

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.

October 29, 2023

Ich glaube, lieber Herr, hilf meinem Unglauben!

I believe, dear Lord, help my unbelief!

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.

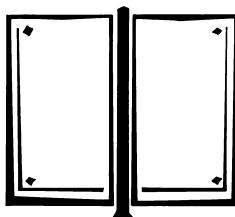
Recording or photography of any kind during the service is strictly forbidden.

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



Reformation Sunday
October 29, 2023

EVENING PRAYER



PRELUDE

String Symphony No. 7 in D minor, MWV N 7

Felix Mendelssohn-Bartholdy
(1809–1847)

- I. Allegro
- II. Andante
- III. Menuetto – Trio
- IV. Allegro molto

We stand, facing the candle as we sing.

SERVICE OF LIGHT

A musical staff in G clef, common time. It consists of two measures separated by a double bar line. The first measure has three quarter notes. The second measure has one quarter note. The notes are black circles with stems.

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

A musical staff in G clef, common time. It consists of two measures separated by a double bar line. The first measure has three quarter notes. The second measure has two quarter notes. The notes are black circles with stems.

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

A musical staff in G clef, common time. It consists of two measures separated by a double bar line. The first measure has three quarter notes. The second measure has one quarter note. The notes are black circles with stems.

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




 L Joy - ous light of glo - ry: C 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.


 L The Lord be with you. C And al - so with you.


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


 L 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

We sit.

+ PSALMODY +

PSALM 141

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

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 before my mouth, O Lord, and guard the door of my lips.



II Let not my heart incline to any evil thing; let me not be occu-



pied in wickedness with evildoers. I But my eyes are



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



II Glory to the Father, and to the Son, and to the Holy Spirit;



I as it was in the beginning, is now, and will be forever. Amen.



C Let my prayer rise before you as incense;



the lifting up of my hands as the evening sacrifice.

Silence for meditation is observed, then:

PSALM PRAYER

- I 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.



Das ist je gewißlich wahr, und ein teuer wertes Wort,
This is certainly true, and a precious word,
daß Christus Jesus kommen ist in die Welt,
that Christ Jesus has come into the world,
die Sünder selig zu machen,
to bless sinners,
unter welchen ich der vornehmste bin.
among whom I am the most distinguished.

Aber darum ist mir Barmherzigkeit widerfahren,
But that is why mercy has been shown to me,
auf daß an mir vornehmlich Jesus Christus
that in me especially Jesus Christ might
erzeigte alle Geduld,
show all patience,
zum Exempel denen, die an ihn glauben sollten,
as an example to those who should believe in him,
zum ewigen Leben.
to eternal life.

Gott, dem ewigen Könige,
Unto God, the eternal King,
dem Unvergänglichen und Unsichtbaren
the immortal and invisible
und allen Weisen,
and all wise,
sei Ehre und Preis in Ewigkeit, Amen.
be honor and praise forever. Amen

I Timothy 1:15–17

Silence for meditation is observed, then:

COLLECT

- L** Lord God of our salvation,
it is your will that all people might come to you through your Son Jesus Christ.
Inspire our witness to him,
that all may know the power of his forgiveness and the hope of his resurrection.
We pray in his name.
- C** **Amen.**



The offering is gathered.

OFFERING/VOLUNTARY: We All Believe in One True God

Johann Gottfried Walther

(1684–1748)

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: We All Believe in One True God

Settings compiled and arr. Matthew Machemer

(b. 1985)

Introduction: J. S. Bach (1685–1750)

Stanza One: Setting Richard Heschke (1939–2016)

Stanzas Two and Three: Settings by Matthew Machemer

1 We all be - lieve in one true God,
2 We all be - lieve in Je - sus Christ,
3 We all con - fess the Ho - ly Ghost

Choir

who cre - at - ed earth and heav - en, the Fa - ther,
his own Son, our Lord, pos - sess - ing an e - qual
who, in high - est heav - en dwell - ing with God the

who to us in love has the right of chil - dren giv - en.
God-head, throne, and might, source of ev - 'ry grace and bless - ing;
Fa - ther and the Son, com - forts us be - yond all tell - ing;

He in soul and bod - y feeds us; all we need his
born of Mar - y, vir - gin moth - er, by the pow - er
who the church, his own cre - a - tion, keeps in u - ni -

hand pro - vides us; through all snares and per - ils leads us.
of the Spir - it, Word made flesh, our el - der broth - er;
ty of spir - it. Here for - give - ness and sal - va - tion



Watch - ing that no harm be - tide us, he cares
 that the lost might life in - her - it, was cru -
 dai - ly come through Je - sus' mer - it. All flesh
 for us by day and night.
 ci - fied for all our sin
 shall rise, and we shall be

All things are gov-erned by his might. A - men
 and raised by God to life a - gain.
 in bliss with God e - ter - nal - ly.

Text: Martin Luther, 1483-1546; tr. *Evangelical Lutheran Hymn-Book*, 1912, alt.
 Music: WIR GLAUBEN ALL, Latin credo, c. 1300



WORD

We sit.

READING: Ephesians 6:10–17

¹⁰Finally, be strong in the Lord and in the strength of his power. ¹¹Put on the whole armor of God, so that you may be able to stand against the wiles of the devil. ¹²For our struggle is not against enemies of blood and flesh, but against the rulers, against the authorities, against the cosmic powers of this present darkness, against the spiritual forces of evil in the heavenly places. ¹³Therefore take up the whole armor of God, so that you may be able to withstand on that evil day, and having done everything, to stand firm. ¹⁴Stand therefore, and fasten the belt of truth around your waist, and put on the breastplate of righteousness. ¹⁵As shoes for your feet put on whatever will make you ready to proclaim the gospel of peace. ¹⁶With all of these, take the shield of faith, with which you will be able to quench all the flaming arrows of the evil one. ¹⁷Take the helmet of salvation, and the sword of the Spirit, which is the word of God.

- The Word of the Lord.
- ▣ Thanks be to God.

READING: John 4:46–54

⁴⁶Then [Jesus] came again to Cana in Galilee where he had changed the water into wine. Now there was a royal official whose son lay ill in Capernaum. ⁴⁷When he heard that Jesus had come from Judea to Galilee, he went and begged him to come down and heal his son, for he was at the point of death. ⁴⁸Then Jesus said to him, “Unless you see signs and wonders you will not believe.” ⁴⁹The official said to him, “Sir, come down before my little boy dies.” ⁵⁰Jesus said to him, “Go; your son will live.” The man believed the word that Jesus spoke to him and started on his way. ⁵¹As he was going down, his slaves met him and told him that his child was alive. ⁵²So he asked them the hour when he began to recover, and they said to him, “Yesterday at one in the afternoon the fever left him.” ⁵³The father realized that this was the hour when Jesus had said to him, “Your son will live.” So he himself believed, along with his whole household. ⁵⁴Now this was the second sign that Jesus did after coming from Judea to Galilee.

- The Word of the Lord.
- ▣ Thanks be to God.

HOMILY

The Rev. Dr. Roger Ferlo



CANTATA: *Ich glaube, lieber Herr, hilf meinem Unglauben!* BWV 109
(I believe, dear Lord, help my unbelief)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are on page 21 in this worship folder.*

1. Chorus

Ich glaube, lieber Herr, hilf meinem Unglauben!
I believe, dear Lord, help my unbelief!

In the extended instrumental introduction, passages for solo violin and one or both oboes alternate with music for the entire orchestra. This division of forces continues when the choir enters, as a solo voice sings the believing portion of the text, “*Ich glaube, Lieber Herr,*” and all four parts respond with “help my unbelief” in imitative counterpoint. This pattern continues and grows longer and more complex throughout the movement. Single-voice, single-note interjections of “*Hilf!*” (help) punctuate the choral responses.



2. Recitative (tenor)

Des Herren Hand ist ja noch nicht verkürzt,

The hand of the Lord is not yet shortened,

Mir kann geholfen werden.

I can be helped.

Ach nein, ich sinke schon zur Erden

Oh no, I am already sinking to the earth

Vor Sorge, dass sie mich zu Boden stürzt.

From worry, that dashes me to the ground.

Der Höchste will, sein Vaterherze bricht.

The highest wants, his father's heart breaks.

Ach nein! er hört die Sünder nicht.

But, no! He does not hear sinners.

Er wird, er muss dir bald zu helfen eilen,

He will, he must soon hurry to help you,

Um deine Not zu heilen.

To heal your distress.

Ach nein, es bleibt mir um Trost sehr bange;

Oh no, I remain anxious about being consoled;

Ach Herr, wie lange?

Oh Lord, how long?

Bach's scores seldom specify whether a passage is to be played or sung loudly or softly, but here in the tenor recitative, he marked statements of faith in the text as *forte* (loud) and wavering, doubting expressions as *piano* (soft) – creating the effect of an internal dialogue. The final phrase of the recitative is an arioso that ends on rising notes as it asks “how long?” The emotional weight of the conflict between doubt and belief is underscored by dissonant harmonies and the modulation from B-flat major to the distant unrelated tonality of E minor, the key of the aria that follows.



3. Aria (tenor)

Wie zweifelhaftig ist mein Hoffen,
How doubtful is my hoping,
Wie wanket mein geängstigt Herz!
How wavering my anxious heart!
Des Glaubens Docht glimmt kaum hervor,
The wick of faith hardly glimmers forth,
Es bricht dies fast zustoßne Rohr,
The affected reed is almost broken,
Die Furcht macht stetig neuen Schmerz.
Fear continually creates new pain.

The violins' jagged rhythms and wide leaps suggest an atmosphere of inner torment and uncertainty. The tenor line illustrates wavering (*wanket*) and doubt (*zweifelhaftig*) with trembling melismas. In the B-section of this *da capo* aria (ABA), the instrumental accompaniment thins out and the voice is accompanied only by the continuo as it sings of the broken reed and the barely glimmering flame of belief. A long, held note on *Schmerz* depicts the persistence of pain and doubt.

4. Recitative (alto)

O fasse dich, du zweifelhafter Mut,
Oh, compose yourself, you doubtful courage,
Weil Jesus itzt noch Wunder tut!
Because Jesus even now works wonders!
Die Glaubensaugen werden schauen
The eyes of belief will see
Das Heil des Herrn;
The salvation of the Lord;
Scheint die Erfüllung allzufern,
If fulfillment seems too far away
So kannst du doch auf die Verheißung bauen
You can nonetheless build upon this promise.

A major chord at the beginning of the alto recitative alerts the listener to a new message of hope and an exhortation to trust in the Savior's promises.



5. Aria (alto)

Der Heiland kennet ja die Seinen,
The Savior surely knows his own.
Wenn ihre Hoffnung hülflos liegt.
When their hope is helpless,
Wenn Fleisch und Geist in ihnen streiten,
When flesh and spirit battle within them,
So steht er ihnen selbst zur Seiten,
Then he himself stands at their side,
Damit zuletzt der Glaube siegt.
So that at last faith triumphs.

The aria for two oboes and alto soloist is in F, the relative major of D minor heard in the opening chorus. The meter is $\frac{3}{4}$, with an emphasis on the second beat – rhythm typical of a *sarabande*, a decorous, courtly dance. This, too, is a *da capo* aria. The A-section provides calm reassurance; the B-section includes a long sequence of sixteenth notes on the word *streiten* (battle). The struggle is real.

6. Chorale

Wer hofft in Gott und dem vertraut,
Whoever hopes in God, and trusts in him,
Der wird nimmer zuschanden;
Will never come to shame;
Denn wer auf diesen Felsen baut,
Because whoever builds upon this rock,
Ob ihm gleich geht zuhanden
Regardless whether he is soon
Viel Unfalls hie, hab ich doch nie
Beset with many disasters, I have never
Den Menschen sehen fallen,
Seen that person fall,
Der sich verlässt auf Gottes Trost;
Who relies on God's consolation;
Er hilft sein'n Gläubgen allen.
He helps all who believe in him.

The seventh stanza of a Reformation-era chorale is embedded in a lively fantasia for orchestra, a departure from Bach's usual practice of ending cantatas with a plain, hymnlike chorale setting.



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:

L ...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'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

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

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

HYMN: Christ, Mighty Savior

Concertato by Zebulon M. Highben
(b. 1979)

All: 1. Christ, might - y Sav - ior, Light of
Women: 2. Now comes the day's end as the
Men: 3. There fore we come now eve - ning
All: 4. Give heed, we pray you, to our
Choir: 5. Though bod - ies slum - ber, hearts shall

all cre - a - tion, you make the day - time
 sun is set - ting, mir - ror of day - break,
 rites to of - fer, joy - ful - ly chant - ing
 sup - pli - ca - tion, that you may grant us
keep their vig - il, for - ev - er rest - ing

ra - diant with the sun - light and to the night give
 pledge of res - ur - rec - tion; while in the heav - ens
 ho - ly hymns to praise you, with all cre - a - tion
 par - don for of - fens - es, strength for our weak hearts,
 in the peace of Je - sus, in light or dark - ness





glit - ter - ing a - don - ment, stars in the heav - ens.
choirs of stars ap - pear - ing hal - low the night - fall.
join - ing hearts and voic - es, sing - ing your glo - ry.
rest for ach - ing bod - ies, sooth - ing the wea - ry.
wor - ship - ing our Sav - ior now and for - ev - er.

Text: Latin, ca. 7th cent.; tr. Alan McDougall, 1895-1964; rev. Anne K. LeCroy, b. 1930. Copyright © 1982 The United Methodist Publishing House; admin. The Copyright Company, Nashville, TN.

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Tune: *INNISFREE FARM*, Richard W. Dirksen, 1921-2003. Copyright © 1984 Washington National Cathedral Music Program. All rights reserved. Used by permission.

DISMISSAL

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

CONVERSATION

All are invited to stay following the service for a conversation with Dr. Michael Marissen, Professor Emeritus of Music from Swarthmore College. Marissen will lead a conversation surrounding topics in his new book *Bach Against Modernity* (Oxford University Press). All are welcome to join in this conversation following the service, which will take place in the Grace Sanctuary and be moderated by Dr. Mark Peters of Trinity Christian College in Palos Heights.

Additionally, Dr. Marissen will lecture tomorrow, October 30, at Trinity Christian College: "*Is Bach's Mass in B Minor 'Protestant,' 'Catholic,' or 'Universal,' and Does It Matter?*" His lecture will take place at Ozinga Chapel, Grand Lobby (6601 West College Drive, Palos Heights). The lecture is free and open to the public and will take place from 10:40 until 11:30 a.m.



Leading Worship Today

The Rev. Dr. David R. Lyle, leader
The Rev. Dr. Roger Ferlo, homilist
Grace Parish Choir
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Elizabeth Shuman, soprano
Sarah Ponder, mezzo soprano
Ace Gangoso, tenor
Douglas Anderson, baritone
Bill Rohlffing, audio engineer
Susan Weber and Martin Becker, ushers
Liz Hanson and Al Swanson,
livestream audio/video

Grace Parish Choir

Soprano

Ann Anderson
Beth Bassler
Katrina Beck
Judy Berghaus
Janel Dennen
Donna Dumpys
Sarah Gruendler-Ladner
Kate Hogenson
Katrina Jurica
Val Poulos
Ellen Pullin
Liz Rudy
Elizabeth Shuman
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Eunice Eifert
Lois Guebert
Catherine Hegarty
Martha Houston
Johanna Johnson
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Sarah Ponder
Karen Rohde
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Beed
Ace Gangoso
Daniel Krout
Colin Krueger
Justin Martin
John Rudy
Blaine Willhoft

Bass

Douglas Anderson
John Bouman
Mark Bouman
David Kluge
Bill Pullin

Orchestra

Matt Baker, trumpet
Christine Janzow Phillips and Meg Busse, oboes
Dianne Ryan, bassoon
Betty Lewis, Paul Zafer, Caroline Slack,
Elizabeth Huffman, and Lou Torick, violins 1
Carol Yampolsky, Rika Seko,
Wendy Evans, and Dan Galat, violins 2
Naomi Hildner, Becky Coffman,
and Bridget Andes, violas
Herine Coetze Koschak and Vicki Mayne, cello
Douglas Johnson, double bass
Timothy Spelbring, continuo organ



BACKGROUND NOTES ON THE CANTATA

Our 2023–24 season of Bach Cantata Vespers continues with another work from Bach’s first Leipzig cantata cycle, BWV 109, *Ich glaube, lieber Herr, hilf meinem Unglauben!* composed for the 21st Sunday after Trinity and first performed on October 17, 1723.

BWV 109, like many of Bach’s cantatas from his first year in Leipzig, opens with a biblical dictum, a quote from scripture. The gospel text for the day was John 4:46–54, the story of a “royal official” who came to Jesus asking him to heal his son. Jesus remarks, “Unless you see signs and wonders, you will not believe.” But he adds, “Your son will live.” The man believes Jesus and returns home to find his son restored to health. The text of the cantata’s opening movement comes from a similar story in Mark 9, where a father asks Jesus to heal his son who is subject to seizures: “If you are able to do anything, help us!” Jesus replies, “If you are able! All things can be done for the one who believes.” The father responds, “I believe, dear Lord; help my unbelief!”

This cry, the brief text of the cantata’s opening chorus, expresses the conflict between belief and doubt dramatically and succinctly. The recitatives and arias of the cantata can be heard as a dialogue between doubt and faith, one that ultimately assures the believer of God’s closeness and ready comfort.

The libretto’s author is unknown, but the texts for the middle movements lean heavily on biblical language and allusions, especially the tenor recitative. “The Lord’s hand has indeed not yet waxed short” alludes to an image found in Numbers 11:23 as well as Isaiah 59:1. The “wick of belief” and the “bruised reed” of the tenor aria come from Isaiah 42:3. The reassuring words of the alto aria, “The Savior indeed knows those that are his” echo the words of the Good Shepherd in John 10:14, “I know my own, and my own know me” as well as 2 Timothy 2:19, “The Lord knows those who are his.” The closing chorale is the final stanza of *Durch Adams Fall ist ganz verderbt*, a Reformation-era hymn (1524) by Lazarus Spengler.

Contrasts between doubt and belief appear in the music of the first movement of the cantata as solo violin and oboes alternate with the whole orchestra in the instrumental introduction and as solo voices and duets alternate with music for the entire choral ensemble. The reassuring aria for alto near the end of the cantata is a graceful dance, a calming contrast to the trembling and wavering of the earlier aria for tenor. In the final movement Bach celebrates God’s care and faithfulness with an exuberant chorale fantasia.

Curiously, Bach added a part for “corne de Chasse,” a type of horn, to the cantata’s score, reinforcing the 1st violin part in the opening movement and the soprano melody line in the final chorale. This instrument, probably played by Bach’s virtuoso trumpeter Gottfried Reiche, is unknown outside of Bach’s era in Leipzig. The composer apparently was an enthusiast for new musical technology. In today’s performance, the *corne de Chasse* part is played by a rotary valve trumpet, an instrument with a more mellow sound than a traditional piston-system trumpet.

Gwen Gotsch



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 Chicago Choral Artists.



Roger Ferlo, homilist, is president emeritus of Bexley Hall Seabury Western Theological Seminary Federation and Scholar-in-Residence at the Newberry Library in Chicago. He holds an AB from Colgate University, where he serves as trustee emeritus. He received a Ph.D. in English from Yale University and was awarded an honorary Doctor of Divinity degree from Colgate in 2010. He was for ten years rector of the Church of St. Luke in the Fields in Manhattan. Author of three books, he is priest associate at the Episcopal Church of St. Paul and the Redeemer in Hyde Park, Chicago, and an avid amateur cellist and pianist.



Ace Gangoso, tenor, enjoys an eclectic musical career in Chicago as a singer, liturgical musician, pianist, and teacher. He is on the regular rosters of the Chicago Symphony Chorus, Grant Park Chorus, Chicago a cappella and Fourth Coast Ensemble; this season Ace will make his debut with the Lyric Opera Chorus. An active church musician, Ace is the Director of Music Ministry at St. John XXIII Parish in Evanston; additionally, he is a pianist for the Chicago Black Catholics Choir and a supplementary musician at several parishes in the Archdiocese of Chicago. He holds bachelor's degrees from the University of Central Arkansas and a master's degree in voice performance from Northwestern University; he continues voice study with NU Professor W. Stephen Smith.



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, Sarah 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.

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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 and careful editing of materials in this worship folder.

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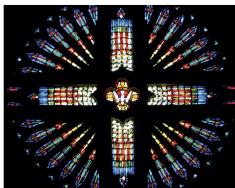
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BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 24

BWV 148

Bringet dem Herrn Ehre seines Namens

Bring to the Lord the honor due his name

Stephen Bouman, St. Luke's Lutheran Church, Park Ridge, Illinois, homilist

Francis Poulenc: Organ Concerto in G minor; Nicole Keller, University of Michigan, Ann Arbor, Michigan, organist

October 29

BWV 109

Ich glaube, lieber Herr, hilf meinem Unglauben!

I believe, dear Lord, help my unbelief!

Roger Ferlo, St. Paul & the Redeemer Episcopal Church, Chicago, Illinois, homilist

Mendelssohn-Bartholdy: String Symphony No. 7 in D minor

November 19

BWV 70

Wachet! Betet! Betet! Wachet! *Watch! Pray! Pray! Watch!*

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

Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, organ prelude

December 25

BWV 63

Christen, ätzet diesen Tag *Christians, engrave this day*

Performed as part of Grace's 10:00 a.m. Christmas Day service of Holy Communion

David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist

January 28

BWV 81

Jesus schläft, was soll ich hoffen? *Jesus sleeps, what can I hope for?*

Karoline M. Lewis, Luther Seminary, St. Paul, Minnesota, homilist

Kontras Quartet: Eleanor Bartsch, François Henkis, Ben Weber, and Jean Hatmaker

February 25

BWV 144

Nimm, was dein ist, und gehe hin *Take what is yours and go away*

Ole Schenk, United Lutheran Church, Oak Park, Illinois, homilist

Florence Price: Andante Moderato for Strings; Vivian Fung: Pizzicato for String Orchestra

Richard Hillert: Prelude to Evening Prayer

March 24

BWV 182

Himmelskönig, sei willkommen *King of Heaven, welcome*

Jerome Burce, Roaming Shores, Ohio, homilist

Steven Wente, Concordia University Chicago, organist

April 21

BWV 12

Weinen, Klagen, Sorgen, Zagen *Weeping, wailing, fretting, fearing*

Michael D. Costello, Grace Lutheran Church and School, River Forest, Illinois, homilist

Joseph Haydn: Symphony No. 30 in C Major ("Alleluia")

Kapelle of Concordia University Chicago, guest choir; Charles P. Brown, conductor

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

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