



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.**

October 27, 2024

Ein feste Burg ist unser Gott

A mighty fortress is our God

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.

In memoriam—

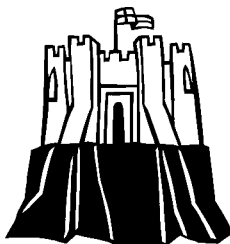
Today's service is underwritten in large part by the family and friends of the Rev. Hans G. Dumpys.

This service is dedicated to the glory of God and in loving memory of Hans, giving thanks for his life and ministry.



Reformation Sunday
October 27, 2024

EVENING PRAYER



PRELUDE

Wir glauben all an einen Gott (BWV 680)
(We all believe in one true God)

Johann Sebastian Bach
(1685–1750)

Wir glauben all an einen Gott

Johann Ludwig Krebs
(1713–1780)

Credo (from *Six Pieces*, Op. 47)

Otto Olsson
(1879–1964)

Bruce Bengtson, organist

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 ❶. Men sing parts marked ❷. All sing parts marked ❸.



❸ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



❶ O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.



❷ Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.



I Set a watch be-fore my mouth, O Lord, and guard the door of my lips.



II Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -



pied in wick - ed - ness with e - vil - do - ers. I But my eyes are



turned to you, Lord God; in you I take ref - uge. Strip me not of my life.



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



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



III Let my prayer rise be - fore you as in - cense;



the lift - ing up of my hands as the eve - ning sac - ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.

MOTET: Dear Christians, One and All, Rejoice

Benedictus Ducis
(1490–1544)

Dear Christians, one and all rejoice,
With exultation springing,
And with united heart and voice
And holy rapture singing,
Proclaim the wonders God has done,
How his right arm the vict'ry won.
What price our ransom cost him!

The Lord had seen my wretched state
Before the world's foundation,
And, mindful of his mercies great,
He planned for my salvation.
He turned to me a father's heart;
He did not choose the easy part,
But gave his dearest treasure.

Martin Luther, 1483–1546
tr. Richard Massie, 1800–1887, alt.

Silence for meditation is observed, then:

COLLECT

- ☞ Lord God, heavenly Father,
you gave your only Son for us and for salvation.
Equip your people with grateful hearts,
that we may evermore rejoice in your mercy
and proclaim the wonders of Jesus' death and resurrection,
who now lives and reigns with you and the Holy Spirit in unity,
one God, now and forever.
- ☞ **Amen.**



The offering is gathered.

OFFERING/VOLUNTARY

Fugue in D minor, BWV 539b (“Fiddle”)

Johann Sebastian Bach

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 God Himself Be For Me

Concertato by Michael D. Costello
(b. 1979)



- 1 If God him - self be for me, I may a host de - fy;
2 I build on this foun - da - tion, that Je - sus and his blood
Choir 3 Christ Je - sus is my splen - dor, my sun, my light, a - lone;
4 For joy my heart is ring - ing; all sor - row dis - ap - pears;



for when I pray, be - fore me my foes, con - found - ed, fly.
a - lone are my sal - va - tion, the true, e - ter - nal good.
were he not my de - fend - er be - fore God's awe - some throne,
and full of mirth and sing - ing, it wipes a - way all tears.



If Christ, my head and mas - ter, be - friend me from a - bove,
With - out him all that pleas - es will vain and emp - ty prove.
I nev - er should find fa - vor and mer - cy in his sight,
The sun that cheers my spir - it is Je - sus Christ, my king;



what foe or what di - sas - ter can drive me from his love?
The gifts I have from Je - sus a - lone are worth my love.
but be de - stroyed for - ev - er as dark - ness by the light.
the heav'n I shall in - her - it makes me re - joice and sing.

Text: Paul Gerhardt, 1607–1676; tr. Richard Massie, 1800–1887, adapt.
Music: IST GOTT FÜR MICH, Augsburg, 1609



✠ WORD ✠

We sit.

READING: 2 Thessalonians 2:3–8

Let no one deceive you in any way; for that day will not come unless the rebellion comes first and the lawless one is revealed, the one destined for destruction. He opposes and exalts himself above every so-called god or object of worship, so that he takes his seat in the temple of God, declaring himself to be God. Do you not remember that I told you these things when I was still with you? And you know what is now restraining him, so that he may be revealed when his time comes. For the mystery of lawlessness is already at work, but only until the one who now restrains it is removed. And then the lawless one will be revealed, whom the Lord Jesus will destroy with the breath of his mouth, annihilating him by the manifestation of his coming.

L The Word of the Lord.

C **Thanks be to God.**

READING: Revelation 14:6–8

Then I saw another angel flying in midheaven, with an eternal gospel to proclaim to those who live on the earth to every nation and tribe and language and people. He said in a loud voice, “Fear God and give him glory, for the hour of his judgment has come; and worship him who made heaven and earth, the sea and the springs of water.”

Then another angel, a second, followed, saying, “Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication.”

L The Word of the Lord.

C **Thanks be to God.**

HOMILY

The Rev. Troy E. Medlin



*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 24–25 in this worship folder.*

1. Chorus

Ein feste Burg ist unser Gott,
A mighty fortress is our God,
Ein gute Wehr und Waffen;
A good defense and weapon.
Er hilft uns frei aus aller Not,
He helps to free us from all need,
Die uns itzt hat betroffen.
Which now has us befallen.
Der alte böse Feind,
The old evil foe,
Mit Ernst er's jetzt meint,
Means it seriously now;
Groß Macht und viel List
Great power and much guile
Sein grausam Rüstung ist,
Are his gruesome armor.
Auf Erd ist nicht seinsgleichen.
On earth he has no equal.

Luther's great melody and text clearly inspired Bach to create a magnificent choral composition in this opening movement. Each phrase of the chorale tune and each line of the text are presented in an intricate polyphonic structure that glorifies the thought of the text but does not obscure the chorale melody.

The voices begin in turn—tenor, alto, soprano, bass—each supported by an instrument, to present a mildly embellished version of the melody. Soon the simple chorale melody is also sounded in long notes in the oboes, followed immediately in strict canon by the double bass. Bach continues the pattern and treats each line of the hymn with special meaning. For example, in line five, which speaks of the devil as “the old evil foe,” the bass line creeps up in menacing chromatic motion while the choral voices sing their elaborate polyphony.



2. Aria (Bass) and Chorale (Soprano)

Alles, was von Gott geboren, ist zum Siegen auserkoren.

Everything that is born of God, is ordained to triumph.

Mit unsrer Macht ist nichts getan,

With our power nothing can be done,

Wir sind gar bald verloren.

We are quickly doomed.

Es streit' vor uns der rechte Mann,

But fighting for us is the right man,

Den Gott selbst hat erkoren.

Whom God himself has chosen.

Wer bei Christi Blutpanier in der Taufe Treu geschworen,

Whoever, under Christ's blood banner, has sworn his faith in baptism,

Siegt im Geiste für und für.

Triumphs in the Spirit forever.

Fragst du, wer er ist?

You ask, who he is?

Er heißt Jesus Christ,

He is called Jesus Christ,

Der Herre Zebaoth,

The Lord Sabaoth,

Und ist kein andrer Gott,

There is no other God,

Das Feld muß er behalten.

The field he must hold.

Alles, was von Gott geboren, ist zum Siegen auserkoren.

Everything that is born of God is ordained to triumph.

Four distinct elements cooperate in a striking setting of stanza two of the chorale that is combined with a poetic commentary on the text: 1) a line of persistent bustling motion by the upper strings, 2) the clear, slightly elaborated chorale melody of the soprano supported simultaneously by 3) a highly embellished version of the same chorale melody played by the oboe, and 4) an independent florid line of the bass vocalist, singing the text of the commentary on the chorale. While it may seem overwhelming to grasp all of the intricacies Bach employed in the setting, the total effect is one of magnificent militancy as the ultimate victory of the Christian in the face of devilish adversity is described.



3. Recitative (Bass)

Erwäge doch, Kind Gottes, die so große Liebe,

Consider, child of God, how great is the love,

Da Jesus sich mit seinem Blute dir verschriebe,

Since Jesus dedicated himself to you with his blood,

Wormit er dich zum Kriege wider Satans Heer und wider Welt, und Sünde

Whereby he, in battle against Satan's host and against the world and sin,

Geworben hat!

Has won you!

Gib nicht in deiner Seele dem Satan und den Lastern statt!

Grant not a place in your soul for the devil and vice!

Laß nicht dein Herz, den Himmel Gottes auf der Erden, zur Wüste werden!

Let not your heart, God's heaven on earth, become a wasteland!

Bereue deine Schuld mit Schmerz, daß Christi Geist mit dir sich fest verbinde!

Repent your guilt with pain, that Christ's spirit may firmly bind itself to you!

A simple declamation over a static accompaniment with a text that challenges the child of God to steadfastness. The writing becomes more active as union with Christ is contemplated in the last line of the text.

4. Aria (Soprano)

Komm in mein Herzenshaus,

Come into my heart's dwelling,

Herr Jesu, mein Verlangen!

Lord Jesus, my longing!

Treib Welt und Satan aus

Drive the world and Satan out

Und laß dein Bild in mir erneuert prangen!

And let your image shine renewed in me!

Weg, schnöder Sündengraus!

Away, vile horror of sin!

Christ is invited into the “heart's dwelling” of the believer at the beginning and end of this *da capo* aria. When the longing (*Verlangen*) of the faithful is addressed, the line is stretched by melismas of many notes over several measures. In the middle section, which states that Satan and the world must be cast out at *weg, weg, weg* (“hence” or “away, away, away”), the soloist sings commanding rising intervals. At the repetition of *Verlangen* in the final section, Bach repeats the earlier melismas but further extends and ornaments the melodic line.



5. Chorale

Und wenn die Welt voll Teufel wär
And if the world were full of devils
Und wollten uns verschlingen,
Who wanted to devour us,
So fürchten wir uns nicht so sehr,
We are not frightened very much,
Es soll uns doch gelingen.
We shall surely be successful.
Der Fürst dieser Welt,
The prince of this world,
Wie saur er sich stellt,
However angry he may be,
Tut er uns doch nicht,
He can do nothing to us,
Das macht, er ist gericht',
Because he is condemned,
Ein Wörtlein kann ihn fällen.
One little word can fell him.

The text of the hymn's third stanza is sung in unison over an active instrumental accompaniment. The legato line of the chorale tune in graceful 6/8 meter suggests a confident belief in God's power to protect.

6. Recitative (Tenor)

So stehe dann bei Christi blutgefärbten Fahne,

So then by Christ's bloodstained flag,

O Seele, fest

O soul, stand firm,

Und glaube, daß dein Haupt dich nicht verläßt,

And believe, that your master will not desert you,

Ja, daß sein Sieg

Yea, that his triumph

Auch dir den Weg zu deiner Krone bahne!

Will also pave the way to your crown!

Tritt freudig an den Krieg!

March joyfully to war!

Wirst du nur Gottes Wort

If only you would hear God's word

So hören als bewahren,

And as well as preserve it,

So wird der Feind gezwungen auszufahren,

Then the foe will be forced to flee,

Dein Heiland bleibt dein Hort!

Your Savior remains your stronghold!

The faithful believer is now exhorted to stand firm in a simple recitative that flows directly into a brief arioso. The believer is encouraged to go into battle against the foe.



7. Aria (Alto and Tenor)

Wie selig sind doch die, die Gott im Munde tragen,
How happy are they, who bear God on their tongues;
Doch selger ist das Herz, das ihn im Glauben trägt!
Even happier is the heart that bears him in faith!
Es bleibet unbesiegt und kann die Feinde schlagen
It remains undefeated and can strike the enemy
Und wird zuletzt gekrönt, wenn es den Tod erlegt.
And will at last be crowned, when it has slain death.

The oboe and violin and the alto and tenor voices engage in a kind of double duet in triple meter. The five brief sections of the movement present the instruments and voices moving in canonic imitation and in sweet parallel motion. Words such as *tragen* (to bear), *bleibet* (to remain) and *schlagen* (to strike) each receive extended melismas or long-held notes that illustrate Bach's care in setting individual words of the text. The score calls for an *oboe da caccia* ("hunting oboe," a tenor instrument pitched a fifth lower than the conventional oboe) which is usually replaced in modern orchestras by an English horn.

8. Chorale

Das Wort sie sollen lassen stahn
The Word they shall let stand,
Und kein' Dank dazu haben.
And receive no thanks for it.
Er ist bei uns wohl auf dem Plan
He is surely with us on the plain
Mit seinem Geist und Gaben.
With his spirit and his gifts.
Nehmen sie uns den Leib,
If they should take our life,
Gut, Ehr, Kind und Weib,
Wealth, honor, child and wife,
Laß fahren dahin,
Let them pass away,
Sie habens kein' Gewinn;
They will have no gain;
Das Reich muß uns doch bleiben.
The kingdom must for us remain.

The cantata concludes with a triumphant setting of stanza four of the chorale for all voices and instruments—one of the finest and most familiar of Bach's chorale harmonizations—eminently appropriate in addressing the victory assured the believer by Christ.



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.

We stand.

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-ceil. 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:

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



The litany concludes:

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

Silence is kept, then:

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



- L** O God, from whom come all holy desires, all good counsels, and all just works: Give 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** Gracious Father,
we give you thanks for all who serve your church and who proclaim the good news of life in Jesus Christ, your Son.
In thanksgiving for all who have gone before us, including your servant Hans, we pray for your holy catholic church.
Fill it with all truth and peace.
Where it is corrupt, purify it; where it is in error, direct it;
where in anything it is amiss, reform it; where it is right, strengthen it;
where it is in need, provide for it; where it is divided, reunite it;
for the sake of your Son, Jesus Christ, our Savior,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

LORD'S PRAYER

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

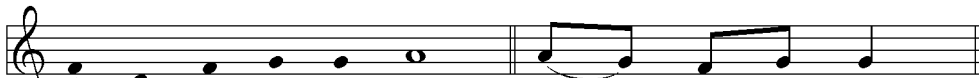
C Our Father, who art in heaven,

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

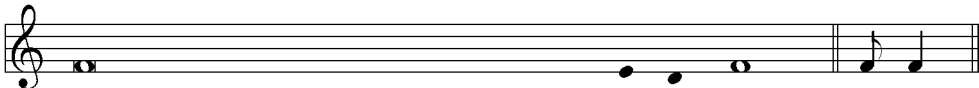
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO & BENEDICTION



L Let us bless the Lord. **C** Thanks be to God.



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



HYMN: Rise, O Church, Like Christ Arisen

Concertato by Donald Busarow
(1934–2011)

1 Rise, O church, like Christ a - ris - en,
 2 Rise, trans - formed, and choose to fol - low
 Choir 3 Rise, re - mem - ber well the fu - ture
 4 Ser - vice be our sure vo - ca - tion;

from this meal of love and grace;
 af - ter Christ, though wound - ed, whole;
 God has called us to re - ceive;
 cour - age be our dai - ly breath;

may we through such love en - vi - sion
 bro - ken, shared, our lives are hal - lowed
 pres - ent by God's lov - ing nur - ture,
 mer - cy be our des - ti - na - tion

whose we are, and whose, our praise.
 to re - lease and to con - sole.
 Spir - it - ed then let us live.
 from this day and un - to death.

Al - le - lu - ia, al - le - lu - ia;
 Al - le - lu - ia, al - le - lu - ia;
 Al - le - lu - ia, al - le - lu - ia;
 Al - le - lu - ia, al - le - lu - ia.

God, the won - der of our days.
 Christ, our pres - ent, past, and goal.
 Spir - it, grace by whom we live.
 Rise, O church, a liv - ing faith.



DISMISSAL

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



THOMANERCHOR

L E I P Z I G



Photo © Philipp Kirschner, Leipzig Travel Used by permission

March 14, 7:30 p.m.

Leipzig Thomanerchor

*The St. Thomas Boys Choir of Leipzig, Germany
Thomaskantor Andreas Reize, conducting*

The Thomanerchor was founded in the year 1212 and is best known for its connection to Johann Sebastian Bach, who led the choir as Thomaskantor from 1723 until his death in 1750. The choir is made up of boys age 9 to 18 and sings every week in services at the St. Thomas Church in Leipzig. It also gives concerts across Germany and tours internationally. The choir's repertoire includes music from the Renaissance to contemporary choral works, with a special emphasis on the music of J. S. Bach.

**Purchase tickets (\$25–\$55) at www.bachvespers.org
or call the Grace Music Office at 708-366-6900.**

We strongly urge concert-goers to purchase tickets in advance.
We expect this concert to be sold out.



Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Troy E. Medlin, homilist

Grace Parish Choir
The Rev. Michael D. Costello, cantor
Bruce Bengtson, organist

Maura Janton Cock, soprano
Sarah Ponder, mezzo-soprano
Ryan Townsend Strand, tenor
David Govertsen, bass-baritone

Gerlinde VanDriesen and Susan Weber, ushers
Bill Rohlfing, audio engineer
Susan Scherer and Liz Hanson,
livestream audio/video

Orchestra

Rebecca Schalk Nagel, oboe/d'amore
Christine Janzow Phillips, oboe/d'amore
Meg Busse, oboe/English horn
Dianne Ryan, bassoon
Betty Lewis, Caroline Slack,
Lori Ashikawa, Lou Torick, violins I
François Henkins, Dan Galat, Billie Howard, violins II
Naomi Hildner, Becky Coffman, viola
Jean Hatmaker, cello
Douglas Johnson, double bass
Timothy Spelbring, continuo organ
Michael D. Costello, harpsichord

Grace Parish Choir

Soprano

Ann Anderson
Katrina Beck
Maura Janton Cock
Janel Dennen
Donna Dumpys
Gwen Gotsch
Linda Grisham
Sarah Gruendler-Ladner
Kate Hogenson
Arlene Michna
Val Poulos
Ellen Pullin
Ngairé Whiteside-Bull

Alto

Lois Cornils
Leanne Cribbs
Eunice Eifert
Lois Guebert
Catherine Hegarty
Cynthia Hill
Martha Houston
Johanna Johnson
Francesca Huemer Kelly
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Sarah Ponder
Karen Rohde
Irmgard Swanson
Liz Thompson

Tenor

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

Bass

Douglas Anderson
John Bouman
Mark Bouman
Karl Brunssen
Jeff Cribbs
David Govertsen
Jake Just
David Kluge
Craig Mindrum
Bill Pullin





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*

Peter W. Marty, St. Paul Lutheran Church, Davenport, Iowa, homilist; **Terry Everson**, Boston University, trumpeter
MacMillan: *Seraph* for trumpet and strings; **Hillert**: *Prelude to Evening Prayer*

October 27

BWV 80

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

Troy E. Medlin, Grace Lutheran Church and School, River Forest, Illinois, homilist;
Bruce Bengtson, Madison, Wisconsin, organist

November 24

BWV 116

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

James R. Nieman, Lutheran School of Theology at Chicago, homilist; **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*

Erin Bouman, Irving Park Lutheran Church, Chicago, Illinois, homilist; **Kontras Quartet**, Chicago, Illinois

February 23

BWV 126

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

Kathy Nolte, Metropolitan Chicago Synod, homilist; **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, 7:30 p.m. Visit www.bachvespers.org for tickets.

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*

Ian A. McFarland, Candler School of Theology, Atlanta, Georgia, homilist

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*

Paul D. Weber, Staunton, Virginia, homilist; **Florence Jowers**, Staunton, Virginia, organist

BACKGROUND OF THE CANTATA

Martin Luther wrote his best-known hymn, “A Mighty Fortress Is Our God,” sometime between 1527 and 1529, roughly ten years after he set off a theological and political firestorm in Germany with the publication of his *Ninety-Five Theses*. A 1529 broadsheet copy of the hymn text, a paraphrase of Psalm 46, is headlined “A Hymn of Comfort.” Luther’s words vividly describe the upheaval of confrontations with “the old evil foe,” but he also reminds embattled Christians that they need not fear, because an all-powerful God fights on their side. Through the centuries, the hymn has become known as “The Battle Hymn of the Reformation” and a musical symbol of Lutheranism.*

Bach’s cantata on Luther’s great hymn, BWV 80, was the first of his cantatas to be published in the 19th century — in 1821, before the publication of the Passions or the B Minor Mass. The published score included parts for trumpets and timpani that scholars now recognize as an addition made by Wilhelm Friedemann Bach after his father’s death, when he repurposed the first and fifth movements for another occasion. In a 1991 essay Bach scholar Christoph Wolff notes “embarrassing tendencies in [the cantata’s] reception” in the 19th and 20th centuries, as these movements with their martial fanfares, became associated with German nationalism. Today’s performance returns to J. S. Bach’s score, sans trumpets.

BWV 80 has its roots in a cantata on baptismal themes, *Alles was von Gott geboren*, BWV 80a, which Bach composed in 1715 when serving as organist at the Court of Weimar. It was written for the Third Sunday in Lent to a text by Salomo Franck. The gospel reading for that day was Luke 11:14–28, in which Jesus explains that casting out devils was a sign of the kingdom. Bach quoted the tune of “*Ein Feste Burg*” in the oboe part in the accompaniment to the bass aria and ended the cantata with a four-part setting of the second stanza of the hymn (“*Und wenn die Welt voll Teufel wär*” — “and if the world were full of devils”).

Bach could not perform this music in Leipzig, where cantatas were not presented during the penitential season of Lent, but he used the arias and recitatives as the basis for his chorale cantata on “*Ein Feste Burg*.” An early version (BWV 80b), dated to 1723, opened with a straightforward four-part chorale setting of the first stanza of the hymn. The 228-measure opening chorus of the later version of the cantata was not composed until the mid-to-late 1730s, a decade after Bach’s years of prolific cantata composition. Alfred Dürr calls it “the high point of Bach’s chorale-based vocal music” with its phrase-by-phrase contrapuntal treatment of the hymn tune. In the second movement Bach added a soprano to the *cantus firmus*, singing the text of the second stanza of the hymn, doubled by the oboe. The third stanza of the chorale appears in a unison choral setting accompanied by strings. The closing chorale uses the text of Luther’s final stanza.



Philip Spitta, in his multi-volume biography of Bach published in Germany in 1873 and 1880, describes BWV 80 as a high point in German culture:

The bold spirit of native vigour, which called the German Reformation into being, and which still stirred and moved in Bach's art, has never found any artistic expression which could even remotely compare with this stupendous creation.

Both Luther and Bach would have attributed that "bold spirit" to divine help and inspiration, honoring God with the glory of their creations. Thankful for God's grace, they would have counted themselves among those described in the alto-tenor duet:

How happy are they, who bear God on their tongues;
Even happier is the heart that bears him in faith!

Gwen Gotsch

*The hymn's close ties to Lutheran identity continue into the 21st century: the password for the public wi-fi network here at Grace Lutheran Church is "mightyfortress."

Notes on the individual cantata movements were prepared by Carlos Messerli.



BIOGRAPHIES



Michael D. Costello, 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 Consonance – Chicago Choral Artists.



Bruce Bengtson, organist, has served as Director of Music at Luther Memorial Church in Madison, Wisconsin, for over 40 years before retiring in 2018. Bengtson earned degrees in organ performance from Southern Methodist University and Valparaiso University, where he also won state and national competitions during his college years. His reputation as a world-class organist has led him to perform in concert across the United States, Mexico, Canada, and Europe. He has graced the stages of the Lahti Organ Festival in Finland, Gävle Organ Week in Sweden, and notable cathedrals in Paris, Salzburg, Copenhagen, and beyond. His artistry has also been highlighted at national conferences of the Association of Lutheran Church Musicians and the Organ Historical Society.



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 has frequently been a soloist for Bach Cantata Vespers at Grace.



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.



Troy E. Medlin, homilist, has served as Associate Pastor at Grace since November of 2020. Pastor Medlin is passionate about finding connections between worship and life in the world and particularly loves partnering with God's people of all ages in evangelism, connection, formation, and reflection, rooted in the God who has come down to us in Jesus Christ. Prior to joining the Grace staff Medlin served in a number of diverse contexts including as a student pastor at Urban Village Church in Chicago and as the vicar at Christ Lutheran Church on Capitol Hill in Saint Paul, Minnesota. He holds degrees from Moody Bible Institute and the Lutheran School of Theology at Chicago. He lives in Oak Park with his husband, Ole. In his free time he enjoys spending time with family, running, and reading.



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. Strand most recently was a featured soloist performing Beethoven's Symphony No. 9 with the Illinois Philharmonic. This November, Strand will debut at Bennett Gordon Hall at Ravinia with his solo recital entitled *Letters To Jackie*, performing 14 works by some of the most sought after voices in classical music today, in tandem with the 61st anniversary of JFK's assassination. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Stare at the Sun, Bella Voce, and the Grant Park Festival Chorus. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.



SUPPORTERS

GUARANTOR

Jill and Martin Baumgaertner
Christopher Family Foundation
Julie Krueger
in memory of Scott Krueger

SPONSOR

John and Nola Gustafson

BENEFACTOR

Karl and Daniele Bruhn
Karen Brunssen
Jeff and Leanne Cribbs
Nancy Doyle
Larry and Carolyn Garber
Susan Hammon
Junita Borg Hemke
Michael McGoldrick
in memory of Hans Dumpys
Bill and Ellen Pullin
Greg and Cindy Rohlfing
John and Liz Rudy
Robert and Bonnie Shaner
Charles and Mary Sukup
Alfred and Irmgard Swanson
Gerlinde VanDriesen

PATRON

David and Gay Anderson
Carolyn Becker and Rev. Gale Schmidt
John Beed
Stephen and Janet Bouman
Rev. Robert and Margaret Burke
in memory of Hans Dumpys
Franz Burnier
Dr. William and Karen Clapp
Tim Douma
in memory of Carolyn Douma
in memory of Virginia Folgers

Paul Eichwedel
in memory of Hans Dumpys
in memory of Marilyn Gotsch
Eunice Eifert
Marilyn J. Fall
Joseph and Mary Lu Hanson
Carol and David Hoyem
in honor of Rev. F. Dean Lueking
Arif Negiz
in memory of Carl Schalk
Gordon and Naomi Rowley
Ruth Schnell
Rhea Sprecher
Dorothy Wilkie

PARTNER

Paul and Sharon Applegate
Mark Bouman and Mary Jane Keitel
Michael D. Costello
Helene and Chuck Debelak
Donna Dumpys
in memory of Hans Dumpys
Carl Gruendler
in memory of Donna Gruendler
in memory of David Gruendler
Rev. Paul J. Haberstock
Don and Marion Heinz
Patricia Herendeen
George and Kate Hogenson
Gary and Ackli Howell
Kenneth and Rosemary Jandes
LaNell Mahler Koenig
John Kolb
Mark Lucht
Dave and Erika Lyle
Richard and Linda Martens
Keith Moderson
Joseph and Julie Modrich
Marilyn Moehlenkamp

Janine Ptasinski
Hildegard Schmidt
Allan and Letitia Spelbring
Elizabeth Thompson
Dr. William Werner
Steven and Susan Went
Beverly White
George and Nancy Wohlford
Dave and Connie Zyer

FRIEND

Kathy Albain
in memory of Hans Dumpys
Steve and Katrina Beck
John and Katherine Bergholz
Nancy Brinkman
Lloyd and Betty Jo Buss
Marli Camp
in memory of Sylvia Behrens
Janel Dennen and Marc Stopeck
Olinda Fink
Rev. Gregory Garmer
Sandra Grams
Jim and Martha Houston
Jo Ann Hutchinson
James and Carla Jankowski
in memory of Carl L. Gubitx
Andrius Jonusaitis and Andra Heller
in memory of Hans Dumpys
Rev. F. Dean and Beverly Lueking
Rev. Tom and Bonnie Noll
Evangeline Rimbach
Robert Henry Sedath
and Indre Jurksaitis
in memory of Hans Dumpys
John and Carol Stanger
Doris Strieter



CONTRIBUTOR

Carolyn Bliss

in memory of Hans Dumpys

H. David and Alouise Brummer

Bruce Cordes

William and Carol Ewald

Art and Pat Grundke

Eric Hartmann

Catherine Hegarty

Bruce and Barbara Van Heukelem

in memory of Marilyn Gotsch

Francesca Kelly

Kenneth and Kathryn List

Edward Malone

Verna Offerman

Carol Olsen

Our Savior Lutheran

Church

John Owens

in memory of Hans Dumpys

Rev. Frank C. Senn

Liene Sorenson

Rev. David and Eileen

Walker

Karin Waltz

Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. This listing of supporters acknowledges contributions to the 54th season of Bach Cantata Vespers, beginning July 1, 2024. 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 October 13 may not be acknowledged in this 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 cantata text from German to English and to Gwen Gotsch for her notes on the cantata and careful editing of materials in this worship folder.

Donate Now



All of the wonderful music that is made at Grace to the glory of God depends on the support of people like you. Please consider making a gift of any size at www.bachvespers.org or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.



BEYOND REFORMATION 500

By the Rev. Hans G. Dumpys. This piece was originally printed in Grace's worship folder for the 500th Anniversary of the Reformation. It is reprinted here in Hans' memory.

It has caught up with us, whether we have looked forward to it or not, whether we have rehearsed its many facets or not. The many-layered commemoration of the 500th Anniversary of the Reformation has arrived and it has consequences for us today.

The Reformation began in a rather unspectacular way when the Augustinian friar Martin Luther nailed his 95 theses for debate to the town bulletin board that was the door of the Castle Church in Wittenberg on All Saints Eve, 1517. The theses were translated from Latin into German and the printing business flooded Europe with them in a short time. They became a hot topic of gossip and debate. The Reformation had begun.

There had been earlier calls for reform of the church. What was different about the Reformation initiated by Luther in 1517? Luther's aim was not to start a new church; in fact, he abhorred sectarianism of any kind. His over-arching goal was to reform the Roman Catholic Church, which was his spiritual home. The church Luther was passionate about reforming was the church of the apostles, of the ecumenical councils, of church fathers and mothers through the ages, the church of which he himself was a part.

Through a deep immersion in the Scriptures Luther realized that righteousness was not what God demanded but what God gifted to the trusting heart. As a doctor of the Church Luther could not abide the gross perversion which misled people into believing that salvation was for sale by indulgences. A person was set right with God solely by faith in God's grace. This truth had been obscured by human traditions, unsavory practices, and corruptions. Luther sought to restore the primal authority of the gospel to the center of the church's faith and life

As we commemorate Reformation 500 and the blessings it brought, we need to be mindful that reform came at the cost of the unity of the Western Church. The dynamism of reform became institutionalized into national churches throughout the world. Today we have about 140 different Lutheran church bodies with over 80 million members. By the very nature of institutions they are largely self-perpetuating and self-maintaining, serving to preserve particular identities. We have allowed the preservation of our particular heritage to be more important than unity for the sake of the world. Yet the high priestly prayer of Jesus challenges us to unity for the sake of the church's credibility and mission in today's world: "That they be one, as we are one...so that the world may believe that you have sent me." (John 17:11, 21)

Therefore, to merely commemorate an important event as Reformation 500 is not enough as long as the divisions of the Reformation are historical facts. Important strides have been made in the last 50 years in bi-lateral dialogs between Lutherans and Roman Catholics. As a result significant documents have been issued and ratified at the highest levels showing more understanding and deeper appreciation of agreements and differences. Much serious work remains until these agreements become living realities among bishops, clergy, and congregations.

By God's Providence may we move beyond Reformation 500 into a future in which the unfinished legacy of our past may find its fulfillment. Beyond Reformation 500 may we be moved by a vision of one undivided holy catholic and apostolic church, which the Spirit may grant in God's time. Beyond Reformation 500 the Spirit beckons us to witness to the undivided church in mission, ministry, and theology for the sake of our fractured church in our broken world in all the days that God is pleased to give us.

Hans Dumpys

Bishop Emeritus of the Evangelical Lithuanian Lutheran Church in Diaspora

**GRACE
LU⁺HERAN
CHURCH
& SCHOOL**

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