



52<sup>nd</sup> Year  
2022-2023

# BACH

## Cantata Vespers

**Grace Lutheran Church**  
**River Forest, Illinois**

BACH

Cantata Vespers



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## Cantata Vespers

Welcome to the 52<sup>nd</sup> season of Bach Cantata Vespers at Grace Lutheran Church.

There is so much wonderful music ahead, as we present the cantatas of J. S. Bach within the context of worship, the setting for which Bach intended them. Each unique cantata, from September through May, takes up a new facet of faith and trust in God—from jubilant praise to lyrical reflection on death. Highlights of the season include two performances of Bach's *St. Matthew Passion* in March. Christmas brings a performance of the *Magnificat* at Grace's Christmas concert.

Cantatas are at the heart of each service, but there is a lot of additional music to enjoy. The prelude to the September service is Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. October's service opens with an organ concerto played by Chelsea Chen. Motets for the year focus on music from other members of the Bach family. And, as always, there will be hearty hymns for congregational singing.

It all begins on Sunday, September 25, with the pre-service lecture at 3:00 p.m. Take your seat in the sanctuary for the prelude at 3:45, and when the service is over, I hope you will join us for a reception celebrating the new season.

Your financial support makes all of this music possible. Please use the enclosed envelope to make your donation, or give online at [www.bachvespers.org](http://www.bachvespers.org). I look forward to seeing you during the year ahead and thank you for your support.

Soli Deo Gloria!

The Rev. Michael D. Costello, Grace Cantor

# Year at a glance...

## September 25

### **Preise, Jerusalem, den Herrn, BWV 119**

John P. Trump, Columbia, South Carolina, homilist

Ralph Vaughan Williams: Fantasia on a Theme by Thomas Tallis

## October 30

### **Gelobet sei der Herr, mein Gott, BWV 129**

Wyvetta Bullock, Metropolitan Chicago Synod, ELCA, homilist

Josef Rheinberger: Organ Concerto No. 2; **Chelsea Chen**, organist

## November 20

### **Ich elender Mensch, wer wird mich erlösen, BWV 48**

Ole Schenk, Oak Park, Illinois, homilist

Paul Soulek, Seward, Nebraska, organist

## December 11

### **Magnificat in D Major, BWV 243.2**

*Performed as part of Grace's annual Advent/Christmas Concert*

## January 22

### **Ich steh mit einem Fuß im Grabe, BWV 156**

David John Hailey, Oak Park, Illinois, homilist

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

## February 26

### **Ach wie flüchtig, ach wie nichtig, BWV 26**

David R. Lyle, River Forest, Illinois, homilist

Samuel Barber: Canzonetta for Oboe and Strings; **Wayne Barlow**:  
The Winter's Passed; **Rebecca Schalk Nagel**, oboist

## March 25 (6 p.m.) and March 26 (4 p.m.)

### **Matthäus-Passion, BWV 244**

*Admission is free; a free-will offering will be received*

## April 23

### **Du Hirte Israel, höre, BWV 104**

Benjamin M. Stewart, Chicago, homilist

Richard Hillert: The Alleluiatic Sequence; Prelude to Evening Prayer

Kapelle of Concordia University Chicago, guest choir

Charles P. Brown, guest conductor

## May 21

### **Sie werden euch in den Bann tun, BWV 44**

Jennifer Powell McNutt, Wheaton, Illinois, homilist

Steven Wente, Concordia University Chicago, organist

**September 25**

**Preise, Jerusalem, den Herrn, BWV 119**

*Praise, Jerusalem, the Lord*

In 1723, shortly after Bach took up the post of music director in Leipzig, he wrote a nine-movement cantata for *Ratswechsel*, the annual inauguration of a new town council. He surely meant to impress his employer with the cantata's majestic opening chorus, scored for choir and a large orchestra with four trumpets, timpani, two recorders, three oboes, strings and continuo. The motet for the service is another *Ratswechsel* piece, this one composed in Arnstadt several decades earlier by Johann Michael Bach (1648–1694), father-in-law and first cousin to J. S. Bach. To commemorate the 150th anniversary of the birth of Ralph Vaughan Williams (1872–1958) we will sing his festive setting of “At the Name of Jesus” and hear as prelude to the service his luscious orchestral work *Fantasia on a Theme by Thomas Tallis*. A reception will follow the service to celebrate the beginning of the 52nd year of Bach Cantata Vespers.

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

Mark Peters, Trinity Christian College, Palos Heights

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

Ralph Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*

Johann Michael Bach: *Die Furcht des Herren*

John P. Trump, St. Andrew's Lutheran Church,  
Columbia, South Carolina, homilist

Maura Janton Cock, soprano

Amanda Koopman, mezzo soprano

Ace Gangoso, tenor

Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra

Grace Cantor Michael D. Costello, conducting





Chelsea Chen, organist

## October 30

### **Gelobet sei der Herr, mein Gott, BWV 129**

*Praised be the Lord, my God*

Though its first performance likely fell on Trinity Sunday in 1724, *Gelobet sei der Herr, mein Gott* is also appropriate for other occasions, including Reformation. Bach used the text of Johann Olearius's 1665 hymn of the same name to create a five-moment chorale cantata. The festive opening chorus, three buoyant arias, and a concluding four-part chorale all join in jubilant praise of the Triune God. The large-scale motet *Heilig* (Holy) by Bach's son, Carl Philipp Emanuel Bach (1714–1788), was written for Michaelmas in Hamburg in 1776. It is a multi-dimensional German Sanctus, a dialogue between the “choir of the angels” and the “choir of nations.” As a special treat for Reformation Sunday, the extended 30-minute prelude to the service will be a performance of Josef Rheinberger's *Organ Concerto No. 2 in G minor*, Opus 177. Renowned organist Chelsea Chen will be the soloist on Grace's Berghaus Organ (III/81).

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

Mark Peters, Trinity Christian College, Palos Heights

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

Josef Rheinberger: *Organ Concerto No. 2 in G minor*, Opus 177

Chelsea Chen, organist

Carl Philipp Emanuel Bach: *Heilig*, Wq 218

Wyvetta Bullock, Metropolitan Chicago Synod,  
Evangelical Lutheran Church in America, homilist

Maura Janton Cock, soprano

Amanda Koopman, mezzo soprano

Douglas Anderson, baritone

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

**November 20**

## **Ich elender Mensch, wer wird mich erlösen**

**BWV 48**

*Wretched man that I am, who shall save me*

BWV 48 is from Bach's first cycle of cantatas in Leipzig and was first performed on the 19th Sunday After Trinity, October 3, 1723. Although the Gospel reading for this day was the story of the physical healing of the paralytic at Capernaum (Matthew 9:1–8), the librettist of the cantata was more concerned with the torment of the believer's soul and God's comfort and forgiveness. The motet is from another relative of J. S. Bach's, this time his first cousin once removed Johann Christoph Bach (1642–1703). The tender, chorale-like motet is a prayer that concludes each stanza with "*Welt, gute Nacht!*" (World, good night!) One cannot help but be reminded of the "*Mein Jesu, gute nacht*" refrain in the penultimate movement of the *St. Matthew Passion*. Playing the organ prelude and the service of Vespers is guest organist Paul Soulek, cantor at St. John Lutheran Church and School in Seward, Nebraska.

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

Mark P. Bangert, Lutheran School of Theology at Chicago

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

Paul Soulek, St. John Lutheran Church and School, Seward, Nebraska, guest organist

Johann Christoph Bach: *Es ist nun aus mit meinem Leben*

Ole Schenk, United Lutheran Church, Oak Park, Illinois homilist

Amy Anderson de Jong, mezzo soprano  
Ace Gangoso, tenor

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



## December 11

### Magnificat in D Major, BWV 243.2

Bach's *Magnificat in D Major* is one of his most beloved and well-known choral works. The Latin text of Mary's song ("My soul magnifies the Lord") inspires a rich display of counterpoint and text painting in a score that calls for a five-part choir, five soloists, and an expansive orchestra.

*Presented as part of Grace's annual Advent/Christmas Concert, involving choirs from both church and school.*

*Admission is free; a free-will offering will be received*

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## January 22

### Ich steh mit einem Fuß im Grabe, BWV 156

*I am standing with one foot in the grave*

Despite the uneasy image in the title, this is a beautiful cantata, a lyrical portrayal of the believer's acceptance of death and joyful trust in God's grace. The opening sinfonia for oboe, strings and continuo borrows a familiar minor-key melody from one of Bach's keyboard concertos, setting a mood of serenity and peace for the arias that follow. The motet for the service is by Dieterich Buxtehude (1637–1707), a moving setting of the well-known chorale "*Herzlich lieb hab ich dich, o Herr*" (Lord, thee I love with all my heart). Grace's string quartet in residence, the Kontras Quartet, will perform the prelude to the service and join us for the cantata.

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

Mark Peters, Trinity Christian College, Palos Heights

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

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

Dieterich Buxtehude: *Herzlich lieb hab ich dich, o Herr*, BuxWV 41

David John Hailey, First Baptist Church, Oak Park, Illinois, homilist

Nathalie Colas, soprano

Thomas Aláan, countertenor

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Bach Cantata Vespers Chorus and Orchestra

Grace Cantor Michael D. Costello, conducting



## February 26

### **Ach wie flüchtig, ach wie nichtig, BWV 26**

*Ah how fleeting, ah how futile*

The cantata for February was composed in 1724 as part of Bach's second cycle of cantatas, the chorale cantatas. Written for the 24th Sunday after Trinity, near the end of the church year, it is based on a long 17th-century hymn by Michael Franck about the transitory nature of life and how God alone endures forever. With a chorus, four soloists, and an orchestra comprised of horn, flute, three oboes, strings, and continuo, the fleeting things of this world are depicted in lively and colorful music. The motet for the service, by Dieterich Buxtehude, is a charming setting of the well-known chorale "*Jesu, meine Freude*" (Jesus, priceless treasure). The prelude features oboist Rebecca Schalk Nagel performing works by Samuel Barber and Wayne Barlow.

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

Mark P. Bangert, Lutheran School of Theology at Chicago

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

Samuel Barber: Canzonetta for Oboe and Strings  
Wayne Barlow: The Winter's Passed  
Rebecca Schalk Nagel, oboist

Dieterich Buxtehude: Jesu, meine Freude, BuxWV 60

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

Maura Janton Cock, soprano  
Amanda Koopman, mezzo soprano  
Ace Gangoso, tenor  
Douglas Anderson, baritone

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

**Saturday, March 25, 6:00 p.m.**

**Sunday, March 26, 4:00 p.m.**

## **Matthäus-Passion, BWV 244**

### *St. Matthew Passion*

Bach's largest vocal work, the *St. Matthew Passion* is monumental in scale and packed with drama as soloists, two choirs, and two orchestras bring the words of Matthew's gospel to life. Bach is a master storyteller, building tension in the narrative, and knowing when to step back and change the pace with new melodies, new meters, deeper emotions, and infinite invention. Intimate arias and familiar, reflective chorales speak to the heart of the Christian faith, that Christ died for us and for our salvation.

*Presented in concert with 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

Derek Chester, 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 23**

## **Du hirte Israel, höre, BWV 104**

*You shepherd of Israel, hear*

Bach composed a cantata in the 18th century's fashionable pastorale style for the Second Sunday After Easter. Its text implores God as faithful shepherd to gather up the flock and bring them safely into the sheepfold. The Kapelle of Concordia University Chicago, under the direction of Charles P. Brown, joins us for the cantata. In the prelude the choirs of Grace and Concordia will combine for a stirring performance of *The Alleluiatic Sequence* for brass and two choirs, commemorating the 100th anniversary of the birth of composer Richard Hillert. We will also hear his *Prelude to Evening Prayer* for strings and oboes and sing "Alleluia, Voices Raise," with text by George Wither and tune and concertato by Hillert.

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

Mark Peters, Trinity Christian College, Palos Heights

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

Richard Hillert: The Alleluiatic Sequence;  
Prelude to Evening Prayer

Edward Bairstow: The King of Love My Shepherd Is

Benjamin M. Stewart, Lutheran School of Theology at  
Chicago, homilist

Ryan Townsend Strand, tenor  
Douglas Anderson, baritone

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

Concordia University Chicago's Kapelle





**May 21**

**Sie werden euch in den Bann tun, BWV 44**

*They will put you under a ban*

The cantata's sober opening duet is sung to a text from John in which Jesus warns his disciples that they will be persecuted for his sake. The text of the cantata, which concerns itself with Christians enduring tribulation and heartbreak, may seem a little out of place at the end of the Easter season, yet it was part of the gospel for the Sunday after Ascension in 1724. Scored for four soloists, choir, two oboes, strings, and continuo, the cantata ultimately delivers a more hopeful message: joy comes after tribulation and God can be trusted to do what is best. The motet by Heinrich Schütz (1585–1672) is a double-choir anthem that concludes one of Schütz's largest works, his setting of Psalm 119, which he called his *Schwanengesang* (swan song). Guest organist Steven Wenthe of Concordia University Chicago will perform the prelude to the service.

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

Mark P. Bangert, Lutheran School of Theology at Chicago

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

Steven Wenthe, Concordia University Chicago, guest organist

Heinrich Schutz: Die Fürsten verfolgen mich ohn Ursach (from *Der Schwanengesang*). SWV 492

Jennifer Powell McNutt, Wheaton College, Wheaton, 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

52<sup>nd</sup> Year  
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# BACH

## Cantata Vespers

**Grace Lutheran Church**  
**7300 Division Street**  
**River Forest, Illinois 60305**

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