

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.**

**April 25, 2021**

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

# 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, especially this year when we are not able to be together in person. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you!



The Fourth Sunday of Easter  
April 25, 2021

## EVENING PRAYER



### PRELUDE

*Mors et resurrectio*  
(Death and resurrection)

Jean Langlais  
(1907–1991)

“Where, O death, is your victory?” 1 Corinthians 15:55

*Les corps Glorieux*

Olivier Messiaen  
(1908–1992)

VI. *Joie et clarté des Corps Glorieux*  
(Joy and clarity of the glorified bodies)

“Then the righteous will shine like the sun  
in the kingdom of their Father.” Matthew 13:43

Steven Wenté, organ

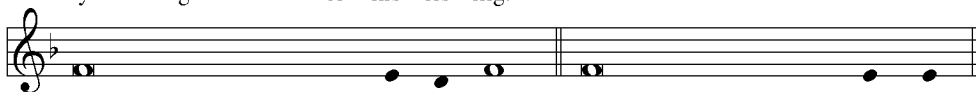
### SERVICE OF LIGHT



☐ Jesus Christ is risen from the dead. ☑ Alleluia, alleluia, alle - lu - ia.



☐ We are illumined by the brightness of his ris - ing. ☑ Alleluia, alleluia, alle - lu - ia.



☐ Death has no more dominion o - ver us. ☑ Alleluia, alleluia, alle - lu - ia.



☐ 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.



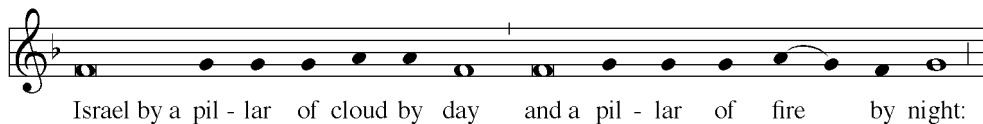
☐ The Lord be with you. ☑ And al - so with you.



☐ 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:** Christ Jesus Lay in Death's Strong Bands Richard W. Wienhorst  
 (1920–2010)  
 A partita for organ: Movements III, V, and VI

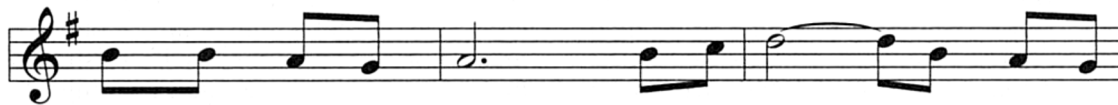
*The offering assists in defraying costs of the Bach Cantata Vespers ministry.*  
[Click here to contribute online.](#) Your generosity is appreciated.

**HYMN:** Stay with Us

Tune and Concertato by Walter L. Pelz  
 (b. 1926)



1	Stay	with	us,	till	night	has	come:	Our	praise	to
2	Walk	with	us,	our	spir - its	sigh:	Hear	when	our	
Choir	3	Walk	with	us,	the	road	will	bend:	Make	all
4	Talk	with	us,	till	we	be - hold	A	joy - ful		
Choir	5	Stay	with	us,	till	day	is	done:	No	tears



You	this	day	be	sung.	Bless	our	bread,	O - pen	our
wea - ry	spir - its	cry,	Feel	a - gain	Our	loss,	our		
weep - ing,	wail - ing	end.	Wipe	our	tears,	For - give	our		
life	You	will	un - fold:	Heal	our	eyes	To	see	the
dark	shall	dim	the	sun.	Cheer	the	heart,	Your	grace



eyes:	Je - sus,	be	our	great	sur - prise.
pain:	Je - sus,	take	us	to	Your
fears:	Je - sus,	lift	the	heav - y	cross.
prize:	Je - sus,	take	us	to	the
part:	Je - sus,	bring	e - ter - nal	life.	

Text: Herbert F. Brokering, 1926–2009  
 Tune: Walter L. Pelz, b. 1926

STAY WITH US  
 78 77

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## ✠ WORD ✠

### READING: Acts 10:34–41

<sup>34</sup>Then Peter began to speak to them: “I truly understand that God shows no partiality, <sup>35</sup>but in every nation anyone who fears him and does what is right is acceptable to him. <sup>36</sup>You know the message he sent to the people of Israel, preaching peace by Jesus Christ — he is Lord of all. <sup>37</sup>That message spread throughout Judea, beginning in Galilee after the baptism that John announced: <sup>38</sup>how God anointed Jesus of Nazareth with the Holy Spirit and with power; how he went about doing good and healing all who were oppressed by the devil, for God was with him. <sup>39</sup>We are witnesses to all that he did both in Judea and in Jerusalem. They put him to death by hanging him on a tree; <sup>40</sup>but God raised him on the third day and allowed him to appear, <sup>41</sup>not to all the people but to us who were chosen by God as witnesses, and who ate and drank with him after he rose from the dead.”

**L** The Word of the Lord.

**C** Thanks be to God.

### READING: Luke 24:13–35

Now on that same day two [disciples] were going to a village called Emmaus, about seven miles from Jerusalem, <sup>14</sup>and talking with each other about all these things that had happened. <sup>15</sup>While they were talking and discussing, Jesus himself came near and went with them, <sup>16</sup>but their eyes were kept from recognizing him. <sup>17</sup>And he said to them, “What are you discussing with each other while you walk along?” They stood still, looking sad. <sup>18</sup>Then one of them, whose name was Cleopas, answered him, “Are you the only stranger in Jerusalem who does not know the things that have taken place there in these days?” <sup>19</sup>He asked them, “What things?” They replied, “The things about Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people, <sup>20</sup>and how our chief priests and leaders handed him over to be condemned to death and crucified him. <sup>21</sup>But we had hoped that he was the one to redeem Israel. Yes, and besides all this, it is now the third day since these things took place. <sup>22</sup>Moreover, some women of our group astounded us. They were at the tomb early this morning, <sup>23</sup>and when they did not find his body there, they came back and told us that they had indeed seen a vision of angels who said that he was alive. <sup>24</sup>Some of those who were with us went to the tomb and found it just as the women had said; but they did not see him.” <sup>25</sup>Then he said to them, “Oh, how foolish you are, and how slow of heart to believe all that the prophets have declared! <sup>26</sup>Was it not necessary that the Messiah should suffer these things and then enter into his glory?” <sup>27</sup>Then beginning with Moses and all the prophets, he interpreted to them the things about himself in all the scriptures.

<sup>28</sup>As they came near the village to which they were going, he walked ahead as if he were going on. <sup>29</sup>But they urged him strongly, saying, “Stay with us, because it is almost evening and the day is now nearly over.” So he went in to stay with them. <sup>30</sup>When he was at the table with them, he took bread, blessed and broke it, and gave it to them. <sup>31</sup>Then their eyes were opened, and they recognized him; and he vanished from their sight. <sup>32</sup>They said to each other, “Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures to us?” <sup>33</sup>That same hour they got up and returned to Jerusalem; and they found the eleven and their companions gathered together. <sup>34</sup>They were saying, “The Lord has risen indeed, and he has appeared to Simon!” <sup>35</sup>Then they told what had happened on the road, and how he had been made known to them in the breaking of the bread.

**L** The Word of the Lord.

**C** Thanks be to God.



**CANTATA:** *Bleib bei uns, denn es will Abend werden*, BWV 6  
Stay with us, for evening is coming

Johann Sebastian 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. Chorus

Bleib bei uns, denn es will Abend werden, und der Tag hat sich geneiget. (Luke 24 :29)  
**Stay with us, for evening is coming and the day has come to an end.**

The cantata opens in a quiet, reflective mood as a choir of three oboes (suggesting perhaps the two men and Jesus walking in thoughtful discussion) joins in a haunting melody played over pulsing lower strings. The melody moves to a fragment of imitative conversation that quickly gives way to a continuation of the melody. The same melody and the imitation are then articulated by the choral voices who urge Jesus again and again to “*Bleib bei uns*” (Stay with us) in passages that alternate choral and instrumental episodes.

The meter then changes from triple to duple in an ensuing middle *Andante* section that features intricate imitative writing. Perhaps intending a greater urgency in the singing of the “Stay with us” plea, the conversation quickens; the imitative writing becomes more harmonically complex as a theme with a poignant falling interval of a diminished fifth is repeated by all the voices in turn. In the midst of the activity different voices sing “*Bleib bei uns*” to three long notes on the same pitch—an insistent call that is even repeated by various instruments.

The middle section comes to an abrupt pause with a rest of a single beat for all, as if the disciples were waiting for an answer from Jesus to their pleading. A brief repetition of the opening material with its return to triple meter brings to a close one of Bach’s most effective and endearing cantata movements.

## 2. Aria (alto)

Hochgelobter Gottessohn,

**Most praiseworthy Son of God,**

Laß es dir nicht sein entgegen,

**Let it not be against your will**

Dass wir itzt vor deinem Thron

**That we now before your throne**

Eine Bitte niederlegen:

**Lay down a request:**

Bleib, ach bleibe unser Licht,

**Stay, ah stay as our light,**

Weil die Finsternis einbricht.

**For darkness is breaking in.**

An alto voice and an English horn continue the somber spirit of the chorus, each with wide-ranging and active melodic lines over the *pizzicato* of the plucked bass. The opening address, *Hochgelobter Gottessohn* (Most praiseworthy Son of God), is set to a rising arpeggio followed by the dramatic fall of the interval of a seventh that was first played by the oboe. But the theme of darkness (*Finsternis*) is accentuated in the concluding measures of the aria by the descending pitches of the vocal line.



### 3. Chorale (soprano)

Ach bleib bei uns, Herr Jesu Christ,  
**Ah, stay with us, Lord Jesus Christ,**  
Weil es nun Abend worden ist,  
**Since evening is now come,**  
Dein göttlich Wort, das helle Licht,  
**Your godly word, that bright light,**  
Laß ja bei uns auslöschen nicht.  
**Let it not go out amongst us.**

In dieser letzt'n betrübten Zeit  
**In these recent and troubled times**  
Verleih uns, Herr, Beständigkeit,  
**Grant us, Lord, consistency**  
Dass wir dein Wort und Sakrament  
**So that your word and sacrament**  
Rein b'halten bis an unser End.  
**We may keep pure until our end.**

The fame of this movement has been assured by its inclusion (in transcription) in Bach's *Schübler Chorales* (BWV 649), a collection of organ preludes published in 1747. The extremely active writing for the high cello contrasts with the simple chorale melody sung twice by the soprano in long notes, phrase by phrase, with intervening instrumental interludes. Some have suggested that the skipping cello figuration suggests the flickering light of twilight, appropriate to the biblical story. The two chorale stanzas are set to a melody from *Geistliche Lieder* (1589) found in the modern *Lutheran Service Book*, No. 585. The first text is a German version by Philipp Melancthon of an earlier Latin hymn based on the Gospel for Easter Monday. The second stanza, a plea for faithfulness, is by Nikolaus Selnecker (1572).

#### 4. Recitative (bass)

Es hat die Dunkelheit

**Darkness has**

An vielen Orten überhand genommen.

**In many places taken over.**

Woher ist aber dieses kommen?

**How has this happened?**

Bloß daher, weil sowohl die Kleinen als die Großen

**For just for this reason, that both the lowly and the great**

Nicht in Gerechtigkeit

**Have not walked in righteousness**

Vor dir, o Gott, gewandelt

**Before you, O God.**

Und wider ihre Christenpflicht gehandelt.

**And they have acted against their Christian duty.**

Drum hast du auch den Leuchter umgestoßen.

**Therefore you have knocked down their candlestick.**

A simple *recitativo secco* (“dry” recitative, with only *continuo* accompaniment) that notes the darkness that accompanies those who do not walk in righteousness. Bach illustrates their falling lamp stands (candlesticks) in the dramatically descending course of the last line of text.



## 5. Aria (tenor)

Jesu, lass uns auf dich sehen,

**Jesus, let us look upon you**

Dass wir nicht

**So that we may not**

Auf den Sündenwegen gehen.

**Walk along the paths of sin.**

Laß das Licht

**Let the light**

Deines Worts uns heller scheinen

**Of your word shine brighter on us**

Und dich jederzeit treu meinen.

**And faithfully bring you to mind.**

This aria for strings and tenor offers a confident prayer to Jesus for direction, light, and favor. The aria begins with a statement by the first violin (which is later repeated by the singer) of a famous four-note motif often interpreted in music of the Baroque period to signify Jesus' cross. Thereafter, the triplets of the first violin form a graceful filigree that contrasts with the more assertive tenor melody. *Licht* (light) and *scheinen* (to shine) are set to melismas (passages of many notes) to emphasize their importance.

## 6. Chorale

Beweis dein Macht, Herr Jesu Christ,

**Prove your might, Lord Jesus Christ,**

Der du Herr aller Herren bist;

**You who are the Lord of lords;**

Beschirm dein arme Christenheit,

**Protect your poor Christian folk,**

Dass sie dich lob in Ewigkeit.

**That they may praise you for eternity.**

A setting for all instruments and voices of the second stanza of Luther's *Erhalt uns, Herr* (Lord, keep us steadfast, *LBW* 230) brings the cantata to a close with a prayer for protection. The slightly embellished chorale melody, which also may have been composed by Luther, appeared first in Klug's *Geistliche Lieder* of 1543.

*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 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,**

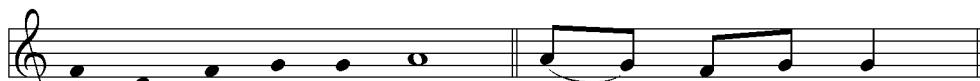
**hallowed be thy name,  
thy kingdom come,  
thy will be done,  
on earth as it is in heaven.**

**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.**

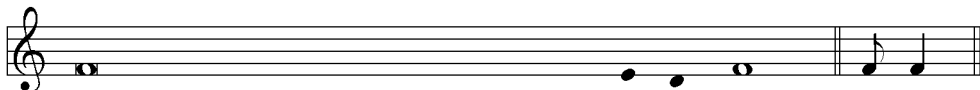
**For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.**



## BENEDICAMUS DOMINO & BENEDICTION



☐ Let us bless the Lord. ☑ Thanks be to God.



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

## HYMN: Earth, Earth, Awake!



1 Earth, earth, a - wake! Your prais - es sing! Al - le - lu - ia!  
2 All na - ture sings of hope re - born! Al - le - lu - ia!  
3 Win - ter is past; the night is gone! Al - le - lu - ia!  
4 Praise we the Fa - ther, Spir - it, Son! Al - le - lu - ia!



Greet with the dawn your ris - en King! Al - le - lu - ia!  
Christ lives to com - fort those who mourn! Al - le - lu - ia!  
Christ's light, tri - um - phant, brings the dawn! Al - le - lu - ia!  
Praise we the vic - t'ry God has won! Al - le - lu - ia!



Bright suns and stars, your hom - age pay! Al - le - lu - ia!  
First fruit of all the dead who sleep! Al - le - lu - ia!  
Cre - a - tion spreads its spring-time bloom! Al - le - lu - ia!  
Praise we the Lamb who reigns a - bove! Al - le - lu - ia!



Life reigns a - gain this Eas - ter day! Al - le - lu - ia!  
Prom - ise of joy for all who weep! Al - le - lu - ia!  
Life bursts like flame from death's cold tomb! Al - le - lu - ia!  
Praise we the King whose rule is love! Al - le - lu - ia!

Text: Herman G. Stuempfle Jr., 1923–2007

Music: STUEMPFLE, Sally Ann Morris, b. 1952

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## DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

## Leading Worship Today

The Rev. David R. Lyle, leader

The Rev. Dr. Frank C. Senn, homilist

Bach Cantata Vespers Orchestra of Grace  
Kapelle of Concordia University Chicago

Dr. Charles P. Brown, director

Steven Wenthe, organist

Amanda Koopman, mezzo soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Justin Martin, videographer

Bill Rohlfing, audio engineer

Julie Hinz, sound board operator

## Orchestra

Christine Janzow Phillips and Meg Busse, oboes

Nancy Hagen, English horn

Dianne Ryan, bassoon

Betty Lewis, Paul Zafer,

and Eleanor Bartsch, violins 1

Roy Meyer, Mark Agnor,

and Elizabeth Brausa, violins 2

Naomi Hildner and Becky Coffman, violas

Jean Hatmaker, cello

Douglas Johnson, double bass

Michael D. Costello, continuo organ

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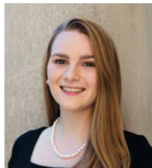


# Kapelle Members

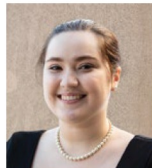
## Sopranos



**Miranda Flanagan**  
Schiller Park, IL  
Music Education



**Michelle Frerking**  
Fort Wayne, IN  
Middle-Grades  
Education LTE



**Gillian Norris**  
Allen, TX  
Studio Art



**Christina Ray**  
Elk Grove Village, IL  
Music



**Juliana Ventura**  
Chicago, IL  
Music Education

## Altos



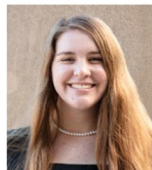
**Grace Conrad**  
O'Fallon, MO  
Director of Christian  
Education LTE



**Crystal Martillo**  
Plainfield, IL  
Music Education



**Brinn Miller**  
Ft. Wayne, IN  
Music Education LTE  
*Violin*



**Faith Muehler**  
Fenton, MO  
Theology,  
Deaconess Program



**Cecily Peterson**  
Mascoutah, IL  
Music Education with  
Piano Pedagogy  
Certificate  
*Piano and Cello*



**Nuala Walsh**  
Orland Park, IL  
Music Education

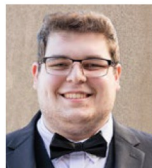
## Tenors



**Darrell Carter Jr.**  
Elmhurst, IL  
Interdisciplinary  
Studies



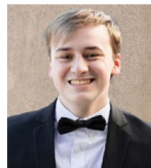
**Andrew Gallup**  
River Grove, IL  
Communications  
& Media



**Colby Miller**  
Fort Wayne, IN  
Secondary  
Education, Chemistry

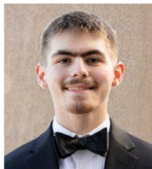


**Benjamin Simmons**  
Westminster, MD  
Director of Christian  
Education

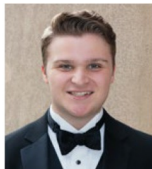


**Jackson Wells**  
Concordia, MO  
Theater

## Basses



**Isaac Conrad**  
O'Fallon, MO  
Math, Actuarial  
Science



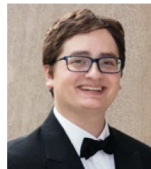
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## BACKGROUND NOTES

They are called “Bach cantatas.” But that designation overlooks the fact that Johann Sebastian Bach wrote only the music of the cantatas. He needed the resources of a specific kind of text to fulfill his life goal of providing for worship “a well-ordered church music.” *Bleib bei uns* forms an example of a text compiled from several sources to achieve that goal.

The author and compiler of the text of the cantata cannot be identified with certainty, but it may have been Christian Weiss, Bach’s first pastor while in Leipzig. *Bleib bei uns* was first performed on Easter Monday, April 2, 1725. The text of its first movement is based on the Gospel for the day, Jesus’ journey to Emmaus (Luke 24:29). The third movement contains a stanza of a hymn on the Emmaus story by Philip Melancthon and a second stanza of another hymn by Nikolaus Selnecker. The final movement is the second stanza from a Martin Luther hymn.

In *Bleib bei uns* Bach’s librettist has chosen a central theme that comes from the post-Resurrection account of two disciples walking with Jesus as night approaches and their plea that he not leave them in darkness. The later movements of the cantata implore Jesus to keep us from the gloom of sin and lighten our path that we may praise him forever.

The cantata is an example of Bach’s well-known ability to select librettos that would illuminate the truth of the assigned Gospel for the day and apply its message to life. In so doing Bach looked for texts with themes or oft-repeated phrases that he could emphasize in a variety of musical ways, such as in the opening words, *Bleib bei uns* (“Stay with us”), of this cantata. He also looked for colorful or significant words having a special picturesque, dramatic, or emotional quality, words that gave him an opportunity to apply the standard Baroque techniques of *affect*, which formed a veritable catalog of musical figures or patterns that the composer could employ to express human feelings that would be recognizable to the hearer.

Since Bach wrote or assembled few of his cantata texts, he relied primarily on the work of experienced authors. Some of his early cantatas consisted entirely or in good part of hymn or biblical texts. But he also found a ready reservoir of texts for the church year that were already circulating at the time. Many poets and authors of the day had composed cycles of devotional texts based on the assigned readings (mostly the Gospels) of Sundays and festivals of the liturgical year.

A survey of Bach's approximately 200 surviving sacred cantatas reveals that the work of eighteen different poets is represented in his corpus. Chief among these is Erdmann Neumeister, a pastor-poet who adapted the Italian cantata form with its prose recitatives and poetic arias to create the German type that ultimately included the biblical texts, hymn (chorale) stanzas, and choruses found in the majority of Bach's cantatas. Other authors of importance to Bach were Salomo Franck, a court official and poet; Christian Friedrich Henrici (known as Picander), a government official and poet; and Mariane von Ziegler, the Poet Laureate of the University of Wittenberg. As able as these authors were, it is interesting to note that their reputation today is linked primarily to the contribution they made to the cantatas of Johann Sebastian Bach.

The scoring of *Bleib bei uns* is somewhat similar to the cantata sung at Grace last month (*Schmücke dich, o liebe Seele*): 2 oboes, 1 *oboe da caccia* (a tenor oboe), 1 *violoncello piccolo* (a small, arm-held cello of high pitch), strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), four-part choir, and soprano, alto, tenor, and bass soloists. The *oboe da caccia* ("oboe of the hunt") is a lower-pitched double-reed instrument like the oboe, replaced today by the English horn. The *violoncello piccolo* was a favorite of Bach, who used it when writing lively passages in a high cello range. The part will be played on a modern cello today.

Carlos Messerli

# 50<sup>TH</sup> YEAR



# BACH

2020-2021

## Cantata Vespers







Grace Lutheran Church  
River Forest, Illinois

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

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

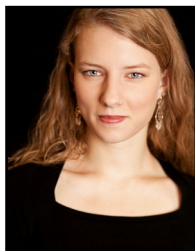
## BIOGRAPHIES



**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.



**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.



**Amanda Koopman**, mezzo soprano, has recently performed as soloist in Vivaldi's *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.







**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.



**Steven Wentz**, organist, is Distinguished Professor of Music Emeritus at Concordia University Chicago, where he teaches organ and plays for services in the chapel. He is Cantor at First Saint Paul's Lutheran Church, Chicago. He has performed hymn festivals and recitals throughout the United States, as well as in the Luther and Bach lands of Germany. He has written on the topics of the organ in early Lutheranism and the music of Bach.

## Thank you

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 April 11 will be acknowledged in the May 23 worship folder.

Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English.

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

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