

Bach 2019–2020 49th Year Cantata Vespers

www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



February 23, 2020

Sehet! Wir gehn hinauf gen Jerusalem, BWV 159

Behold! We go up to Jerusalem

Welcome to Grace Lutheran Church

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

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

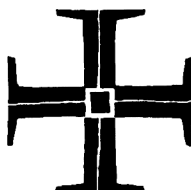
Recording or photography of any kind during the service is strictly forbidden.

We ask that you kindly refrain from applause during this service of worship.



The Transfiguration of Our Lord
February 23, 2020 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Cortège et Litanie, Op. 19, No. 2

Marcel Dupré
(1886–1971)

Erbarm' dich mein, o Herre Gott, BWV 721
(Be merciful to me, O Lord God)

Johann Sebastian Bach
(1685–1750)

An Wasserflüssen Babylon, BWV 653b
(A Lamb goes uncomplaining forth, *LBW* 105)

Johann Sebastian Bach

Steven Wenté, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



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



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



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



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



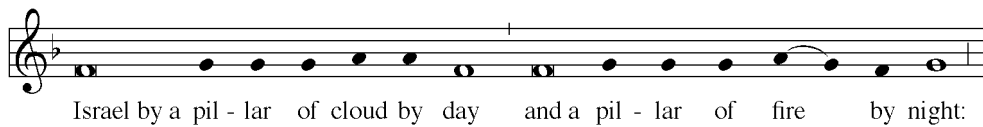
☐ The Lord be with you. ☑ And al - so with you.



☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

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

MOTET: *Confitemini Domino*

Giovanni Pierluigi da Palestrina
(1525–1594)

Confitemini Domino, quoniam bonus;
Give thanks to the Lord, for he is good;
Quoniam in saeculum misericordia ejus.
His mercy endures forever.

Psalm 118:1

Silence for meditation is observed, then:

COLLECT

- ☐ Lord God,
your Son, rejected by the builders,
has become the cornerstone of the Church.
Shed rays of your glory upon your Church,
that it may be seen as the gate of salvation open to all nations.
Let cries of joy and exultation ring out from its courts
to celebrate the wonder of Christ's resurrection, now and forever.
- ☑ **Amen.**

The offering is gathered.

VOLUNTARY: *An Wasserflüssen Babylon*, Op. 65, No. 12

Sigfrid Karg-Elert
(1877–1933)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
Your generosity is appreciated.*



We stand for the hymn.

HYMN: A Lamb Goes Uncomplaining Forth

Stanza 2 setting by Ernst Pepping
(1901–1981)



1 A lamb goes un - com - plain - ing forth
Choir 2 This lamb is Christ, our great - est friend,
3 He an - swered from his ten - der heart
4 Of death I am no more a - fraid;



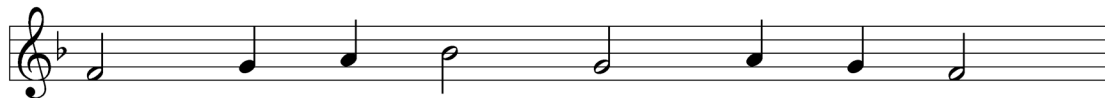
to save a world of sin - ners.
the Lamb of God, our Sav - ior,
that he would take the bur - den:
his dy - ing is my liv - ing.



He bears the bur - den all a - lone,
the one, his on - ly Son, God sent
"My Fa - ther's will is my com - mand;
He clothes me in his roy - al robes



dies shorn of all his hon - ors.
to win us reb - els o - ver.
I'll do as I am bid - den."
that he is al - ways giv - ing.



He goes to slaugh - ter, weak and faint,
"Go down, my child," the Fa - ther said,
Oh, won - drous love! Oh, lov - ing might!
His love is dress e - nough for me



is led to die with - out com - plaint;
 “and free my chil - dren from their dread
 To right what mor - tals can - not right
 to wear through all e - ter - ni - ty



his spot - less life he of - fers.
 of death and con - dem - na - tion.
 God sent his Son from heav - en.
 be - fore the high - est Fa - ther,



He bears the shame, the stripes, the wrath;
 The pain - ful stripes are hard to bear,
 What love, O Love, who came to save
 where we shall stand at Je - sus' side,



his an - guish, mock - er - y, and death
 but by your death they all can share
 by lov - ing e - ven to the grave
 his church, the well - ap - pointed bride,



for us he glad - ly suf - fers.
 the joy of your sal - va - tion.”
 un - til the stone was riv - en.
 when all the faith - ful gath - er.

Text: Paul Gerhardt, 1607–1676; tr. *Lutheran Book of Worship*, 1978
 Music: AN WASSERFLÜSSEN BABYLON, Wolfgang Dachstein, c. 1487–1553

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

✠ WORD ✠

We sit.

READING: 1 Corinthians 13:1–13

[St. Paul writes:] ¹If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. ²And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. ³If I give away all my possessions, and if I hand over my body so that I may boast, but do not have love, I gain nothing.

⁴Love is patient; love is kind; love is not envious or boastful or arrogant ⁵or rude. It does not insist on its own way; it is not irritable or resentful; ⁶it does not rejoice in wrongdoing, but rejoices in the truth. ⁷It bears all things, believes all things, hopes all things, endures all things.

⁸Love never ends. But as for prophecies, they will come to an end; as for tongues, they will cease; as for knowledge, it will come to an end. ⁹For we know only in part, and we prophesy only in part; ¹⁰but when the complete comes, the partial will come to an end. ¹¹When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became an adult, I put an end to childish ways. ¹²For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known. ¹³And now faith, hope, and love abide, these three; and the greatest of these is love.

℣ The Word of the Lord.

☩ Thanks be to God.

ANTHEM: Behold, the Lamb of God

Paul Bouman
(1918–2019)

Behold the Lamb of God, that taketh away the sin of the world.

John 1:29

In perfect love he dies; for me he dies, for me;
O all-atoning sacrifice, I cling by faith to thee.

Henry Baker, 1875



READING: Luke 18:31–43

³¹Then [Jesus] took the twelve aside and said to them, “See, we are going up to Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. ³²For he will be handed over to the Gentiles; and he will be mocked and insulted and spat upon. ³³After they have flogged him, they will kill him, and on the third day he will rise again.” ³⁴But they understood nothing about all these things; in fact, what he said was hidden from them, and they did not grasp what was said.

³⁵As he approached Jericho, a blind man was sitting by the roadside begging. ³⁶When he heard a crowd going by, he asked what was happening. ³⁷They told him, “Jesus of Nazareth is passing by.” ³⁸Then he shouted, “Jesus, Son of David, have mercy on me!” ³⁹Those who were in front sternly ordered him to be quiet; but he shouted even more loudly, “Son of David, have mercy on me!” ⁴⁰Jesus stood still and ordered the man to be brought to him; and when he came near, he asked him, ⁴¹“What do you want me to do for you? He said, “Lord, let me see again.” ⁴²Jesus said to him, “Receive your sight; your faith has saved you.” ⁴³Immediately he regained his sight and followed him, glorifying God; and all the people, when they saw it, praised God.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. David R. Lyle



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 26 and 27 in this worship folder.*

1. Arioso and Recitative (bass and alto)

Bass Sehet!

Behold!

Alto Komm, schau doch, mein Sinn,

Come, yes, look, my mind,

Wo geht dein Jesus hin?

Where is your Jesus going?

Bass Wir gehn hinauf

We are going up.

Alto O harter Gang! Hinauf?

Oh, difficult path! Going up?

O ungeheurer Berg, den meine Sünden zeigen!

Oh monstrous mountain, which my sins reveal!

Wie sauer wirst du müssen steigen!

How bitter it is that you must climb it!

Bass Gen Jerusalem.

To Jerusalem.

Alto Ach, gehe nicht!

Ah, do not go!

Dein Kreuz ist dir schon zugericht,

Your cross is already prepared for you,

Wo du dich sollst zu Tode bluten;

Where you will bleed to death;

Hier sucht man Geißeln vor, dort bindt man Ruten;

Here they look for whips, there they bind rods;

Die Bande warten dein;

Bonds are awaiting you;

Ach, gehe selber nicht hinein!

Ah, do not go there yourself!

Doch bliebest du zurücke stehen,

But if you were to stay behind,

So müßt ich selbst nicht nach Jerusalem,

Then I myself could not go to Jerusalem,

Ach, leider in die Hölle gehen.

But, alas, unfortunately to hell.



The movement begins abruptly as the bass, in the role of Jesus, sings the biblical words “See, we are going up to Jerusalem,” accompanied only by the continuo. The upward motion of the vocal line and the walking tempo show Jesus leading the way. The alto’s free recitative as the Soul is accompanied by sustained chords in the strings, placing the concern for Jesus’ fate in a different dimension of time. Jesus’ words are firmly grounded in the key of c minor; the alto’s reflections move through dissonant harmonies until finally cadencing in c minor at the realization that Jesus’ Passion is necessary for salvation.

2. Aria (alto and soprano)

Alto

Ich folge dir nach

I follow after you

Durch Speichel und Schmach;

Through the spit and shame;

Am Kreuz will ich dich noch umfassen,

On the cross I shall still embrace you,

Dich lass ich nicht aus meiner Brust,

I shall not let you go from my breast,

Und wenn du endlich scheiden musst,

And when you must finally depart,

Sollst du dein Grab in mir erlangen.

You will reach your grave in me.

Soprano

Ich will hier bei dir stehen,

I want to stay here with you,

Verachte mich doch nicht!

Do not despise me!

Von dir will ich nicht gehen,

From you I shall never leave,

Bis dir dein Herze bricht.

Until your heart breaks.

Wenn dein Haupt wird erblassen

When your head grows pale

Im letzten Todesstoß,

At the last blow of death,

Alsdenn will ich dich fassen,

Then I shall embrace you,

In meinen Arm und Schoß

In my arms and bosom.

An expressive, graceful melody for the alto is intertwined with the sixth stanza of Paul Gerhardt’s familiar hymn *O Haupt voll Blut and Wunden* (O Sacred Head Now Wounded) sung by soprano voices. The two texts fit closely together, expressing love and faithfulness in a quietly content major key.

3. Recitative (tenor)

Nun will ich mich,

Now I shall grieve,

Mein Jesu, über dich

My Jesus, over you

In meinem Winkel grämen;

In my corner;

Die Welt mag immerhin

The world after all may take in

Den Gift der Wollust zu sich nehmen,

The poison of sensual pleasure,

Ich labe mich an meinen Tränen

I find refreshment in my tears

Und will mich eher nicht

And would rather not

Nach einer Freude sehnen,

Yearn for any delight,

Bis dich mein Angesicht

Until my countenance

Wird in der Herrlichkeit erblicken,

Shall see you in your glory,

Bis ich durch dich erlöset bin;

Until I have been redeemed by you;

Da will ich mich mit dir erquicken.

Then I shall be revived with you.

The tenor recitative anticipates seeing Jesus in glory in heaven, preparing for the final aria that follows.



4. Aria (bass)

Es ist vollbracht,
It is accomplished,
Das Leid ist alle,
The pain is over,
Wir sind von unserm Sündenfalle
We are from our sinful fall
In Gott gerecht gemacht.
In God made righteous.
Nun will ich eilen
Now I will hasten
Und meinem Jesu Dank erteilen,
And to my Jesus give thanks,
Welt, gute Nacht!
World, good night!
Es ist vollbracht!
It is accomplished!

In the final aria Jesus' words from the cross become the believer's confession of faith. The oboe begins with a pair of phrases that will recur throughout the movement, the second phrase being an inversion of the first. The first phrase moves the harmony from a B-flat major to E-flat; the second returns the harmony to B-flat. Bach is illustrating yearning and fulfillment — completion. When the bass sings these notes, the text will be "*Es ist vollbracht*" (It is accomplished). As the oboe continues its consoling melody, hastening to give thanks is depicted with extended runs for the singer. "*Welt, gute Nacht!*" (World, good night!) descends into the stillness of low, held notes. The vocal line ends with a final statement of "It is finished."



5. Chorale

Jesu, deine Passion

Jesus, your passion

Ist mir lauter Freude,

Is pure joy for me,

Deine Wunden, Kron und Hohn

Your wounds, crown and shame

Meines Herzens Weide;

Are my soul's pasture;

Meine Seel auf Rosen geht,

My soul walks on roses,

Wenn ich dran gedenke,

When I think that because of this,

In dem Himmel eine Stätt

A place in heaven

Mir deswegen schenke.

Has been granted me.

The chorale, from a 17th-century hymn on the Passion, sums up the cantata's themes in words familiar to the Leipzig congregation.



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.

We stand.

MAGNIFICAT



Ⓑ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa- vor on his low- ly ser- vant.



From this day all gen- er - a - tions will call me bless - ed.



The Al- might- y has done great things for me, and ho- ly is his name.



He has mer- cy on those who fear him in ev - 'ry gen- er - a - tion.



He has shown the strength of his arm; he has scat - tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser - vant Is - ra - el,



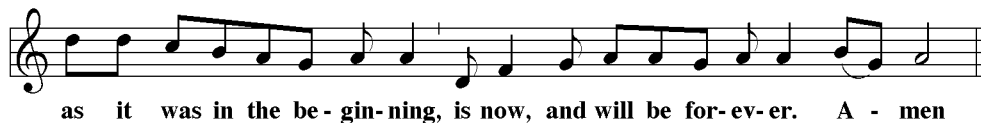
for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



made to our fa - thers, to A - bra - ham and his chil - dren for - ev - er.



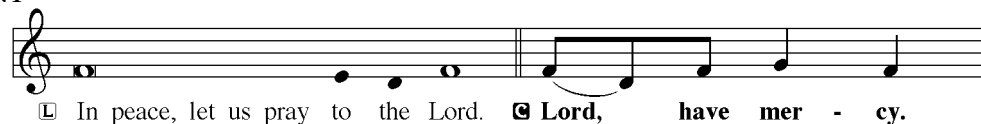
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



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

✠ PRAYERS ✠

LITANY



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

After each petition:

☐ ...let us pray to the Lord.



☑ Lord, have mer - cy.



The litany continues:

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



The litany concludes:

- ℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

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



- ℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

☩ Amen.

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

☩ **Our Father, who art in heaven,**

hallowed be thy name,

thy kingdom come,

thy will be done,

on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses,

as we forgive those who trespass against us;

and lead us not into temptation,

but deliver us from evil.

For thine is the kingdom,

and the power, and the glory,

forever and ever. Amen.

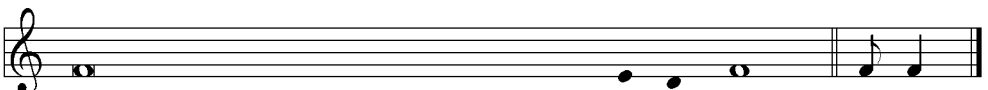


BENEDICAMUS DOMINO



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

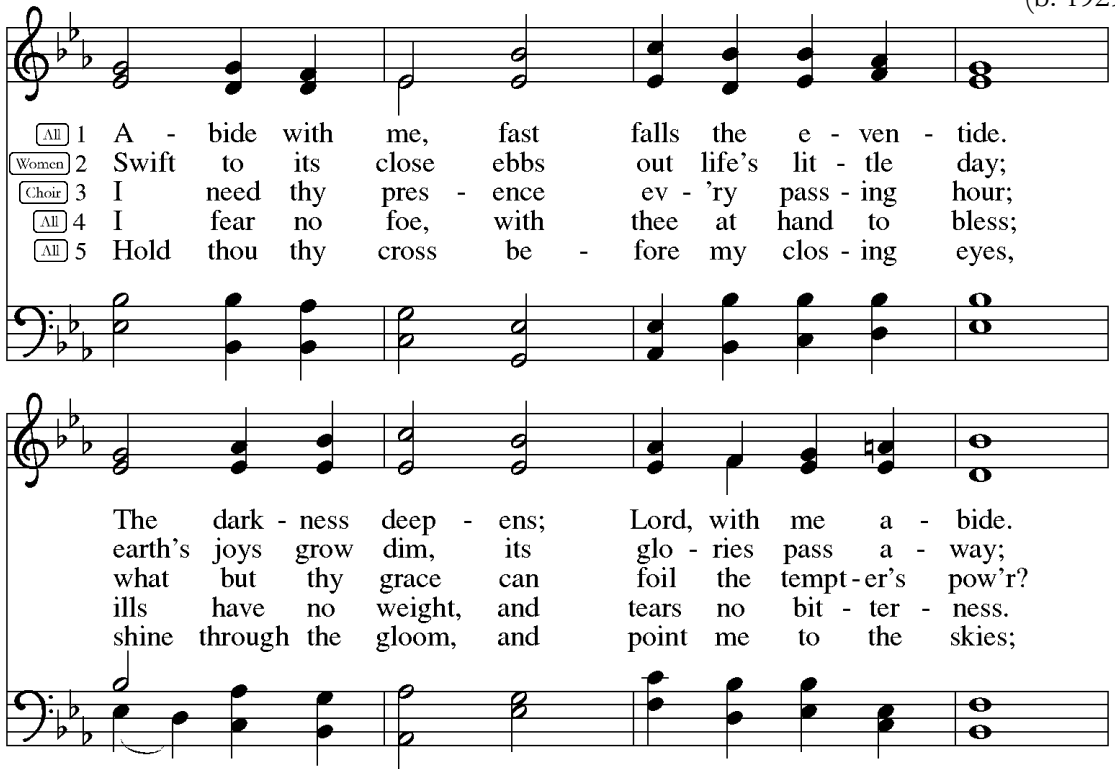
BENEDICTION



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

HYMN: Abide with Me

Setting by Carl F. Schalk
(b. 1929)



All 1 A - bide with me, fast falls the e - ven - tide.
Women 2 Swift to its close ebbs out life's lit - tle day;
Choir 3 I need thy pres - ence ev - 'ry pass - ing hour;
All 4 I fear no foe, with thee at hand to bless;
All 5 Hold thou thy cross be - fore my clos - ing eyes,

 The dark - ness deep - ens; Lord, with me a - bide.
 earth's joys grow dim, its glo - ries pass a - way;
 what but thy grace can foil the tempt - er's pow'r?
 ills have no weight, and tears no bit - ter - ness.
 shine through the gloom, and point me to the skies;

When oth - er help - ers fail and com - forts flee,
 change and de - cay in all a - round I see;
 Who like thy - self my guide and stay can be?
 Where is death's sting? Where, grave, thy vic - to - ry?
 heav'n's morn - ing breaks, and earth's vain shad - ows flee;

help of the help - less, oh, a - bide with me.
 O thou who chang - est not, a - bide with me.
 Through cloud and sun - shine, oh, a - bide with me.
 I tri - umph still, if thou a - bide with me!
 in life, in death, O Lord, a - bide with me.

Text: Henry F. Lyte, 1793–1847
 Music: EVENTIDE, William H. Monk, 1823–1889

DISMISSAL

☞ Go in peace. Serve the Lord.

☑ Thanks be to God!

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Leading Worship Today

The Rev. David R. Lyle, homilist
Bach Cantata Vespers Choir of Grace
The Rev. Michael D. Costello, cantor
Grace Lutheran School 5–8 Grade Choir
Janel Dennen and Michael D. Costello, directors
Steven Wente, organist
Amanda Koopman, mezzo soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone

Orchestra

Christine Janzow Phillips, oboe
Dianne Ryan, bassoon
Betty Lewis, violin I
Paul Zafer, violin II
Naomi Hildner, viola
Jean Hatmaker, cello
Michael Hovnanian, double bass
Timothy Spelbring, continuo organ

Bach Cantata Vespers Choir

Soprano

Ann Anderson
Sarah Beatty
Katrina Beck
Judy Berghaus
Janel Dennen
Donna Dumpys
Mary Jane Endicott
Gwen Gotsch
Sarah Gruendler-Ladner
Julie Hinz
Kate Hogenson
Ruth Otten
Val Poulos
Ellen Pullin
Liz Rudy
Ngairé Whiteside-Bull

Alto

Karen Brunssen
Lois Cornils
Eunice Eifert
Margaret Garmatz
Lois Guebert
Susan Hammon
Catherine Hegarty
Martha Houston
Johanna Johnson
Christa Krout
Marilyn Moehlenkamp
Martha Nielsen
Karen Rohde
Liene Sorenson
Irmgard Swanson
Liz Thompson

Tenor

Paul Aanonsen
John Beed
Daniel Krout
Colin Krueger
Kim Lyons
Justin Martin
John Rudy

Bass

Douglas Anderson
Len Berghaus
John Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Craig Mindrum
Bob Prischman
Bill Pullin
Greg Rohlfling
Pat Scala
Bob Sideman



JOHANN SEBASTIAN BACH

ST. MATTHEW

PASSION

MARCH 28, 2020 6 P.M. ✝ MARCH 29, 2020 4 P.M.

Bach Cantata Vespers Chorus and Orchestra

in collaboration with Chicago Choral Artists

Michael D. Costello, director
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo soprano
Sarah Ponder, mezzo soprano
Ryan Townsend Strand, tenor
Douglas Anderson, baritone

Free admission ■ \$25 Suggested donation ■ Free parking ■ Childcare available

Reception during twenty-minute intermission sponsored by Women@Grace.

**GRACE
LUTHERAN
CHURCH
& SCHOOL**

Bach 2019-2020 49th Year
Cantata Vespers

7300 Division Street ■ River Forest, Illinois ■ 708-366-6900 ■ www.graceriverforest.org

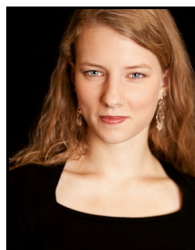
BIOGRAPHIES



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.



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.



David R. Lyle, homilist, is Senior Pastor at Grace Lutheran Church and School. He is passionate about proclaiming Christ and his kingdom through Word and sacrament. Prior to his arrival at Grace, Lyle served congregations in Pawleys Island, South Carolina, and Appleton, Wisconsin. He also spent four summers doing outdoor ministry at several Lutheran camps and has extensive experience in youth ministry. He holds degrees from The College of William & Mary and Luther Seminary. He resides in Oak Park with his wife, Erika, and three children, Greta, Anders, and Torsten.



Ryan Townsend Strand, tenor, is a graduate of Northwestern University, where he received his Master of Music in Voice and Opera. Strand has been a featured soloist under the direction of conductors Paul Agnew, Jane Glover, and William Jon Gray with Music of the Baroque. In March, he will be the tenor soloist for Bach's *St. Matthew Passion* at Grace and the *St. John Passion* with the Elmhurst Symphony. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Lyric Opera Chorus, and the Grant Park Festival Chorus. He is a founding member and executive director of Constellation Men's Ensemble based in Chicago.



Steven Wenthe, organist, is Distinguished Professor of Music at Concordia University Chicago, where he teaches organ and courses in music history and serves as organist to the chapel. He also 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.

BACKGROUND OF THE CANTATA

“See, we are going up to Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. For he will be handed over to the Gentiles; and he will be mocked and insulted and spat upon. After they have flogged him, they will kill him, and on the third day he will rise again.” Luke 18:31–43

So begins the gospel reading for Estomihi, the last Sunday before Ash Wednesday, in the lectionary used at the time of J. S. Bach. (The name for the Sunday comes from the Latin text of the Introit for the day: *Esto mihi in Deum protectorem*, from Psalm 31:3, “Be to me a Lord, a protector.”) Since “concerted” or “figured” music was not performed in worship services during Lent in Leipzig, this Sunday was the last opportunity to present a cantata during worship services until the season of penitence ended with Easter. There would, however, be a sung Passion on Good Friday, an occasion for which Bach composed his monumental *St. John* and *St. Matthew* Passions.

Bach composed four cantatas for Estomihi, also known as Quinquagesima (which means 50 days before Easter). The first two were composed in 1723 and served as his audition pieces for the job of Cantor at the Thomaskirche. BWV 22, *Jesus nahm zu sich die Zwölfe* (Jesus gathered the twelve to himself) takes as its starting point the disciples’ failure to comprehend Jesus quoting the prophets about his Passion. The text of BWV 23, *Du wahrer Gott und Davids Sohn* (You true God and son of David), comes from the second part of the gospel lesson from Luke, the healing of the blind man and his confession of faith, “Jesus, Son of David, have mercy on me!” The chorale cantata for Quinquagesima in 1725, BWV 127, *Herr Jesu Christ, wahr’ Mensch und Gott* (Lord Jesus Christ, true man and God), also relates to the healing of the blind man.

All three of these earlier cantatas contain references to Christ’s Passion, but BWV 159, first performed on Quinquagesima, February 27, in 1729, focuses exclusively on the Passion and its central place in the redemption story. *Sehet! Wir gehn hinauf gen Jerusalem* (Behold! We go up to Jerusalem) belongs to Bach’s fourth annual cycle, which consists of ten cantatas presented in 1728–29 with texts by Christian Friedrich Henrici, known by his pen name, Picander. He also wrote the libretto for the *St. Matthew Passion*, and this cantata, with its text anticipating Jesus’ crucifixion, seems almost like a teaser for the larger work, first performed in 1727 and revived for Good Friday in 1729. This “Passion preview” functions much the same way in this season of Bach Cantata Vespers here at Grace, as we anticipate performances of the *St. Matthew Passion* at the end of March.

BWV 159's music and text echo movements in both the *St. John* and the *St. Matthew Passion*. The alto aria "*Ich folge dir nach*" has a soprano counterpart in the *St. John Passion*'s "*Ich folge dir gleichfalls*," and includes a stanza of the Passion chorale "O Sacred Head Now Wounded," which is prominent in the *St. Matthew*. The words from scripture that open the bass aria, "*Es ist Vollbracht*," also inspired an aria for alto in the *St. John Passion*.

The most striking resemblance is the way the cantata bridges and transforms time with a conversation between Jesus and the Soul. Similar interplay between the scriptural narrative and the Soul's heartfelt sorrow animates the pathos of the *St. Matthew Passion*. In the cantata's opening movement, the bass sings the words of Jesus from the account in Luke; the alto responds to those words, both in that time ("Ah, do not go!") and acknowledging in the present that Jesus' death is necessary. As the cantata nears its ending, the words from the cross "*Es ist vollbracht*" (It is finished) become the believer's own in the bass aria, giving thanks for the salvation accomplished by Jesus' sacrificial death.

Gwen Gotsch

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Special thanks are extended to Leonard Berghaus for tuning the portativ organ, Gwen Gotsch for writing notes on the cantata, and to Dr. Karen P. Danford for her translation of the cantata and motet texts from German to English.

Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers.

Soli Deo Gloria!



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March 28, 29

BWV 244

Matthäus-Passion *St. Matthew Passion*

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

Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)

Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)

Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists

Grace Cantor Michael D. Costello, conducting

Hoss Brock, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Maura Janton Cock, soprano

Karen Brunssen, mezzo-soprano

Sarah Ponder, mezzo-soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

April 26

BWV 146

Wir müssen durch viel Trübsal in das Reich Gottes eingehen

We must enter the kingdom of God through much sorrow

L. George Detweiler, Norristown, Pennsylvania, homilist

Kenneth Miller, Atlanta, Georgia, organist

May 17

BWV 178

Wo Gott der Herr nicht bei uns hält *Where God the Lord does not dwell with us*

Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist

Vivaldi: Concerto for 4 violins in B minor, RV 580

Hillert: Prelude to Evening Prayer

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