mark Bouman  
Kim Brunssen  
Jeff Cribbs  
Emmanuel Mackenzie  
Peter Modrich  
Bob Prischman  
Bill Pullin  
Greg Rohlfling  
Pat Scala  
Bob Sideman



# Kapelle of Concordia University Chicago

Nathaniel Andersen  
Emma Brauckman  
Veronika Chaplii  
Abigail Deddens  
Noah Dunsmore  
Miranda Flanagan  
Michelle Frerking  
Hannah Gallup

Cindy Gomez  
Natalie Grady  
Joy Greco  
David Hein  
Caitlin Johnson  
Crystal Martillo  
Sarah May  
Charlie McLain

Jesse Muehler  
Gillian Norris  
Cecily Peterson  
Matthew Phemster  
Christina Ray  
Dominic Reyes  
Alexander Richard  
Abigail Schaffer

Jesse Schultz  
Josiah Schultz  
Benjamin Simmons  
Hannah Sivia  
Joshua Teggatz  
Nuala Walsh  
Maggie Warner



The Kapelle is Concordia University Chicago's premier choral ensemble, performing repertoire ranging from Renaissance to contemporary music. Known for delivering beautifully sung, thematic programs, the students spread the Gospel message to audiences throughout the US and abroad. Since 2003, the Kapelle has traveled to Argentina, Canada, Chile, Estonia, Finland, France, Latvia, Poland, Russia, and most recently to Scotland and England.

Beyond touring, the Kapelle actively performs in the Chicagoland area. They have collaborated with Chicago-area choirs and orchestras over the years, having performed with the Chicago Arts Orchestra, South Suburban Orchestra, and the Symphony of Oak Park and River Forest. In addition to presenting Cantata 149 at Grace Lutheran Church's Bach Cantata Series this year, they will once again join forces with the Symphony of Oak Park and River Forest and Chicago-area choirs in the performance of the Berlioz *Te Deum* at Symphony Center in downtown Chicago next April.

The Kapelle has also received the honor of performing headline programs at conferences for the Illinois chapters of the American Choral Directors Association and the National Association for Music Education, and the Lutheran Education Association's national convocation. Committed to serving the Church, the Kapelle visits congregations and schools throughout the country by leading workshops, performing assemblies, and serving in worship.

*Follow Kapelle on Instagram @pbkapelle.*

## BIOGRAPHIES



**Charles P. Brown**, director, is Professor of Music and Director of Choral Activities at Concordia University Chicago where he conducts the Kapelle and Männerchor (men's choir). He teaches undergraduate and graduate courses in conducting, choral literature, singer's diction, vocal techniques, and choral music education. Charles earned his bachelor and master degrees from Westminster Choir College and his Doctorate of Musical Arts in choral conducting and voice performance at the University of Arizona. He currently serves on the board of directors with Anima—Glen Ellyn Children's Chorus, and is also serving on the committee for the seventh triennial Institute on Liturgy, Preaching and Church Music.



**Michael D. Costello**, director, has served as Cantor at Grace since 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy and Festival.



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four adult children, all of whom have studied music.



**Hoss Brock**, tenor, has performed with many organizations, including several appearances as soloist with the Grant Park Music Festival, Bach Week Evanston, and Moravian College in Bethlehem, Pennsylvania. Mr. Brock appears regularly as a guest artist with chamber ensembles, including the Chicago Chamber Musicians and Newberry Consort. He has performed with the Peninsula Music Festival, Music of the Baroque, Grand Rapids Symphony, and made his Carnegie Hall debut in Handel's *Messiah*. A member of the Lyric Opera chorus, Hoss made his Lyric Opera solo debut as Ike Skidmore in *Oklahoma!* and has appeared as the Spanish Ambassador in the world premiere of Lopez's *Bel Canto*, broadcast on PBS Great Performances. Mr. Brock sang the role of Evangelist in Grace's performances of Bach's *St. John Passion* in 2017 and will do the same for the *St. Matthew Passion* at Grace in 2020.







**Maura Janton Cock**, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Ill.), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (Calif.). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for the Bach Cantata Vespers Series at Grace Lutheran Church.



**Amanda Koopman**, mezzo soprano, has recently performed as soloist in Vivaldi *Gloria* and Bach's *Mass in F* with Music of the Baroque, performed several recitals in cities in China, and Bach's *Mass in B Minor* with Bella Voce. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, Elgin Master Chorale, and University of Illinois at Chicago. She graduated from Northwestern with her Masters in vocal performance in 2011.



**Betty Lewis**, principal violinist, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



**Mark Allan Powell**, homilist, recently retired as Professor of New Testament at Trinity Lutheran Seminary, where he taught for 32 years. An internationally known biblical scholar, Powell is editor of the *Harper Collins Bible Dictionary* (the world's best-selling dictionary of the Bible) and author of *Introducing the New Testament* (the world's best-selling New Testament textbook). In all he has published more than 40 books on religious subjects, including one of the 21<sup>st</sup> century's most popular books on stewardship, *Giving to God: The Bible's Good News about Living a Generous Life*. Powell has also worked for 50 years as a professional music critic, with over 1900 published reviews in *Rolling Stone*, *Seventeen*, *Christianity Today*, and many other popular magazines. An ecumenical, global scholar, Powell has taught at universities in Chicago, Berkeley, Buenos Aires, Estonia, Russia, and Tanzania.



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Special thanks are extended to Leonard Berghaus for tuning the portativ organ and to Dr. Karen P. Danford for her translation of the cantata text from German to English.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers.  
*Soli Deo Gloria!*

## Donate Now



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# Bach

2019-2020 49<sup>th</sup> Year

# Cantata Vespers



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Grace Lutheran Church  
River Forest, Illinois

Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.



- September 29** **Man singet mit Freuden vom Sieg** *They sing with joy of victory*  
*BWV 149*  
Mark Allan Powell, Trinity Lutheran Seminary, Columbus, Ohio, homilist  
Handel: Concerto Grosso, Op. 6, No. 11 in A Major, HWV 329  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director  
*Reception following the service in Fellowship Hall*
- October 27** **Höchsterwünschtes Freudenfest** *Most highly desired festival of joy*  
*BWV 194*  
Erin Bouman, Irving Park Lutheran Church, Chicago, homilist  
Bruce Bengtson, Madison, Wisconsin, organist
- November 24** **O Ewigkeit, du Donnerwort** *O eternity, you word of thunder*  
*BWV 20*  
Mark P. Bangert, Lutheran School of Theology at Chicago, homilist  
Thomas Schmidt, Chicago, organist
- January 26** **Was mein Gott will, das g'scheh allzeit** *What my God wills, that is always done*  
*BWV 111*  
Amy L. Peeler, Wheaton College, Wheaton, Illinois, homilist  
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker
- February 23** **Sehet! Wir gehn hinauf gen Jerusalem** *Behold! We go up to Jerusalem*  
*BWV 159*  
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist  
Steven Wentz, Concordia University Chicago, organist
- March 28, 29** **Matthäus-Passion** *St. Matthew Passion*  
*BWV 244*  
*Admission is free; a free-will offering will be received*  
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  
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
- April 26** **Wir müssen durch viel Trübsal in das Reich Gottes eingehen**  
*BWV 146*  
*We must enter the kingdom of God through much sorrow*  
L. George Detweiler, Norristown, Pennsylvania, homilist  
Kenneth Miller, Atlanta, Georgia, organist
- May 17** **Wo Gott der Herr nicht bei uns hält** *Where God the Lord does not dwell with us*  
*BWV 178*  
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist  
Vivaldi: Concerto for 4 violins in B minor, RV 580  
Hillert: Prelude to Evening Prayer

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## BACKGROUND OF THE CANTATA

When Johann Sebastian Bach came to Leipzig as Cantor, the Town Council had remarkable expectations of him. Like most modern church music directors, he was expected to provide music for worship for Sunday and special services. This included directing “pieces” (cantatas) that would illustrate and comment on the Gospel or the Epistle for the day, leading the instrumentalists and, at times, playing the organ. In Bach’s case, however, the expectations were much greater. He also had to teach music and Latin in the St. Thomas’ Christian day school and supervise school dormitory life; in addition he administered the music for three other town churches. Of course he had some student and occasional part-time help in various aspects of the duties, but his contracted responsibilities included all of these duties. And the Council had engaged Bach because they expected music of a particularly high quality—impressive music that would be worthy of their view of Leipzig as one of the leading cities of the land.

Bach accepted the challenge but with some reservations. He would perform his duties on his own terms, which meant that he would need help in the supervision of the boys and the teaching of Latin and that he could engage copyists and assistants (and some performers). An ambitious man whose goal was to maintain “well ordered music in worship,” he insisted, for the most part, on writing his own cantatas and Passion settings, which were in difficulty, length, and musical demands often beyond the scope of anything the town had heard before. *Man singet mit Freuden vom Sieg* is an excellent example of Bach’s extraordinary approach to his work and of his unique ability to preach the word through music.

The cantata, one of Bach’s most festive, was written for the day in the church year set aside to honor God’s holy angels. It was probably first performed on the Festival of Saint Michael and All Angels on September 29, 1729, or possibly already on the Festival in 1728.

In our age of mechanical and electronic marvels of immense complexity, speed, and power that govern, inform, and assist our every waking hour, it is difficult to imagine the importance of angels in human life in the eighteenth century. In that devout time the angels of the Bible were considered to be real figures, honored and loved as messengers and agents of Almighty God throughout history. Jesus referred to angels in Matthew 18 and Luke 15, and mention of Michael the Archangel is made in Daniel, Jude, and Revelation. In Bach’s day angels were seen as spirits who offered protection for travelers, guarded little ones from harm in the dark hours of the night, and comforted the sick and troubled, especially at the time of death.

Even today Lutherans consider angels to be important partners in human activity. The ancient Prayer of the Day (Collect) for St. Michael, still found in *Lutheran Book of Worship*, gives further insight into that theology of angels:

Everlasting God, you have ordered and constituted in a wonderful order the ministries of angels and mortals. Mercifully grant that, as your holy angels always serve and worship you in heaven, so by your appointment, they may help and defend us here on earth. Amen.



The Festival at one time was a major division marker of the latter part of the season of Sundays after Trinity Sunday (now called Sundays after Pentecost). The Epistle for the Day is Revelation 12:7–12, which speaks of war in heaven between St. Michael and Satan, and the victory over the latter effected by “the blood of the Lamb.” The Gospel is St. Matthew 18:1–11, which includes the judgment, “Whoever humbles himself like this child, he is the greatest in the kingdom of heaven.”

The cantata libretto was likely written by Christian Friedrich Henrici (1700–1764, known as Picander). It was part of Bach’s fourth annual cantata cycle, sometimes called the Picander Cycle because of the number of texts in it that were authored by Henrici. It is scored for three oboes, bassoon, three trumpets, strings (2 violins, viola, cello), and *basso continuo* (keyboard and bass), soprano, alto, tenor, and bass solos, and four-part choir.

Carlos Messerli



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