



53rd Year
2023–2024

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

April 21, 2024

Weinen, Klagen, Sorgen, Zagen

Weeping, wailing, fretting, fearing

Welcome to Grace Lutheran Church

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

Today's service is also available on the [Bach Cantata Vespers YouTube Channel](#).

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.

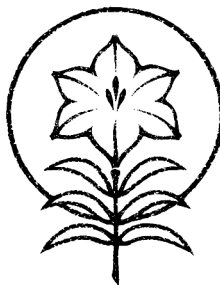
Recording or photography of any kind during the service is strictly forbidden.

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



The Fourth Sunday of Easter
April 21, 2024

EVENING PRAYER



PRELUDE

Symphony No. 30 in C Major, Hob. I:30 (“Alleluia”)

Franz Joseph Haydn
(1732–1809)

I. Allegro

II. Andante

III. Finale: Tempo di Menuet, più tosto Allegretto

We stand, facing the candle as we sing.

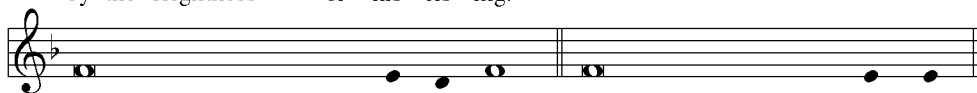
SERVICE OF LIGHT




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 ✠

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 - 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.



C 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.

PSALM ANTHEM: Like as the Hart Desireth the Waterbrooks

Herbert Howells
(1892–1983)

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.
My soul is athirst for God, yea, even for the living God.
When shall I come to appear before the presence of God?
My tears have been my meat day and night, while they daily say unto me,
“Where is now thy God?”

Psalm 42:1–3

Silence for meditation is observed, then:

PSALM PRAYER

- ☐ Lord God, never-failing fountain of life,
through the saving waters of baptism
you called us from the depth of sin to the depths of mercy.
Do not forget the trials of our exile,
but from the wellspring of the Word satisfy our thirst for you,
so that we may come rejoicing to your holy mountain,
where you live and reign now and forever.
- ☐ Amen.



MOTET: *Ich weiß, daß mein Erlöser lebt*, SWV 393
(from *Geistliche Chor-Music*, Dresden 1648)

Heinrich Schütz
(1585–1672)

Ich weiß, daß mein Erlöser lebt
I know that my redeemer lives
und er wird mich hernach
and that he will on the last day
aus der Erden auferwecken,
from the earth awaken me,
und werde mit dieser meiner Haut umgeben werden,
and though this my body be surrounded,
und werde in meinem Fleisch Gott sehen,
even then, in my flesh, I will see God,
denselben werd ich mir sehen,
whom I shall see for myself,
und meine Augen werden ihn schauen,
and my own eyes will behold him,
ich und kein Fremder.
I and no stranger.

Job 19:25–27a

Silence for meditation is observed, then:

PRAYER

☒ 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.

OFFERING/VOLUNTARY: If Then You Have Been Raised with Christ Michael D. Costello
(b. 1979)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
You may also contribute online at www.bachvespers.org.
Your generosity is appreciated.*

We stand.

HYMN: If Then You Have Been Raised with Christ

Michael D. Costello



All: 1. If then you have been raised with Christ, look
Choir: 2. As *cho - sen ones, be - loved by God, put*
All: 3. With grat - i - tude for all good gifts sing



not to earth - en things, for Christ's own death has
on the clothes of grace: com - pas - sion, kind - ness,
psalms and hymns and songs. In word or deed, do



saved your life from sin and death's sharp sting.
pa - tience, love, for - give - ness in Christ's name.
ev - 'ry - thing in Christ, whose name is strong.



Set hearts and minds on things a - bove, on
And may your hearts be filled with peace, in
All glo - ry to the Trin - i - ty: the



Christ who reigns on high. In Christ your life will
per - fect har - mo - ny. Be thank - ful as Christ's
Fa - ther and the Son, and glo - ry to the



be re - vealed and with him you will rise.
word takes root; in him you are set free.
Spir - it blest. All praise the Three in One!

Text: Michael D. Costello, based on Colossians 3:1–4, 12–17; newly written, and copyright © 2018 Birnamwood with this publication.

Tune: *HICKORY*, Michael D. Costello; newly written, and copyright © 2018 Birnamwood with this publication.

✠ WORD ✠

We sit.

READING: 1 Peter 2:11–20

¹¹Beloved, I urge you as aliens and exiles to abstain from the desires of the flesh that wage war against the soul. ¹²Conduct yourselves honorably among the Gentiles, so that, though they malign you as evildoers, they may see your honorable deeds and glorify God when he comes to judge.

¹³For the Lord's sake accept the authority of every human institution, whether of the emperor as supreme, ¹⁴or of governors, as sent by him to punish those who do wrong and to praise those who do right. ¹⁵For it is God's will that by doing right you should silence the ignorance of the foolish. ¹⁶As servants of God, live as free people, yet do not use your freedom as a pretext for evil. ¹⁷Honor everyone. Love the family of believers. Fear God. Honor the emperor.

¹⁸Slaves, accept the authority of your masters with all deference, not only those who are kind and gentle but also those who are harsh. ¹⁹For it is a credit to you if, being aware of God, you endure pain while suffering unjustly. ²⁰If you endure when you are beaten for doing wrong, what credit is that? But if you endure when you do right and suffer for it, you have God's approval.

L The Word of the Lord.

G Thanks be to God.

READING: John 16:16–23

¹⁶A little while, and you will no longer see me, and again a little while, and you will see me. ¹⁷Then some of his disciples said to one another, “What does he mean by saying to us, ‘A little while, and you will no longer see me, and again a little while, and you will see me’; and ‘Because I am going to the Father?’”

¹⁸They said, “What does he mean by this ‘a little while’? We do not know what he is talking about.” ¹⁹Jesus knew that they wanted to ask him, so he said to them, “Are you discussing among yourselves what I meant when I said, ‘A little while, and you will no longer see me, and again a little while, and you will see me’? ²⁰Very truly, I tell you, you will weep and mourn, but the world will rejoice; you will have pain, but your pain will turn into joy. ²¹When a woman is in labor, she has pain, because her hour has come. But when her child is born, she no longer remembers the anguish because of the joy of having brought a human being into the world. ²²So you have pain now; but I will see you again, and your hearts will rejoice, and no one will take your joy from you. ²³On that day you will ask nothing of me. Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you.”

L The Word of the Lord.

G Thanks be to God.

HOMILY

The Rev. Michael D. Costello



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22–23 in this worship folder.*

1. Sinfonia

Bach marked the opening movement *Adagio assai* (rather slow), preparation for the solemn character of the next movement. This movement is written on three levels: a florid solo oboe that moves in brief emotional outbursts of thirty-second notes; paired violins that play curling five-note figures before dissolving into two-note slurred sighs; and a solemn, steady pulse played by the violas, bassoon, and *continuo*.

2. Chorus

Weinen, Klagen, Sorgen, Zagen,

Weeping, wailing, grieving, trembling,

Angst und Not

Fear and distress

Sind der Christen Tränenbrot,

Are the for Christians the bread of tears

Die das Zeichen Jesu tragen.

Who bear the mark of Jesus.

The first section of the movement is a lament, in the form of a chaconne, defined by a repeated pattern in the bass. The overlapping choral entrances are set over a descending twelve-note figure in the continuo. This figure is repeated twelve times; the music grows more intense with each repetition. At *Die das Zeichen Jesu* (Christians who bear the mark of Jesus), the tempo quickens with imitative entrances in the choir. This is a *da capo* movement; the opening lament returns.

Late in life Bach used this music again when he composed the *Crucifixus* of the B-Minor Mass.



3. Recitative (Alto)

Wir müssen durch viel Trübsal

**We must enter the kingdom of God
in das Reich Gottes eingehen.
through much tribulation.**

A direct quotation from Acts 14:22, which notes the tribulation of the believer on the way to the rewards of heaven. The solo is set to sustained chords in the strings, while the singer thrice outlines the unstable interval of a descending diminished fifth at *Trübsal* (tribulation).

4. Aria (Alto)

Kreuz und Krone sind verbunden,

Cross and crown are bound together,

Kampf und Kleinod sind vereint.

Struggle and treasure are united.

Christen haben alle Stunden

Christians have at every hour,

Ihre Qual und ihren Feind,

Their torment and their foe,

Doch ihr Trost sind Christi Wunden.

Yet Christ's wounds are their comfort.

The librettist continues to point out the contrast between temporal suffering and the comfort to be found in *Christi Wunden* (Christ's wounds), a reference to 1 Peter 2:24, a verse that comes just after the Epistle for the day.

The *da capo* aria features an expressive solo oboe line above an equally expressive vocal line, which move in a freely imitative style over the accompaniment of the *basso continuo*.



5. Aria (Bass)

Ich folge Christo nach,

I follow after Christ,

Von ihm will ich nicht lassen

From him I will not let go.

Im Wohl und Ungemach,

In prosperity and affliction,

Im Leben und Erblassen.

In living and in dying,

Ich küsse Christi Schmach,

I kiss Christ's shame,

Ich will sein Kreuz umfassen.

I want to embrace his cross.

Ich folge Christo nach,

I follow after Christ,

Von ihm will ich nicht lassen.

From him I will not let go.

The text *Ich folge Christo nach* (I follow after Christ), derived from the Epistle for the day, is quoted at the beginning and the end of this aria. The opening motive is shared by the violins and the soloist. In spite of earthly difficulties the believer will remain faithful to Christ. The final assertion of the intention to follow Christ is set to a rising scale that then skips rapidly down to the low e-flat below the staff.



6. Aria (Tenor)

Sei getreu, alle Pein

Be faithful! All pain

Wird doch nur ein Kleines sein.

Will be but a small thing.

Nach dem Regen

After the rain,

Blüht der Segen,

Blessings will bloom,

Alles Wetter geht vorbei.

All weather passes by.

Sei getreu, sei getreu!

Be faithful, be faithful!

The third of the arias features the tenor who earnestly exhorts the believer to remain faithful. Several disparate words, such as *getreu* (faithful), *alle Pein* (all pain), *alles Wetter geht vorbei* (all weather passes by), receive the attention of long-held notes or long passages. The trumpet plays a slightly ornamented version of a most appropriate 1653 chorale melody, *Jesu, meine Freude*. The *basso continuo* sounds a *chaconne*-like pattern, but here the repeated pattern is presented more freely and at several different pitches. In keeping with the barform (AAB) of the chorale, the first section (A) is repeated before continuing on with the final section (B).

7. Chorale

Was Gott tut, das ist wohlgetan

Whatever God does is good,

Dabei will ich verbleiben,

I will abide by that.

Es mag mich auf die raube Bahn

I may be driven onto a rough path

Not, Tod und Elend treiben,

By distress, death and misery,

So wird Gott mich

But God will hold me

Ganz väterlich

Quite fatherly

In seinen Armen halten:

In his arms:

Drum lass ich ihn nur walten.

Therefore I let only him reign.



All participate in a simple setting of *Was Gott tut, das ist wohlgetan* (Whatever God ordains is right, LBW 446), which affirms our trust in the fatherly care of God. The text is attributed to Samuel Rodigast (1674), the tune is possibly the work of Severus Gastorius (ca. 1675). The chorale in barform (AAB) is topped by a lovely descant, probably originally assigned to the trumpet and first violin as in today's performance.

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.



℣ Al - le - lu - ia.

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.



℣ To you, O 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'S PRAYER

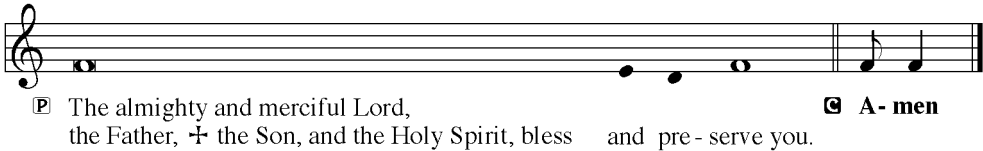
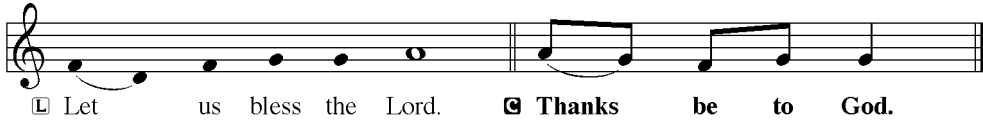
☐ Lord, remember us in your kingdom and teach us to pray:

☑ **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



HYMN: Awake, My Heart, with Gladness Stanzas 2 and 4 arr. Carl F. Schalk (1929–2021)
Descant by Paul G. Bunjes (1914–1998)



- 1 A - wake, my heart, with glad - ness, see what to - day is done;
Choir 2 The foe in tri - umph shout - ed when Christ lay in the tomb;
3 This is a sight that glad - dens—what peace it does im - part!



now, af - ter gloom and sad - ness, comes forth the glo - rious sun.
but, lo, he now is rout - ed, his boast is turned to gloom.
Now noth - ing ev - er sad - dens the joy with - in my heart.



My Sav - ior there was laid where our bed must be made
For Christ a - gain is free; in glo - rious vic - to - ry
No gloom shall ev - er shake, no foe shall ev - er take,



when to the realms of light our spir - it wings its flight.
he who is strong to save has tri - umphed o'er the grave.
the hope which God's own Son in love for me has won.

- 4 He brings me to the portal
that leads to bliss untold,
whereon this rhyme immortal
is found in script of gold:
“Who there my cross has shared
finds here a crown prepared;
who there with me has died
shall here be glorified.”

DISMISSAL

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



the kapelle members

Sopranos



**Sarah
Bjornstad**
Mankato, MN
Deaconess



**Maddison
Blodgett**
Rochester, NY
Music Education



**Josette
Brown**
Lockport, IL
Psychology



**Emily
Greene**
Port Washington, WI
Strategic Comm &
Spanish



**Ava
Shiels**
Franksville, WI
Social Work



**Olivia
Wrolstad**
Watertown, WI
Music
Pianist

Tenors



**Darrell
Carter, Jr.**
Elmhurst, IL
Art



**Isaac
Conrad**
St. Peters, MO
Math,
Actuarial Science



**Joseph
Jurca**
Chicago, IL
Music Education



**Caleb
Krueger**
Branson, MO
Director of Christian
Education (DCE)

Altos



**Lizzie
Gatchell**
Fort Wayne, IN
Elementary Education,
LTE



**Callie
Hoover**
Fort Wayne, IN
Elementary Education,
LTE; Middle Gr. Ed - Math



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



**Emma
Pflughoeft**
Lowell, IN
Social Work



**Arianna
Scheltens**
Normal, IL
Secondary English
Education, LTE



**Hannah
Weber**
Fort Wayne, IN
Elementary Education,
LTE

Basses



**Nathaniel
Clayton**
Mascoutah, IL
Interdisciplinary:
Graphic Design/
Communication



**Joel
Freiberg**
Racine, MN
Director of Parish Music



**Emmanuel
Leka**
Rockford, IL
Music Education



**Evan
Magness**
High Ridge, MO
Communications



**Jordan
Meier**
Fort Wayne, IN
Secondary Education -
Social Studies, LTE



**Harrison
Robbins**
Columbus, NE
Theology



**Jeremiah
Schultz**
Overland Park, KS
English

Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Michael D. Costello, homilist
Kapelle of Concordia University Chicago
Charles P. Brown, conductor
Grace Parish Choir
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Sarah Ponder, mezzo soprano
Ryan Townsend Strand, tenor
David Govertsen, baritone
Gerlinde VanDriesen and Susan Weber, ushers
Bill Rohlfing, audio engineer
Tom Swanson and Liz Hanson,
 livestream audio/video

Grace Parish Choir

Soprano

Beth Bassler
Katrina Beck
Judy Berghaus
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Katrina Jurica
Val Poulos
Ellen Pullin
Liz Rudy
Ngairé Whiteside-Bull

Alto

Karen Brunssen
Lois Cornils
Johanna Johnson
Christa Krout
Jennifer Luebbe
Sarah Ponder
Karen Rohde
Irmgard Swanson
Liz Thompson

Orchestra

Mike Brozick, trumpet
Liz Deitemyer, Anna Jacobson, horns
Jean Bishop, flute
Meg Busse, oboe
Dianne Ryan, bassoon
Betty Lewis, Paul Zafer,
 Elizabeth Huffman, Lou Torick, violins I
Caroline Slack, Eric Pidluski,
 Kate Carter, violins II
Naomi Hildner, Becky Coffman, violas I
Karl Davies, Bridget Andes, violas II
Herine Coetzee Koschak, Victoria Mayne, cellos
Douglas Johnson, double bass
Timothy Spelbring, continuo organ

Tenor

Paul Aanonsen
John Beed
Daniel Krout
Colin Krueger
Justin Martin
John Rudy
Ryan Townsend Strand
Blaine Willhoft

Bass

John Bouman
Mark Bouman
Karl Brunssen
Jeff Cribbs
David Govertsen
Craig Mindrum
Bill Pullin
Greg Rohlfing

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Background notes on the cantata by Carlos Messerli. Used by permission.



BACKGROUND OF THE CANTATA

The traditional celebration of the joy of Easter is extended for a period called the Great Fifty Days of Easter, which conclude at Pentecost. During this time the miraculous resurrection of Christ is emphasized in liturgical texts, ceremony, hymns, and readings. Worshippers in the 18th century also gloried in the resurrection, but the creeping influence of pietism with its emphasis on a personal piety that often bordered on sentimentality diluted somewhat the joyous orthodox emphasis on Christ's resurrection. As an example, the unnamed librettist of the text of *Weinen, Klagen, Sorgen, Zagen* (Weeping, wailing, grieving, trembling, BWV 12) offers the modern listener a distressingly lachrymose theme for the Third Sunday after Easter, traditionally called *Jubilate* (be joyful).

The basis for the cantata text is the Gospel for the Sunday (John 16:16–23), which tells of the sorrow of the believer when Jesus announces his impending departure to prepare a place for those who await a crown in heaven. The assigned Epistle is 1 Peter 2:11–20, which speaks of the obedience of the believer who follows the example of Christ. The cantata libretto focuses on the sorrow over the temporary absence of the Savior and not the fact that the Gospel also states that upon reunion with Christ in heaven “sorrow will be turned into joy” (John 16:20). Following the thought of the libretto, Bach develops in the music of the cantata the personal and emotional potential of the text in a masterful way.

The cantata is a relatively early work of Bach. It was first performed in Weimar on April 22, 1714, and later revived for worship at Leipzig on April 30, 1724, as part of his first annual cycle of cantatas. In Weimar Bach had been employed as chamber musician at the court, but when the cantor, Johann Adam Driese, became ill, Bach was engaged as *Konzertmeister* (Concertmaster), an assignment that included writing one cantata a month. The present work is but the second such work composed at Weimar.

Most of the approximately 200 sacred cantatas of Bach in existence were written for performance at St. Thomas or St. Nicolas in Leipzig between 1723 and 1750. The exact date of origin of some earlier works is problematic, but it seems that about five were probably written during his service as organist at Arnstadt and Mühlhausen (1703–1708) and about 22 when he was organist and concertmaster at Weimar (1708–1717). The nature of his court music position at Cöthen (1717–1723) did not require production of cantatas by Bach.



In each period of his writing Bach earnestly experimented with various forms of cantata organization, instrumentation, and style. In the present cantata, in common with several other early cantatas, he begins the work with an independent *Sinfonia*; in later cantatas he more often incorporated the instrumental introduction into the beginning of the opening chorus. BWV 12 includes a chorus and one recitative followed by three successive arias (without the usual introductory *recitative* for each) and the closing chorale.

The most remarkable writing of this cantata is found in the *chaconne* (a form that is closely related to the *passacaglia*) in the opening chorus. Here Bach accepts the common Baroque period challenge of writing polyphonic choral texture above a descending bass melody, a compositional feat that lends itself to the melancholy nature of the present text.

The instrumentation features a solo oboe, a trumpet, strings (2 violins and 2 violas), bassoon, *basso continuo* (keyboard and bass), alto, tenor, and bass solos, and four-part choir. The added second viola was not uncommon in Bach's Weimar cantatas.

Carlos Messerli

Join us on May 19 for the final Bach Cantata Vespers of this season.



53rd Year
2023–2024

BACH

Cantata Vespers

May 19
BWV 37

Wer da gläubet und getauft wird *Whoever believes and is baptized*
Amy Gillespie, St. James Lutheran Church, Lake Forest, Illinois, homilist
Stephen Buzard, St. James Cathedral, Chicago, Illinois, organist



BIOGRAPHIES



Charles P. Brown, director, is Professor of Music and Director of Choral Activities at Concordia University Chicago, where he is also the program lead for the department of music and chair of the arts division. Conductor of Concordia's Kapelle, he has also taught undergraduate and graduate courses in conducting, choral literature, singer's diction, vocal techniques, and choral music education. Dr. Brown 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.



Michael D. Costello, homilist and director, has served as Cantor at Grace since 2008. Pastor Costello 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, Costello graduated with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. Pastor Costello has published choral and organ works with several publishers, sings as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and is Artistic Director of Chicago Choral Artists.

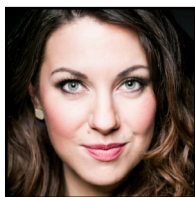


David Govertsen, bass-baritone, is a Chicago native who has appeared as a soloist with numerous opera companies, including Lyric Opera of Chicago, Santa Fe Opera, Tulsa Opera, Chicago Opera Theater, and the Haymarket Opera Company. He is a member of the vocal chamber quartet Fourth Coast Ensemble, performing art song in Chicago and throughout the Midwest. As a concert soloist Mr. Govertsen has performed with the Chicago Symphony Orchestra, Detroit Symphony Orchestra, Madison Symphony Orchestra, Rochester Philharmonic Orchestra, Grant Park Orchestra, Santa Fe Symphony, and Santa Fe Chamber Music Festival, among others. He is an alumnus of the Ryan Opera Center and the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University, and the College of DuPage. Mr. Govertsen is currently on the faculty at North Park University, Lewis University, and the College of DuPage.





Betty Lewis, 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 is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Ms. Ponder holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth and has also recorded original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.



Ryan Townsend Strand, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Mr. Strand holds his Master's degree from the Bienen School of Music and is at home as a storyteller throughout many musical genres. This November, he will reprise his solo recital entitled *Letters To Jackie* at the Ravinia Festival in Highland Park at the Martin Theater. He 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, Stare at the Sun, Bella Voce, William Ferris Chorale, and the Grant Park Festival Chorus. Mr. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.



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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. This listing of supporters acknowledges contributions to the 53rd season of Bach Cantata Vespers, beginning July 1, 2023. If you see errors or omissions, kindly bring them to our attention by calling the Grace Business Office at 708-366-6900 so that we may correct our records and acknowledge you properly. Gifts received after March 31 will be acknowledged in the May 19 worship folder. Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

Special thanks are extended to Karen P. Danford for her translation of the motet and cantata texts from German to English and to Gwen Gotsch for her careful editing of materials in this worship folder.

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Save the dates and join us for our 54th Year!



54th Year

2024–2025

BACH

Cantata Vespers



Grace Lutheran Church
River Forest, Illinois

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

September 29

BWV 130

Herr Gott, dich loben alle wir *Lord God, we all praise you*

MacMillan: Seraph for trumpet and strings; Terry Everson, Boston University, trumpeter
Hillert: Prelude to Evening Prayer

October 27

BWV 80

Ein feste Burg ist unser Gott *A mighty fortress is our God*

Bruce Bengtson: Madison, Wisconsin, organist

November 24

BWV 116

Du Friedefürst, Herr Jesu Christ *You Prince of Peace, Lord Jesus Christ*

Alloy Horn Quartet: Chicago, Illinois
Kapelle of Concordia University Chicago, guest choir; Charles P. Brown, conductor

December 15

BWV 91

Gelobet Seist Du, Jesu Christ *All praise be to you, Jesus Christ*

Performed as part of Grace's Advent/Christmas Concert at 4:00 p.m.; admission is free; free-will offering

January 26

BWV 111

Was mein Gott will, das g'scheh allzeit *What my God wills, may that always happen*

Kontras Quartet: Chicago, Illinois

February 23

BWV 126

Erhalt uns, Herr, bei deinem Wort *Lord, keep us steadfast by your word*

Steven Wente, Concordia University Chicago, organist

March 14

Leipzig Thomanerchor *Choir of St. Thomas from Leipzig, Germany*

In concert at Grace on Friday, March 14 at 7:30 p.m.; tickets required for admission; www.bachvespers.org

March 29, 30

BWV 232

Mass in B Minor

Admission is free; free-will offering

Saturday, March 29, 7:00 p.m. (Preview lecture at 6:00 p.m.)

Sunday, March 30, 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

April 27

BWV 42

Am Abend aber desselbigen Sabbats *On the evening of the same Sabbath*

J. S. Bach: Brandenburg Concerto No. 3, BWV 1048; Hennig Kraggerud: *Victimae paschali*

May 18

BWV 128

Auf Christi Himmelfahrt allein *On Christ's Ascension into heaven alone*

Florence Jowers, Staunton, Virginia, organist

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