

50<sup>TH</sup>  
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.**

**November 1, 2020**

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

# Welcome to Grace Lutheran Church

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

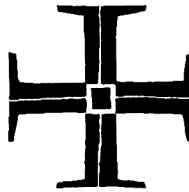
To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

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.



All Saints Day  
November 1, 2020

## EVENING PRAYER



### PRELUDE

Prelude and Fugue in G Major, BWV 550

Johann Sebastian Bach  
(1685–1750)

Timothy Spelbring, organist

Suite in G Major (from *Pieces de violes, Book 1*)

Marin Marais  
(1656–1728)

Prelude  
Chaconne

Craig Trompeter and Anna Steinhoff, gambists  
Michael D. Costello, harpsichordist

### SERVICE OF LIGHT



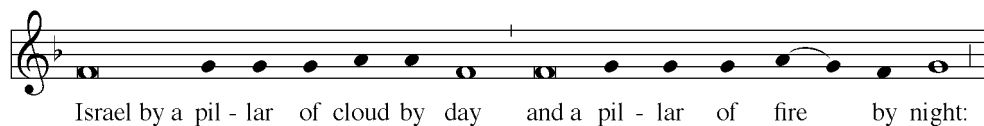
☐ Jesus Christ is the Light of the world, ☐ **the light no darkness can over- come.**



☐ 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.**



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:** Aria on For All the Saints

David Cherwien  
(b. 1957)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.  
[Click here to contribute online.](#) Your generosity is appreciated.*



# HYMN: For All the Saints

Concertato by Michael D. Costello  
(b. 1979)



All 1 For all the saints who from their la - bors rest,  
Men 2 You were their rock, their for - tress, and their might;  
Women 3 Oh, may your sol - diers, faith - ful, true, and bold,  
Women 7 But then there breaks a yet more glo - rious day: the  
All 8 From earth's wide bounds, from o - cean's far - thest coast, through



all who by faith be - fore the world con - fessed,  
 you, Lord, their cap - tain in the well - fought fight;  
 fight as the saints who no - bly fought of old  
 saints . . . tri - um - phant rise in bright ar - ray;  
 gates . . . of pearl streams in the count - less host,



your name, O Je - sus, be for - ev - er blest.  
 you, in the dark - ness drear, their one true light.  
 and win with them the vic - tor's crown of gold.  
 the King of glo - ry pass - es on his way.  
 sing - ing to Fa - ther, Son, and Ho - ly Ghost:



Al - le - lu - ia! Al - le - lu - ia!



All 4 Oh, blest com - mu - nion, fel - low - ship di - vine,  
Men 5 And when the strife is fierce, the war - fare long,  
Choir 6 The gold - en eve - ning bright - ens in the west;





we fee - bly strug - gle, they in glo - ry shine;  
steals on the ear the dis - tant tri - umph song,  
soon, soon to faith - ful war - riors comes their rest;

yet all are one with - in your great de - sign.  
and hearts are is the brave a - gain and arms are strong.  
sweet is the calm of par - a - dise the blest.

Al - le - lu - ia! Al - le - lu - ia!

Text: William W. How, 1823–1897, alt.  
Music: SINE NOMINE, R. Vaughan Williams, 1872–1958

## ✝ WORD ✝

### READING: Isaiah 38:1–6

In those days Hezekiah became sick and was at the point of death. The prophet Isaiah son of Amoz came to him, and said to him, “Thus says the LORD: Set your house in order, for you shall die; you shall not recover.” Then Hezekiah turned his face to the wall, and prayed to the LORD: Remember now, O LORD, I implore you, how I have walked before you in faithfulness with a whole heart, and have done what is good in your sight. And Hezekiah wept bitterly.

Then the word of the LORD came to Isaiah: Go and say to Hezekiah, Thus says the LORD, the God of your ancestor David: I have heard your prayer, I have seen your tears; I will add fifteen years to your life. I will deliver you and this city out of the hand of the king of Assyria, and defend this city.

📖 The Word of the Lord.

🙏 Thanks be to God.

### READING: Luke 23:32–43

Two others also, who were criminals, were led away to be put to death with [Jesus]. When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, “Father, forgive them; for they do not know what they are doing.” And they cast lots to divide his clothing. And the people stood by, watching; but the leaders scoffed at him, saying, “He saved others; let him save himself if he is the Messiah of God, his chosen one!” The soldiers also mocked him, coming up and offering him sour wine, and saying, “If you are the King of the Jews, save yourself!” There was also an inscription over him, “This is the King of the Jews.”

One of the criminals who were hanged there kept deriding him and saying, “Are you not the Messiah? Save yourself and us!” But the other rebuked him, saying, “Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong.” Then he said, “Jesus, remember me when you come into your kingdom.” He replied, “Truly I tell you, today you will be with me in Paradise.”

📖 The Word of the Lord.

🙏 Thanks be to God.

### HOMILY

Pastor L. George Detweiler



**CANTATA:** *Gottes Zeit ist die allerbeste Zeit*, BWV 106  
(God's time is the very best time)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on pages 20–21 in this worship folder.*

**1. Sonatina**

A brief, somber introduction in which the steady pulsing of the lower strings supports the soaring line of the largely unison recorders.

**2a. Chorus**

*Gottes Zeit ist die allerbeste Zeit.*

**God's time is the very best time.**

*In ihm leben, weben und sind wir, solange er will.*

**In him we live, move and exist, so long as he wills.**

*In ihm sterben wir zur rechten Zeit, wenn er will.*

**In him we die at the right time, when he wills.**

**2b. Arioso (tenor)**

*Ach, Herr, lehre uns bedenken, daß wir sterben müssen,*

**Ah, Lord, teach us to remember that we must die,**

*auf daß wir klug werden.*

**so that we may become wise.**

**2c. Aria (bass)**

*Bestelle dein Haus; denn du wirst sterben*

**Put your house in order, for you will die**

*und nicht lebendig bleiben.*

**and not go on living.**

**2d. Chorus and Arioso (soprano)**

*Es ist der alte Bund:*

**This is the old covenant:**

*Mensch, du mußt sterben!*

**Man, you must die!**

*Ja, komm, Herr Jesu, komm!*

**Yes, come, Lord Jesus, come!**

The quartet moves through three “time zones” (slow, fast, slow) to express the confidence the believer has in God’s care. First, a short, chordal setting of a paraphrase of Psalm 31:14–15, then a lively setting of Acts 17:28 that emphasizes the motion of life. Listen for the lone, long soprano note on *lange* (long). This is followed by the brief *Adagio* section inspired by James 4:13–15.

Next, the tenor soloist, accompanied by all instruments, sings of the certainty of death as expressed in Psalm 90:12. The bass soloist, accompanied by unison flutes, follows with a vigorous setting of the command of Isaiah 38:1 (given originally by the prophet to King Hezekiah) to “set your house in order, for you must die!”

The lower voices singing with only the *continuo* accompaniment continue the thought with a reference from the apocryphal book Sirach 14:17 that says it has been ordered of old that man must die. Characteristically, Bach sets this statement of God’s law in an old fashioned fugue for the alto, tenor, and bass voices. Suddenly, the soprano interrupts with the words of Revelation 22:20, pleading with the Lord Jesus to come. During the soprano passage the instruments play a portion of the chorale *Ich hab mein Sach Gott himgestellt* (My concerns I have left with God), a hymn not found in modern English-language hymnals, but known to Bach’s congregation for its theme of trust in God at the time of death. The lower choir voices then reenter to sing with the soprano, who ultimately concludes the movement alone with a passionately intense descending line imploring Jesus to come again.

### 3a. Aria (alto)

*In deine Hände befehl ich meinen Geist;*

**Into your hands I commend my spirit;**

*du hast mich erlöst, Herr, du getreuer Gott.*

**You have redeemed me, Lord, you faithful God.**

### 3b. Arioso (bass) and Chorale (alto)

*Heute wirst du mit mir im Paradies sein.*

**Today you will be with me in paradise.**

*Mit Fried und Freud ich fahr dahin in Gottes Willen,*

**With peace and joy I go there by God’s will,**

*Getrost ist mir mein Herz und Sinn, sanft und stille.*

**My heart and mind are confident, calm and still.**

*Wie Gott mir verheißen hat: Der Tod ist mein Schlaf geworden.*

**As God has promised me: Death has become my sleep.**



The alto sings words from Psalm 31:6 that express trust in the Lord. The *continuo* accompaniment features many repetitions of a long, rising scale line that suggests moving upwards towards heaven. The bass soloist follows, singing the Luke 23:43 words of Jesus to the second thief on the cross, words that assure his entry into paradise. As the bass continues, the alto joins in, singing in long notes the melody of the vespers canticle *Nunc dimittis* (Lord, now you let your servant depart in peace, stanza one of Luther's versification of Simeon's song in Luke 2:29, LBW #349) to the accompaniment of the *gambas*. Shortly thereafter the bass soloist ceases, leaving the alto singing alone with the instruments to conclude the chorale and the movement.

#### 4. Chorale

*Glorie, Lob, Ehr und Herrlichkeit*

**Glory, praise, honor and majesty**

*Sei dir, Gott Vater und Sohn bereit,*

**Be to you God, Father and Son,**

*Dem heiligen Geist mit Namen!*

**To the Holy Spirit in name!**

*Die göttlich Kraft*

**Godly strength**

*Mach uns sieghaft*

**Make us victorious**

*Durch Jesum Christum, Amen.*

**Through Jesus Christ, Amen.**

No simply harmonized four-part chorale setting can conclude this complex work. Instead, Bach provides an extended doxology of praise to Father, Son, and Holy Spirit in the setting of the seventh stanza of Adam Reusner's (1533) chorale, *In dich hab ich gehoffet, Herr* (In you, Lord, I have put my trust). Bach uses an altered form of the melody. The text and another form of the melody are found as the sixth stanza of *Lutheran Worship* #406.

Bach sets the four-part chorale to a startling, syncopated chordal accompaniment, placing brief instrumental echo-like phrases between the sung lines. However, for the last line of the chorale, *Durch Jesum Christum, Amen* (through Jesus Christ, Amen), Bach embarks on a freely formed and lengthy, spirited choral fugue that comes to a dramatic conclusion with an abrupt echoing *Amen*.

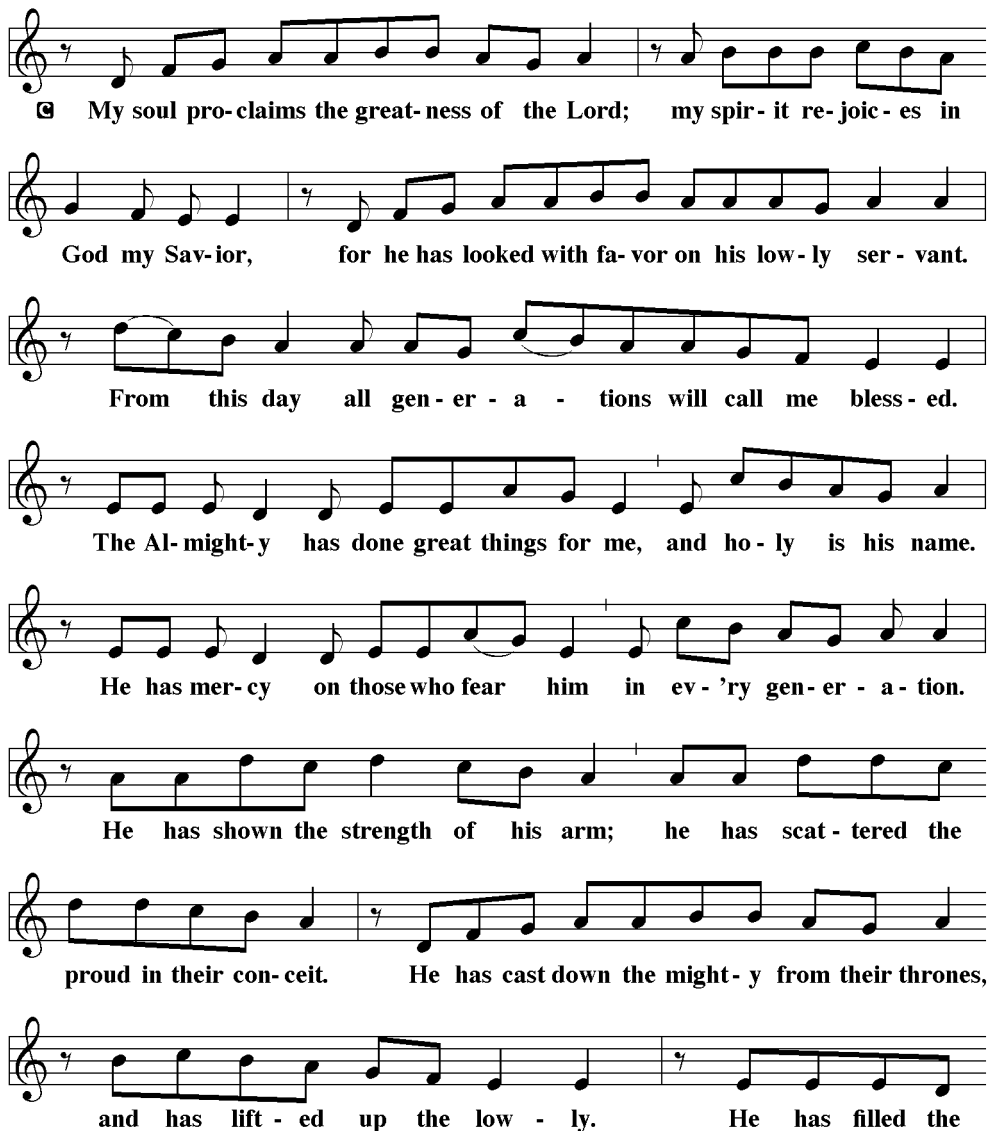


*Silence is observed, then:*

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

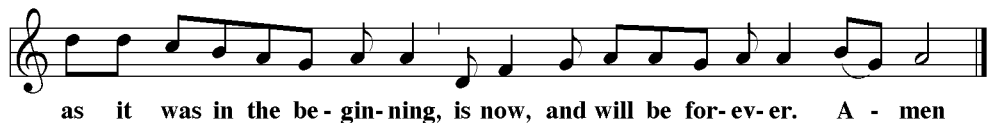
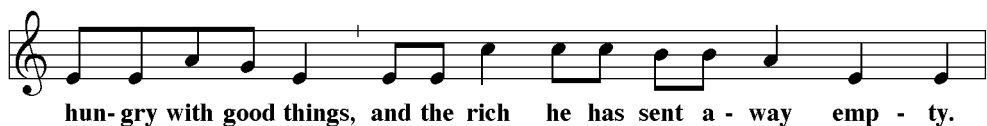
**C** But now in these last days he has spoken to us by his Son.

## MAGNIFICAT



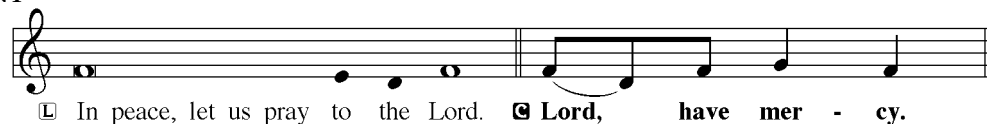
**C** My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in  
God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.  
From this day all gen- er - a - tions will call me bless - ed.  
The Al- might- y has done great things for me, and ho- ly is his name.  
He has mer- 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- ceit. He has cast down the might- y from their thrones,  
and has lift - ed up the low - ly. He has filled the





## ✠ PRAYERS ✠

### LITANY



*After each petition:*

ℒ ...let us pray to the Lord.



*The litany continues:*

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



*The litany concludes:*

- L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



- L** O God, from whom come all holy desires, all good counsels, and all just works: Give 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.

**C** Amen.

- 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.

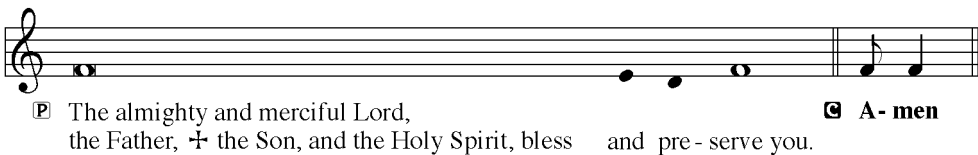




## BENEDICAMUS DOMINO



## BENEDICTION



# HYMN: The Will of God Is Always Best

Stanza 3: Harmonization by J. S. Bach



1. The will of God is al - ways best And shall be done for - ev - er;
2. God is my com - fort and my trust, My hope and life a - bid - ing;
- Choir** 3. Lord, this I ask, O hear my plea, De - ny me not this fa - vor:
4. When life's brief course on earth is run And I this world am leav - ing,



And they who trust in him are blest; He will for - sake them nev - er.  
 And to his coun - sel, wise and just, I yield, in him con - fid - ing.  
 When Sa - tan sore - ly trou - bles me, Then do not let me wa - ver.  
 Grant me to say, "Your will be done," Your faith - ful Word be - liev - ing.



He helps in - deed In time of need; He chas - tens with for - bear - ing.  
 The ver - y hairs, His Word de - clares, Up - on my head he num - bers.  
 O guard me well, My fear dis - pel, Ful - fill your faith - ful say - ing:  
 My dear - est friend, I now com - mend My soul in - to your keep - ing;



They who de - pend On God, their friend, Shall not be left de - spair - ing.  
 By night and day God is my stay; He nev - er sleeps nor slum - bers.  
 All who be - lieve By grace re - ceive An an - swer to their pray - ing.  
 From sin and hell, And death as well, By you the vic - t'ry reap - ing.

Text: Albrecht von Preussen, 1490–1568; tr. *The Lutheran Hymnal*, 1941, alt..  
 Tune: Claudin de Sermisy, c. 1490–1562; setting *The Lutheran Hymnal*, 1941

WAS MEIN GOTT WILL (Isorhythmic)  
 87 87 D



## DISMISSAL

℣ Go in peace. Serve the Lord.

✠ Thanks be to God!

## Leading Worship Today

The Rev. David R. Lyle, leader

The Rev. L. George Detweiler, homilist

Bach Cantata Vespers Orchestra of Grace

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Kirsten Hedegaard, soprano

Amy Anderson de Jong, mezzo soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Eunice Eifert, videographer

Bill Rohlfing, audio engineer

Julie Hinz, sound board operator

## Orchestra

Lisette Kielson, recorder

Patrick O'Malley, recorder

Craig Trompeter, viola da gamba

Anna Steinhoff, viola da gamba

Jerry Fuller, violone

Michael D. Costello, continuo organ

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Translation of the cantata and motet by Dr. Karen P. Danford. Used by permission.

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



## BACKGROUND OF THE CANTATA

Many speak of the genius of the legendary Johann Sebastian Bach, the master musician: the prolific composer of great choral music, the creator of complex works for orchestral and keyboard instruments, the dedicated Lutheran church musician. While Bach's keyboard playing was acknowledged quite early in life, many of the qualities for which he is now praised were recognized only as Bach matured. What about the youthful Bach? Besides his achievements at the organ, what did he do in the early years of his life and how did he do it? What did he believe and how did he express himself?

*Gottes Zeit*, Cantata 106, composed in 1707, tells us much about the 22-year-old Bach. Although Bach's chief duties at the time did not emphasize the composition of cantatas, he has in this work left us a complex and significant accomplishment. The cantata was written for the funeral of an important, but presently unknown person. Its composition falls somewhere near the end of Sebastian's first position at Arnstadt and his acceptance of a new post at Mühlhausen. Possibly, it was written for the funeral of his prosperous uncle, Tobias Lämmerhirt, who died in 1707. While the designation of the deceased may be uncertain today, the work is considered by many to be quite possibly one of the composer's greatest masterpieces—and a noteworthy achievement for one so young.

The theme of the cantata is human mortality, submission to God's will, and praise to the Almighty for giving his children the triumph of resurrection through Jesus Christ—daunting subjects to address for a musician barely out of his teen years. But Sebastian was no stranger to death. He had lost both his father and mother by the time he was ten years old, and three of his siblings also had preceded him in death. By 1707 other family members and friends had, of course, also died in that age of high mortality. Bach's early spiritual grounding was thorough and soundly Lutheran. Not only had he been raised in a devout Lutheran home, his schooling was rooted in confessional orthodoxy. He knew of original sin and believed that, by God's grace in Jesus Christ, eternal bliss was also to be his.

Sebastian had the musical talent and training to address the challenge of composing a funeral cantata. Although he was self-taught to a considerable degree, he profited greatly from instruction from several prominent relatives and from studying the work of older contemporaries, such as Dieterich Buxtehude.



The earliest score we have for the cantata comes from 1768, a copy made long after its original composition. The title page includes the subtitle *Actus tragicus*, or “tragic drama.” This may be Bach’s subtitle, or it may not. He was fond of using Latin or French terms in his writing in German, perhaps in keeping with a custom of the times and perhaps to better relate to the learned academic community to which he aspired to belong.

One could also speculate that the individual celebrated by the music may have had an appreciation of the theater and had witnessed more than one staged tragedy. In either case, while Bach casts the cantata as a tragedy in relation to human life, he clearly articulates the Christian triumph over death by the promise of eternal life in heaven.

For this cantata, perhaps Bach himself selected the Bible verses and hymn texts that would express his Lutheran faith and trust in God in the face of death. After an opening statement of confidence in God, he immediately and forcefully states that human destiny is the grave and that in anticipation of death one’s house must be set in order. In a most perceptive juxtaposition he simultaneously has a soloist call for Jesus. Jesus responds with the words of welcome into eternal bliss first uttered to the second thief at his crucifixion. The *Nunc dimittis* (Lord, now you let your servant go in peace) is sung simultaneously by a soloist, leading to a closing Trinitarian doxology chorale of choral and instrumental praise.

With the assurance of a mature master composer, Bach uses a fusion of old and new techniques in setting the text of this cantata. The bold and intricate choral and instrumental writing combines biblical and chorale citations set to music in a way that illuminates the stark simplicity of inevitable truth.

The original score calls for two recorders (end-blown flutes), two *violas da gamba* (predecessors of the modern cello), and *basso continuo* (today, violone and organ), soprano, alto, tenor, and bass soloists, and choir (sung today by the soloists). Except for the *gambas* and the *continuo*, the score does not call for strings.



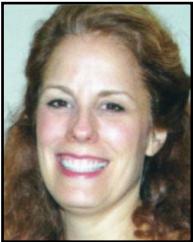
# BIOGRAPHIES



**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.



**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.



**Amy Anderson de Jong**, mezzo soprano, received her Bachelor and Master of Music degrees from Northwestern University. A native of Oak Park, Amy lived and worked in New York where she was a soloist at Avery Fischer Hall in Brahms's *Liebeslieder Waltzes* with the American Symphony Orchestra and premiered the role of Martha in *Patience and Sarah* at the Lincoln Center Festival. Amy is a founding member of Times Three, a vocal trio which has performed with the Baltimore Symphony, the Charleston Symphony, and the Edmonton Symphony. Locally, Amy has been a featured soloist with Handel Week and sung with the Lyric Opera Chorus.



**L. George Detweiler**, homilist, was born and grew up in Bucks County, Pennsylvania where his first job was working on his uncle's dairy farm. After high school he attended Thiel College (B.A.), Lutheran School of Theology at Chicago (M. Div.), and Princeton Theological Seminary (D. Min.). He has served both small and very large congregations, and been an intentional interim pastor for most of the last 15 years. He is a devotee of Bach's music, and has listened to all of Bach's church cantatas. He and his wife, Debra, have four grown children and six grandchildren and reside in Norristown, Pennsylvania.



**Kirsten Hedegaard**, soprano, has enjoyed a dual career as singer and conductor. Specializing in new and early music, she has performed with Philharmonia Baroque (founding member), Mercury Baroque, Ensemble viii, Baroque Band, Schola Antiqua, Newberry Consort, Ars Antiqua, Rook Ensemble, Callipygian Players, Elgin Symphony, Elgin Master Chorale, Bella Voce, Ensemble Dal Niente, and eighth blackbird. Currently Director of Choral and Vocal Activities at Loyola University, Ms. Hedegaard also serves as the Outreach Coordinator for Bella Voce and Director of Music at the Presbyterian Church of Barrington.



**Timothy Spelbring**, organist, is Music Director at St. Mark Lutheran Church in Mt. Prospect, IL, and also assists with the Bach Cantata series at Grace. He is a graduate of the Oberlin Conservatory of Music and the Yale School of Music where he studied with David Boe and Martin Jean respectively. Further studies were at the University of Illinois with Dana Robinson. Spelbring has received numerous awards including the Paul Manz Scholarship, the Selby Houston Prize (awarded at Oberlin), and the E. Stanley Seder Prize (awarded at Yale). He served as concert scholar for the Westfield Center for Early Keyboard studies and performed recitals nationally on their behalf.



**Anna Steinhoff**, gambist, is a member of Third Coast Baroque, the Haymarket Opera Company, and Second City Musick, and was recently appointed to be principal cellist with the Indianapolis Baroque Orchestra. Anna has performed with early music ensembles across the Midwest such as Bella Voce Sinfonia, Newberry Consort, the Bach and Beethoven Ensemble, Music of the Baroque, and the Madison Bach Musicians. During the summers, Anna has the pleasure of being a part of the Staunton Music Festival and the Princeton Festival Baroque Orchestra. Anna received degrees in cello performance from the Oberlin Conservatory and Northwestern University where her principal teachers were Peter Rejto and Hans Jensen. She studied baroque cello in the Netherlands with Jaap ter Linden.



**Ryan Townsend Strand**, tenor, is a Minnesota native whose passion for Baroque and New Music have afforded him a budding career as a concert and oratorio soloist. Strand made his debut last season as Endymion in Bach's secular Hunt Cantata under the baton of Nicholas Kramer with Music of the Baroque. Strand most recently sang in Haymarket Opera Theater's first ever HD filmed production of Handel's *Acis & Galatea*. He would have made his onstage debut at Lyric Opera of Chicago last spring in Richard Wagner's *Götterdämmerung* prior to COVID-19. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, and the Grant Park Festival Chorus. He is a founding tenor and executive director of Constellation Men's Ensemble in Chicago.



**Craig Trompeter**, gambist, has been a musical presence in Chicago for more than twenty years, performing in concert and over the airwaves with Second City Musick, Music of the Baroque, the Chicago Symphony, Lyric Opera of Chicago, Chicago Opera Theater, the Cal Players, the Newberry Consort, and the Oberlin Consort of Viols. As chamber musician, he has appeared at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has performed as soloist at the Ravinia Festival, at the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. He is the Artistic Director of Haymarket Opera Company.



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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 50<sup>th</sup> season of Bach Cantata Vespers, beginning June 1, 2020. Gifts received after October 18 will be acknowledged in the November 22 worship folder.

Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English and to Stephen Alltop for use of his portativ organ.

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

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50<sup>TH</sup>  
YEAR



# BACH

## Cantata Vespers

2020–2021



**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 Jenkins, 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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