

50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 27, 2020

Jauchzet Gott in allen Landen

Exult in God in every land

Welcome to Grace Lutheran Church

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

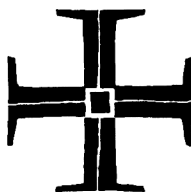
To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

The Bach Cantata Vespers ministry relies on the financial support of hundreds of people like you. During the pandemic, we are especially in need of your support. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you for your support.



The Seventeenth Sunday after Pentecost
September 27, 2020

EVENING PRAYER



PRELUDE

Fantasia and Fugue in G minor, BWV 542

Johann Sebastian Bach
(1685–1750)

Nun lob, mein Seel, den Herren (Now praise, my soul, the Lord)

Johann Gottfried Walther
(1684–1748)

Michael D. Costello, organist

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 ✠

PSALM 141

I Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

III Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.



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



II 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. I But my eyes are



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



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



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



III 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

L 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.

C Amen.

OFFERING/VOLUNTARY: Oh, that I Had a Thousand Voices

Setting by Paul Manz
(1919–2009)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

[Click here to contribute online.](#) Your generosity is appreciated.

HYMN: Oh, that I Had a Thousand Voices

Concertato by Michael D. Costello
(b. 1979)

Stanza three is sung by the soloist.



1 Oh, that I had a thou - sand voic - es to praise my
2 O all you pow'rs that he im - plant - ed, a - rise, keep
3 You for - est leaves so green and ten - der that dance for
4 All crea - tures that have breath and mo - tion, that thron'g the
5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -
si - lence now no more; put forth the strength that God has
joy in sum - mer air, you mead - ow grass - es, bright and
earth, the sea, the sky, come, share with me my heart's de -
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -
grant - ed! Your no - blest work is to a - dore! O soul and
slen - der, you flow'rs so fra - grant and so fair, you live to
vo - tion, help me to sing God's prais - es high! My ut - most
dore you, when I have joined the an - gel thron'g and learned with



ev - er I might be, what great things God has done for me!
bod - y, join to raise with heart - felt joy our mak - er's praise!
show God's praise a - lone. Join me to make his glo - ry known!
pow'rs can nev - er quite de - clare the won - ders of his might!
choirs of heav'n to sing e - ter - nal an - thems to my king!

✠ WORD ✠

READING: Galatians 5:25—6:10

²⁵If we live by the Spirit, let us also be guided by the Spirit. ²⁶Let us not become conceited, competing against one another, envying one another.

^{6:1}My friends, if anyone is detected in a transgression, you who have received the Spirit should restore such a one in a spirit of gentleness. Take care that you yourselves are not tempted. ²Bear one another's burdens, and in this way you will fulfill the law of Christ. ³For if those who are nothing think they are something, they deceive themselves. ⁴All must test their own work; then that work, rather than their neighbor's work, will become a cause for pride. ⁵For all must carry their own loads.

⁶Those who are taught the word must share in all good things with their teacher.

⁷Do not be deceived; God is not mocked, for you reap whatever you sow. ⁸If you sow to your own flesh, you will reap corruption from the flesh; but if you sow to the Spirit, you will reap eternal life from the Spirit. ⁹So let us not grow weary in doing what is right, for we will reap at harvest time, if we do not give up. ¹⁰So then, whenever we have an opportunity, let us work for the good of all, and especially for those of the family of faith.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 6:22–34

[Jesus said to his disciples:] ²²“The eye is the lamp of the body. So, if your eye is healthy, your whole body will be full of light; ²³but if your eye is unhealthy, your whole body will be full of darkness. If then the light in you is darkness, how great is the darkness!

²⁴“No one can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.

²⁵“Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing?

²⁶Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? ²⁷And can any of you by worrying add a single hour to your span of life? ²⁸And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, ²⁹yet I tell you, even Solomon in all his glory was not clothed like one of these. ³⁰But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? ³¹Therefore do not worry, saying, ‘What will we eat?’ Or ‘What will we drink?’ Or ‘What will we wear?’ ³²For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. ³³But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

³⁴“So do not worry about tomorrow, for tomorrow will bring worries of its own. Today's trouble is enough for today.”

L The Word of the Lord.

C Thanks be to God.



CANTATA: *Jauchzet Gott in allen Landen*, BWV 151

Johann Sebastian Bach

*Translation of the German text for each movement is below.
Background notes on the cantata are on page 20 in this worship folder.*

1. Aria

Jauchzet Gott in allen Landen!
Shout with joy to God in every land!
 Was der Himmel und die Welt
All that heaven and earth
 An Geschöpfen in sich hält,
In creatures contain,
 Müssen dessen Ruhm erhöhen,
Must exalt his glory,
 Und wir wollen unserm Gott
And we want to bring to our God
 Gleichfalls itzt ein Opfer bringen,
Likewise now an offering
 Dass er uns in Kreuz und Not
Since in suffering and distress,
 Allezeit hat beigestanden.
At all times, he has stood by us.

After a brief but arresting fanfare-like introduction featuring the trumpet and first violin, the soloist immediately calls out *jauchzet* (shout with joy) in a stirring one-measure run up to a high G. The instruments, led by the trumpet, quickly repeat their pulsating introduction as an accompaniment to the soprano, whose line again rises, this time to an A. The “shout with joy” of the opening line of text is sung again and again as instruments and voice vie to outdo each other. The astonishing climax of the opening section is soon achieved by the soprano in an ascending line that reaches a high C.

In the middle section of this *da capo* (ABA) aria the trumpet, first violin, and singer participate in virtuosic melodic material that focuses attention on the words *erhöhen* (exalt) and *allezeit* (at all times). Finally, the opening section is repeated on the way to the glorious instrumental conclusion of the movement.

2. Recitative

Wir beten zu dem Tempel an,

We worship at the temple

Da Gottes Ehre wohnt,

Where God's honor resides,

Da dessen Treu,

Since his devotion,

So täglich neu,

Every day renewed,

Mit lauter Segen lohnet.

Rewards with many blessings.

Wir preisen, was er an uns hat getan.

We extoll what he has done for us.

Muss gleich der schwache Mund von seinen Wundern lallen,

Though feeble voices may babble of his wonders,

So kann ein schlechtes Lob ihm dennoch wohlgefallen.

Even ill-sounding praise can still please him.

Strings and *continuo* together accompany the soloist in this contemplative recitative. Soon the strings drop out in favor of the *continuo* alone at the reference to *der schwache Mund* (our feeble voices). The word *lallen* (to babble) receives an unusual, twisting line that uniquely matches the meaning of the text. However, in its immediate repetition, *lallen* is given a more confident, soaring line of praise just before the bass plays similarly firm cadential measures.



3. Aria

Höchster, mache deine Güte

Highest One, make your goodness

Ferner alle Morgen neu.

New every morning from now on.

So soll vor die Vätertreu

Thus before this fatherly devotion

Auch ein dankbares Gemüte

May a thankful spirit in us

Durch ein frommes Leben weisen,

Through a devout life show

Dass wir deine Kinder heißen.

That we are called your children.

The flowing eighth-notes of the rising bass lines move with the persistence (even obstinacy?) of a musical *ostinato*, for they are found in nearly every measure of this *da capo* aria in 12/8 meter. The soprano soon enters with a descending octave leap at *Höchster* (Highest One). She then sings a line that gracefully complements the rising scales of the bass. In the middle section the soprano both imitates and expands upon the upward motion of the *quasi ostinato*.

4. Chorale

Sei Lob und Preis mit Ehren

Glory and praise with honor

Gott Vater, Sohn, Heiligem Geist!

Be to God the Father, Son and Holy Ghost!

Der woll in uns vermehren,

May he desire to increase in us

Was er uns aus Gnaden verheißt,

What he promises us by grace,

Dass wir ihm fest vertrauen,

So that we firmly trust in him,

Gänzlich uns lass'n auf ihn.

And completely rely on him.

Von Herzen auf ihn bauen,

From our hearts build on him,

Dass unser Herz, Mut und Sinn

So that our heart, spirit and mind

Ihm festiglich anhangen;

Depend steadfastly on him;

Drauf singen wir zur Stund:

Of this we sing at this hour:

Amen, wir werdens erlangen,

Amen, this we shall attain,

Glauben wir aus Herzensgrund.

If we believe from the bottom of our hearts.

Alleluja!

Alleluia!



In keeping with the Italianate character of the solo cantata, Bach assigns his customary closing chorale, not to a four-part choir, but to the soprano. The chorale melody is presented within a spirited Baroque trio for two violins and *continuo*. The soprano sings each line of the slightly embellished melody in separated phrases as the instruments continue their gay, imitative interplay. The chorale text, from *Nun lob, mein Seel, den Herren* (My Soul, Now Praise Your Maker, *LBW* 519), is a 1549 doxological addition to Johann Gramann's earlier text set to a melody of Hans Kugelman — affirming again Bach's affection for hymns of the early Reformation. As with other chorales in triple meter, Bach retains the "limping" rhythm of the original melody rather than smoothing it out to a succession of even quarter notes.

Bach concludes the movement with a joyous setting of the single word *Alleluia*. Nearly as long as the chorale that precedes it, the *Alleluia* section is a free fugue for all six voices, including the singer, who is treated by the composer as another instrument. While trumpet, strings, and *continuo* all busily participate in the imitative counterpoint, the soprano is challenged with long and complex lines including two rising arpeggios, the last of which reaches a high C.

Silence is observed, then:

- Ⓛ In many and various ways God spoke to his people of old by the prophets.
- ⓐ But now in these last days he has spoken to us by his Son.

MAGNIFICAT



ⓐ 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- ceit. 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

☐ In peace, let us pray to the Lord. ☑ Lord, have mer - cy.

After each petition:

☐ ...let us pray to the Lord.

☑ 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.

- ℣ Lord, remember us in your kingdom and teach us to pray:

☩ **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 two staves. The first staff contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A double bar line follows. The second staff continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5.

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 two staves. The first staff contains a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A double bar line follows. The second staff continues the melody with a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5.



HYMN: The Day You Gave Us, Lord, Has Ended

Concertato by Carl F. Schalk
(b. 1929)

Stanza four is sung by the soloist.



1 The day you gave us, Lord, has end - ed;
2 We thank you that your church, un - sleep - ing
3 As to each con - ti - nent and is - land
4 The sun, here hav - ing set, is wak - ing
5 So be it, Lord; your realm shall nev - er,



the dark - ness falls at your be - hest.
while earth rolls on - ward in - to light,
the dawn leads on an - oth - er day,
your chil - dren un - der west - ern skies,
like earth's proud em - pires, pass a - way;



To you our morn - ing hymns as - cend - ed;
through all the world its watch is keep - ing,
the voice of prayer is nev - er si - lent,
and hour by hour, as day is break - ing,
but stand and grow and rule for - ev - er,



your praise shall hal - low now our rest.
and nev - er rests by day or night.
nor dies the strain of praise a - way.
fresh hymns of thank - ful praise a - rise.
till all your crea - tures own your sway.

Text: John Ellerton, 1826–1893, alt.

Music: ST. CLEMENT, Clement C. Scholefield, 1839–1904



DISMISSAL

☞ Go in peace. Serve the Lord.

☞ **Thanks be to God!**

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. F. Dean Lueking, homilist
Bach Cantata Vespers Orchestra of Grace
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Susan Nelson, soprano
Eunice Eifert, videographer
Bill Rohlfing, audio engineer
Julie Hinz, sound board operator

Orchestra

Greg Fudala, trumpet
Betty Lewis, Becky Coffman,
Eleanor Bartsch, violins I
Paul Zafer, Elizabeth Brausa,
Henry Zheng, violins II
Naomi Hildner, Ben Weber, violas
Jean Hatmaker, cello
Michael Hovnanian, double bass
Timothy Spelbring, continuo organ

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Notes on the cantata by Carlos Messerli. Used by permission.



BACKGROUND OF THE CANTATA

When people today use the term “cantata” they most often are referring to one of the choral works of Johann Sebastian Bach. This is natural, since his cantatas form the largest number of such works now available. However, when people of the early eighteenth century used the term they were most likely referring to an Italian type of solo composition for sophisticated social occasions. Those cantatas consisted of arias, madrigals, and recitatives, all supported by the accompaniment of bass and keyboard instruments.

The genre of German sacred cantatas seems to have originated in 1700 with *Geistliche Cantaten statt einer Kirchenmusik* (Sacred Cantatas Instead of Church Music), a collection of poetic texts for Sundays in the church year by the Lutheran theologian Erdmann Neumeister. Previously the texts of sacred compositions had been limited mostly to scripture and hymn texts. Neumeister’s poetic texts could be readily adapted to the recitative and aria format of secular compositions. In subsequent cycles of cantata texts, Neumeister supplemented his own poetry with Biblical passages and chorale texts or new texts that could be sung to chorale tunes.

Johann Sebastian Bach embraced the new cantata text form for most of his sacred cantatas, though he continued often to refer to such a work as a *Stück* (piece) or simply as “music.”

Jauchzet Gott in allen Landen! (Exult in God in Every Land!) is one of Bach’s greatest examples of a German Lutheran cantata written in the Italian solo style. It contains what some have called the most brilliant coloratura writing for soprano of any of his cantatas. Because of its difficulty it may have been assigned to a mature female voice rather than the customary boy soprano. The instrumentation features a high trumpet part that could have been handled easily by Bach’s virtuoso trumpeter, Gottfried Reiche.

The text, except for the chorale, was written by an unknown poet and was assigned to the Fifteenth Sunday after Trinity, but the manuscript of the cantata also carries the designation *Et in ogni tempo* (and at any time). While appropriate for this liturgical day, the exuberant tone of praise throughout the text bears scant direct relation to the Epistle for the day (Galatians 5:25—6:10, encouragement to walk in the Spirit) or the Gospel (Matthew 6:24—34, from the Sermon on the Mount, a call not to be anxious, but to seek the kingdom of God). It was probably performed on the assigned Sunday on September 17, 1730. However, the nature of the text and the impressive demands placed on the soprano, the trumpet, and strings suggest that the cantata might have been written and first performed for an important civic or court birthday celebration, perhaps taking place in nearby Weissenfels, which had an establishment that loved such musical presentations.

Carlos Messerli

BIOGRAPHIES



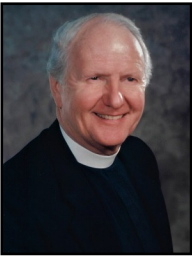
Michael D. Costello, organist and director, has served as Cantor at Grace since 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North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



Greg Fudala, trumpeter, maintains an active freelance trumpet career in the Chicago area and is currently a rostered member of the Illinois Philharmonic Orchestra. He performs regularly with the Elgin Symphony, Lyric Opera, Northwest Indiana Symphony, Chicago Chamber Orchestra, and Chicago Brass Quintet. He has backed up such performers as Tony Bennett, Ray Charles, Olivia Newton-John, Bobby Vinton, the Temptations, and the Buckingham. Mr. Fudala is also director of bands in the Mt. Prospect Public Schools.



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.



F. Dean Lueking, homilist, began his pastoral ministry at Grace Lutheran Church with his ordination in 1954 and continued until his retirement in 1998. Among his chief joys during these years was assisting Paul Bouman and Carl Schalk in launching and sustaining the Bach Cantata Vespers series. During his retirement years he has taught in seminaries overseas and continued in occasional pastoral service in the congregation and community.



Susan Nelson, soprano, a frequent soloist at Grace, holds degrees from the University of Illinois and the Eastman School of Music. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared as a chorister and soloist with Lyric Opera of Chicago, Grant Park Chorus and Music of the Baroque, for which she has also served a teaching artist for the past six years. Other local appearances include performances with Midwest Mozart Festival, Harbor Country Opera, and the Rockford and Elmhurst Choral Unions.



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and Maxine Christopher*

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Thank you

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

Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

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50TH
YEAR



2020–2021

BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

September 27
BWV 51

Jauchzet Gott in allen Landen *Exult in God in every land*

Susan Nelson, soprano

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

November 1
BWV 106

Gottes Zeit ist die allerbeste Zeit *God's time is the very best time*

L. George Detweiler, Norristown, Pennsylvania, homilist

Stefan Kiessling, Leipzig, Germany, guest organist

November 22
BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*

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

Vivaldi: Concerto for Cello, Strings, and Continuo in A minor, RV 418

Hillert: Prelude to Evening Prayer

January 31
BWV 82

Ich habe genug *I have enough*

Douglas Anderson, baritone

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

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

February 28
BWV 32

Liebster Jesu, mein Verlangen *Dearest Jesus, my desire*

Yehiel Curry, ELCA Metropolitan Chicago Synod, homilist

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

March 28
BWV 180

Schmücke dich, o liebe Seele *Deck thyself, O dear soul*

E. Louise Williams, Valparaiso, Indiana, homilist

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

April 25
BWV 6

Bleib bei uns, denn es will Abend werden *Stay with us, for evening falls*

Frank C. Senn, Evanston, Illinois, homilist

Steven Wente, Concordia University Chicago, guest organist

Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director

May 23
BWV 34

O ewiges Feuer, o Ursprung der Liebe *O eternal fire, O source of love*

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

Mozart: Sonata in F Major, KV 244

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

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