

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.**

**February 28, 2021**

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



# Welcome to Grace Lutheran Church

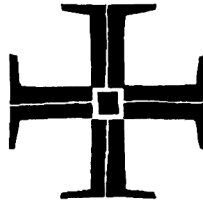
We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

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 Second Sunday in Lent  
February 28, 2021

## EVENING PRAYER



### PRELUDE

Prelude for Organ in F Major

Fanny Mendelssohn  
(1805–1847)

Chorale Preludes from Clavier-Übung, Part III

Johann Sebastian Bach  
(1685–1750)

Kyrie, Gott Vater in Ewigkeit, BWV 669

Christe, aller Welt Trost, BWV 670

Kyrie, Gott heiliger Geist, BWV 671

Catherine Rodland, organist

### SERVICE OF LIGHT



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

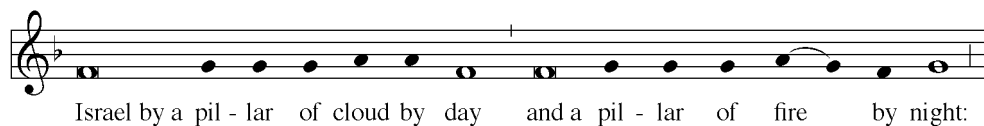


☐ Stay with us, Lord, for it is eve-ning, ☐ and the day is almost o- ver.



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





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.

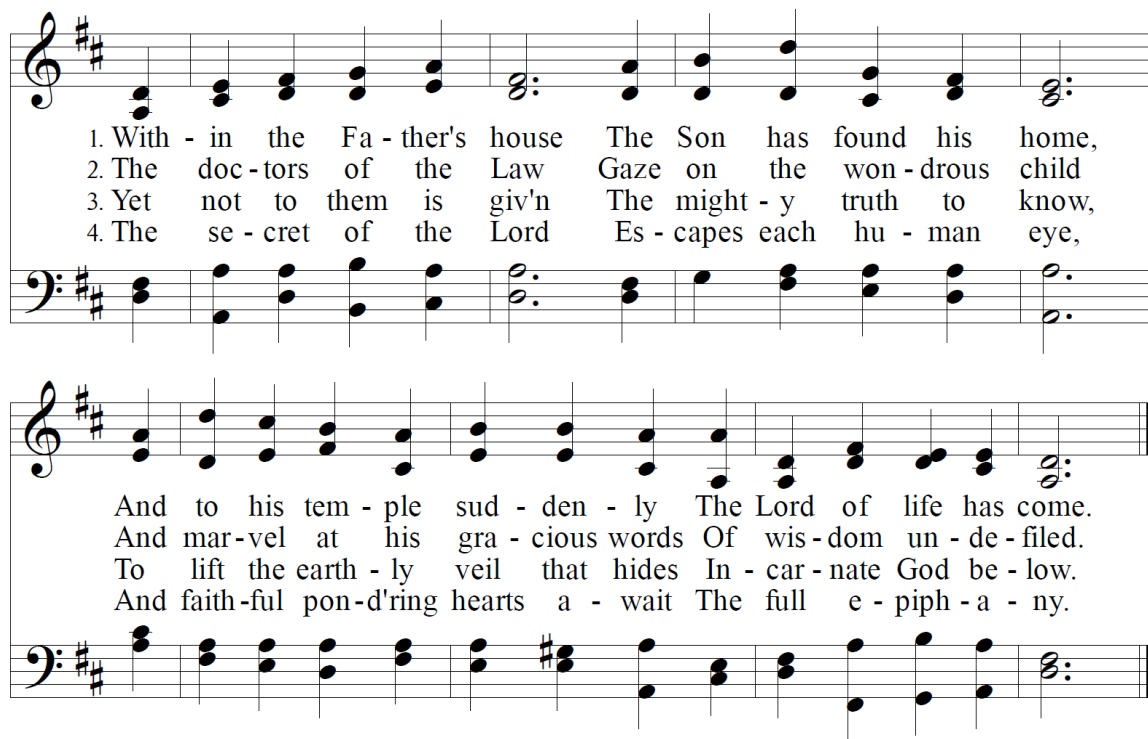
III Amen.

**OFFERING/VOLUNTARY:** O Welt, ich muß dich lassen, Op. 122, No. 3    Johannes Brahms  
(1833–1897)

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

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

**HYMN:** Within the Father's House



1. With - in the Fa - ther's house    The Son has found his home,  
2. The doc - tors of the Law    Gaze on the won - drous child  
3. Yet not to them is giv'n    The might - y truth to know,  
4. The se - cret of the Lord    Es - capes each hu - man eye,

And to his tem - ple sud - den - ly    The Lord of life has come.  
And mar - vel at his gra - cious words    Of wis - dom un - de - filed.  
To lift the earth - ly veil that hides    In - car - nate God be - low.  
And faith - ful pon - d'ring hearts    a - wait The full e - piph - a - ny.

5 Lord, visit thou our souls  
And teach us by thy grace  
Each dim revealing of thyself  
With loving awe to trace

6 Till we behold thy face  
And know as we are known  
Thee, Father, Son, and Holy Ghost,  
Coequal Three in One.

Text: James R. Woodford, 1820–85, alt.

Tune: Johann Balthasar König, 1691–1758; adapt. William H. Havergal, 1793–1870;

setting: *The Lutheran Hymnal*, 1941

FRANCONIA

S M





## ✠ WORD ✠

### READING: Romans 12:1–6a

<sup>1</sup>I appeal to you therefore, brothers and sisters, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. <sup>2</sup>Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God — what is good and acceptable and perfect.

<sup>3</sup>For by the grace given to me I say to everyone among you not to think of yourself more highly than you ought to think, but to think with sober judgment, each according to the measure of faith that God has assigned. <sup>4</sup>For as in one body we have many members, and not all the members have the same function, <sup>5</sup>so we, who are many, are one body in Christ, and individually we are members one of another. <sup>6</sup>We have gifts that differ according to the grace given to us.

📖 The Word of the Lord.

🙏 Thanks be to God.

### READING: Luke 2:41–52

<sup>41</sup>Now every year his parents went to Jerusalem for the festival of the Passover. <sup>42</sup>And when he was twelve years old, they went up as usual for the festival. <sup>43</sup>When the festival was ended and they started to return, the boy Jesus stayed behind in Jerusalem, but his parents did not know it. <sup>44</sup>Assuming that he was in the group of travelers, they went a day's journey. Then they started to look for him among their relatives and friends. <sup>45</sup>When they did not find him, they returned to Jerusalem to search for him. <sup>46</sup>After three days they found him in the temple, sitting among the teachers, listening to them and asking them questions. <sup>47</sup>And all who heard him were amazed at his understanding and his answers. <sup>48</sup>When his parents saw him they were astonished; and his mother said to him, "Child, why have you treated us like this? Look, your father and I have been searching for you in great anxiety." <sup>49</sup>He said to them, "Why were you searching for me? Did you not know that I must be in my Father's house?" <sup>50</sup>But they did not understand what he said to them. <sup>51</sup>Then he went down with them and came to Nazareth, and was obedient to them. His mother treasured all these things in her heart.

<sup>52</sup>And Jesus increased in wisdom and in years, and in divine and human favor.

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

Bishop Yehiel Curry



**CANTATA:** *Liebster Jesu, mein Verlangen*, BWV 32

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. Aria** (soprano)

Liebster Jesu, mein Verlangen,  
**Dearest Jesus, my desire,**  
Sage mir, wo find ich dich?  
**Tell me, where do I find you?**  
Soll ich dich so bald verlieren  
**Shall I lose you so soon**  
Und nicht ferner bei mir spüren?  
**And no longer feel you with me?**  
Ach! mein Hort, erfreue mich,  
**Ah! my refuge, delight me,**  
Laß dich höchst vergnügt umfassen.  
**Let me embrace you most contentedly.**

The opening text in the cantata's dialogue between the Soul and Jesus was inspired by Mary's words of bewilderment at Jesus remaining behind in the temple (Luke 2:48). The Soul sings of the anguish of separation from Jesus and the desire to find and again embrace him. The florid oboe line of curling thirty-second notes over a delicate accompaniment of string arpeggios anticipates the affectionate entry of the soprano on the word *Liebster* (Dearest). Later, the joy in reunion with Jesus is expressed by the singer and the oboe through richly embellished and repeated settings of *erfreue mich* (delight me) and *umfassen* (embrace).



## 2. Recitative (bass)

Was ists, dass du mich gesuchet?

**Why is it that you looked for me?**

Weißt du nicht, dass ich sein muss in dem, das meines Vaters ist?

**Don't you know that I must be about my Father's business?**

Jesus responds in surprise with words taken almost directly from Luke 2:49. The simple accompaniment is by the *continuo* alone.

## 3. Aria

Hier, in meines Vaters Stätte,

**Here, in my Father's place,**

Findt mich ein betrübter Geist.

**A distressed spirit finds me.**

Da kannst du mich sicher finden

**There you can certainly find me**

Und dein Herz mit mir verbinden,

**And bind your heart with mine,**

Weil dies meine Wohnung heißt.

**Since this is my dwelling.**

The setting for violin solo, *continuo*, and bass voice extends the thought of the recitative and answers the question of the Soul. The pervasive, flowing triplet passages of the violin complement the slower lyrical lines of the singer. The words *betrübter Geist* (distressed spirit), which refer to the anxious searcher, receive a special harmonic treatment to highlight the thought. Following a Baroque era tradition, the *da capo* sign at the end of the aria calls for a repetition of the first portion of the movement, which is nearly twice as long as the second.

#### 4. Recitative (soprano and bass)

*Soul* Ach! heiliger und großer Gott,

**Ah! holy and great God,**

So will ich mir

**So shall I then,**

Denn hier bei dir

**Here by you,**

Beständig Trost und Hilfe suchen.

**Look always for comfort and help.**

*Jesus* Wirst du den Erdenttand verfluchen

**If you curse worldly trifles**

Und nur in diese Wohnung gehn,

**And only go into this dwelling,**

So kannst du hier und dort bestehn.

**Then you can endure here and there.**

*Soul* Wie lieblich ist doch deine Wohnung,

**How lovely is your dwelling place,**

Herr, starker Zebaoth;

**Lord, mighty Sabaoth;**

Mein Geist verlangt

**My spirit longs**

Nach dem, was nur in deinem Hofe prangt.

**For what shines only in your court.**

Mein Leib und Seele freuet sich

**My body and soul rejoice**

In dem lebendgen Gott:

**In the living God:**

Ach! Jesu, meine Brust liebt dich nur ewiglich.

**Ah! Jesus, my heart loves you only forever.**

*Jesus* So kannst du glücklich sein.

**So you can be happy**

Wenn Herz und Geist

**When heart and spirit**

Aus Liebe gegen mich entzündet heißt.

**Out of love for me are enkindled.**

*Soul* Ach! dieses Wort, das itzo schon

**Ah! this word, which now already**

Mein Herz aus Babels Grenzen reißt,

**My heart from Babel's confines wrests,**

Fass' ich mir andachtsvoll in meiner Seele ein.

**I reverently embrace within my soul.**



The Soul and Jesus exchange thoughts in an unusual dialogue recitative accompanied by strings and *continuo*. The Soul expresses faithfulness; Jesus responds that if worldly trifles are abandoned one will fare well on earth and in heaven: *hier und dort* (here and there). In a little *arioso* the Soul sings an expressive paraphrase of Psalm 84 (“How lovely are thy dwellings, O Lord of hosts”). A simple exchange of commitments between Jesus and the Soul concludes the recitative.

### 5. Aria (soprano and bass)

*Both* Nun verschwinden alle Plagen,  
    **Now do vanish all afflictions,**  
Nun verschwindet Ach und Schmerz.  
    **Now do vanish sighs and pain.**

*Soul* Nun will ich nicht von dir lassen,  
    **Now I shall not let you go,**

*Jesus* Und ich dich auch stets umfassen.  
    **And I shall always embrace you.**

*Soul* Nun vergnüget sich mein Herz  
    **Now my heart is content**

*Jesus* Und kann voller Freude sagen:  
    **And filled with joy can say:**

*Both* Nun verschwinden alle Plagen,  
    **Now do vanish all afflictions,**  
Nun verschwindet Ach und Schmerz.  
    **Now do vanish sighs and pain.**

In one of Bach’s most amorous duets the Soul and Jesus joyfully exchange vows of faithfulness. At the beginning they join together in lines that express common thoughts, but in the middle of this *da capo* duet they also sing their own words conversationally as in an operatic ensemble number. While Bach never wrote an opera as such, this exciting and passionate movement surely demonstrates that he could have, had he wished to do so. The accompaniment is provided by exuberant strings and oboe who skip about while the first violin executes rapid flourishes of sixteenth and thirty-second notes.



## 6. Chorale

Mein Gott, öffne mir die Pforten

**My God, open for me the gates**

Solcher Gnad und Gütigkeit,

**Of such grace and goodness**

Laß mich allzeit allerorten

**Let me always everywhere**

Schmecken deine Süßigkeit!

**Taste your sweetness!**

Liebe mich und treib mich an,

**Love me and drive me on**

Dass ich dich, so gut ich kann,

**So that I, as best I can,**

Wiederum umfang und liebe

**May in turn embrace and love you,**

Und ja nun nicht mehr betrübe.

**And now no more be troubled.**

The chorale text of Christian love and faithfulness to God is the twelfth stanza of a Paul Gerhardt hymn from 1647, no longer in common use. It is set as a simple four-part chorale harmonization. The tune, which was adopted by Lutheran composers as one of their own, comes from the Reformed *Genevan Psalter* of 1561, edited by Louis Bourgeois. It is most often associated with the text “Comfort, Comfort Now My People” (LBW 29). The limping triple meter of the original has been smoothed out to a movement of even quarter notes.



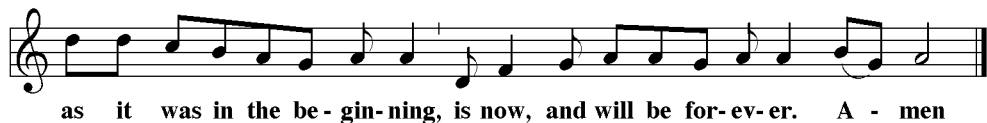
*Silence is observed, then:*

- 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

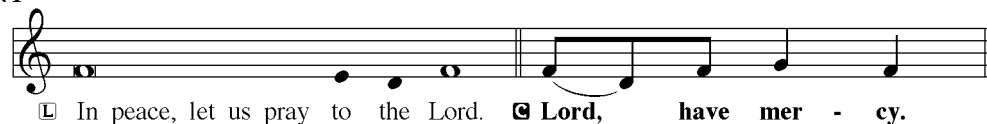
**C** My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in  
God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.  
From this day all gen- er - a - tions will call me bless- ed.  
The Al- might- y has done great things for me, and ho- ly is his name.  
He has mer-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

**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,

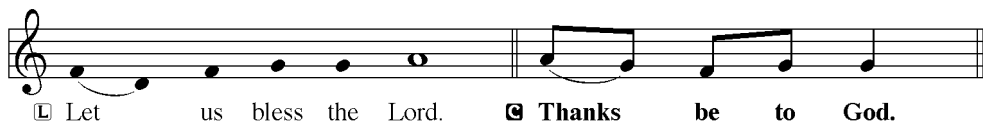
but deliver us from evil.

For thine is the kingdom,

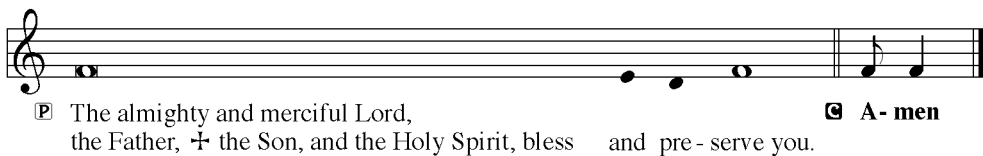
and the power, and the glory,

forever and ever. Amen.

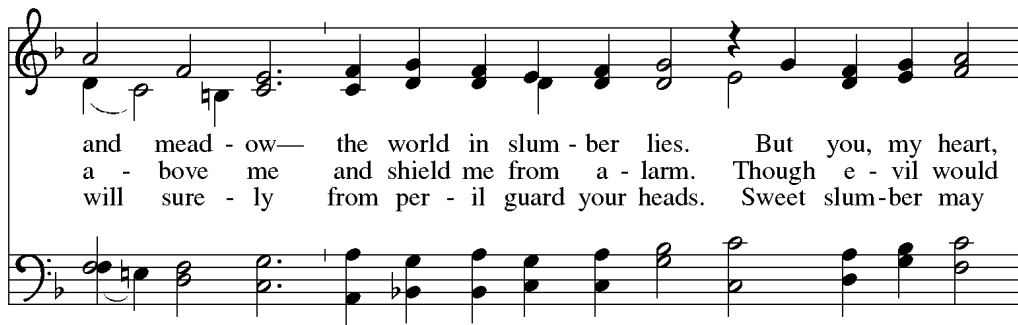
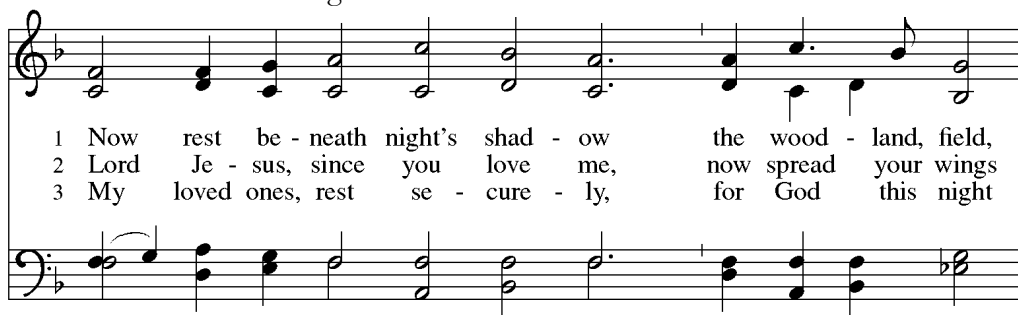
## BENEDICAMUS DOMINO



## BENEDICTION



## HYMN: Now Rest beneath Night's Shadow





a - wak - ing and prayer and mu - sic mak - ing;  
as - sail me, your mer - cy will not fail me;  
God send you; the an - gel hosts at - tend you

let praise to your cre - a - tor rise.  
I rest in your pro - tect - ing arm.  
and through the night watch o'er your beds.

Text: Paul Gerhardt, 1607–1676; tr. composite  
Music: O WELT, ICH MUSS DICH LASSEN, Heinrich Isaac, 1450–1517; arr. *Lutheran Book of Worship*  
Arr. © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

## DISMISSAL

-  Go in peace. Serve the Lord.
-  Thanks be to God!

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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

Stability, permanence, and regularity are qualities that add meaning and comfort to many events in our life. In our worship the regular repetition of liturgical patterns contributes to a sense of security that reflects the bedrock of our faith. Among the chief elements of worship that mark this stability is the calendar of biblical readings assigned to Sundays and festivals. In the Eucharistic liturgy the Old Testament Lesson, the New Testament Lesson (Epistle) and the Holy Gospel, called “pericopes” (cuttings), provide for an annual review of three elements: the events in Jesus’ life as found in the four Gospel accounts, the covenant relationship of God to his people, chiefly from the Old Testament, and biblical doctrines, from the books of the New Testament that are not Gospels.

It is comforting to recall that worshipers in the eighteenth century in Bach’s day heard biblical readings that are still heard in Lutheran churches today. These readings in turn were, for the most part, the same ones that Martin Luther and other reformers adopted in the sixteenth century from the ancient Roman Catholic practice that was established at least seven hundred years earlier. Throughout history such liturgical regularity invited church musicians to create settings of these texts that were useful, not for just one occasion, but for annual performance. For example, in seventeenth- and eighteenth-century Germany special attention was often paid to the Gospel in the form of “Gospel motets,” sacred musical compositions that ultimately developed into the form we know as the cantata.

Until mid-twentieth century most liturgical churches followed a plan that allowed for a single annual cycle of two readings, the Epistle and the Holy Gospel. The Lectionary in *Lutheran Book of Worship* follows a three-year cycle that also includes a reading from the Old Testament, thus expanding the amount of Scripture heard regularly at each service.

Bach wrote the cantata *Liebster Jesus, mein Verlangen* for performance on the First Sunday after the Epiphany of Our Lord. The Epistle then designated for the Sunday was Romans 12:1–6, which speaks of our unity in Christ. The cantata text flows from the Holy Gospel for the day, Luke 2:41–52, which tells of the twelve-year-old Jesus in the Temple. This story, recorded only in Luke’s account, is still read in Lutheran (and many other liturgical) churches, but only in every third year on the Sunday after Christmas.

The cantata, designated in the original manuscript as a *Concerto in Dialogo*, features a conversation between two people. Besides using the then common name of *concerto* for cantatas, Bach was continuing an ancient liturgical tradition first heard in dialogue chant between biblical characters such as in settings of the Passion of Christ. Subsequently, the dialogue technique was widely used in secular compositions, especially after the advent of opera in the seventeenth century. Lutheran composers such as Hammerschmidt, Scheidt, Schein, and Schütz wrote many sacred dialogues.



The dialogue in *Liebster Jesu* takes place between soprano and bass soloists. The characters are not identified in the score but, following an eighteenth-century tradition, the soprano part may be called The Soul, representing in this case Mary as well as all Christians. Jesus is sung by a bass (even though he was a child at the time of the story) because of long-standing liturgical tradition. The extended conversation resembles in many respects a secular love duet, revealing the intensity with which the author of the text and Bach viewed the relationship between Christ and the believer.

The libretto except for the chorale, was written by Georg Christian Lehms, a court poet in Darmstadt, whose work Bach had already used between 1713 and 1717 when he was in Weimar. It consists of five movements followed by a closing chorale. The work is scored for oboe, strings (2 violins, viola, cello), *basso continuo* (keyboard and bass), soprano and bass soloists, and four-part choir. The work was first performed in Leipzig on January 13, 1726, as part of Bach's third annual cycle of cantatas.

Carlos Messerli

## Leading Worship Today

The Rev. David R. Lyle, leader  
The Rev. Yehiel Curry, homilist  
Bach Cantata Vespers Orchestra of Grace  
The Rev. Michael D. Costello, cantor  
Catherine Rodland, organist  
Maura Janton Cock, soprano  
Karen Brunssen, mezzo soprano  
Ryan Townsend Strand, tenor  
Douglas Anderson, baritone  
Eunice Eifert, videographer  
Bill Rohlfing, audio engineer  
Julie Hinz, sound board operator

## Orchestra

Christine Janzow Phillips, oboe  
Betty Lewis, violin 1  
Paul Zafer, violin 2  
Naomi Hildner, viola  
Jean Hatmaker, cello  
Douglas Johnson, double bass  
Timothy Spelbring, continuo



## BIOGRAPHIES



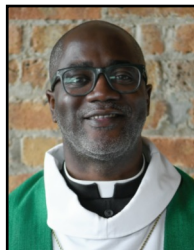
**Michael D. Costello**, director, has served as Cantor at Grace since 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina,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



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



**Yehiel Curry**, homilist, was elected June 8, 2019, to serve a six-year term as bishop of the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America (ELCA). From 2013–2019, Bishop Curry served as pastor of Shekinah Chapel Lutheran Church, where he also served as mission developer from 2007–2012. Bishop Curry received a Bachelor of Arts from Lewis University in Romeoville, Illinois, in 1995, and a Master of Divinity from the Lutheran School of Theology at Chicago in 2013. He and his wife, LaShonda, are the parents of three daughters.



**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.



**Catherine Rodland**, organist, is Artist in Residence at St. Olaf College, where she performs regularly and teaches a full studio of organ students, as well as music theory and ear training classes. She graduated cum laude with departmental distinction in organ performance from St. Olaf in 1987. She received both the MM and DMA from the Eastman School of Music in Rochester, New York, where she was a student of Russell Saunders. At Eastman, Catherine received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan for which she received first prize. She concertizes extensively throughout the United States and Canada.

## IN MEMORIAM + CARL F. SCHALK

*The following individuals have contributed to the Bach Cantata Vespers ministry in memory of Carl F. Schalk:*

David and Gay Anderson  
Gerald and Sarah Beatty  
Daniel Cattau  
Marcia Esping  
David and Lee Fischer  
Kenneth Folgers  
Larry and Carolyn Garber  
Jan and Jane Hall  
Elizabeth Hoger

Lynne Hoyer  
Rev. James and Nadine Ilten  
Rober Kernan  
Margaret Kober  
Gerald and LaNell Koenig  
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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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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.**

**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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