



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.**

May 19, 2024

Wer da gläubet und getauft wird

Whoever believes and is baptized

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 Day of Pentecost
May 19, 2024

EVENING PRAYER



PRELUDE

Prélude, Adagio, et Choral varié sur “*Veni Creator*,” Op. 4

Maurice Duruflé
(1902–1986)

Stephen Buzard, 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.



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.

Der Geist hilft unser Schwachheit auf,

The [Holy] Spirit helps brace up our weakness,
denn wir wissen nicht, was wir beten sollen,

for we do not know what we should pray [for],
wie sichs gebühret;

as it behooves [us to do];
sondern der Geist selbst vertritt uns

rather, the Spirit himself intercedes for us,
aufs beste mit unaussprechlichem Seufzen.
to the best [advantage], with inexpressible sighing.

Der aber die Herzen forschet,

But [God] who searches our hearts,
der weiss, was des Geistes Sinn sei;

he knows what the mindset of the Spirit is;
denn er vertritt die Heiligen nach dem,

for he [the Spirit] intercedes for the saints
das Gott gefället.

according to that which pleases God.

Romans 8:26–27

Du heilige Brunst, süsser Trost

You holy ardor, sweet comfort [of the Holy Spirit],
Nun hilf uns, fröhlich und getrost

Now help us to steadfastly remain
In deinem Dienst beständig bleiben,

Joyously and comfortably in your service;
Die Trübsal uns nicht abtreiben.

[Help us, that] tribulations not drive us away [from you].
O Herr, durch dein Kraft uns bereit

O Lord, prepare us through your power,
Und stärke des Fleisches Blödigkeit,

And strengthen the [moral] weakness of the flesh,
Dass wir hie ritterlich ringen,

So that we may valiantly wrestle here,
Durch Tod und Leben zu dir dringen.

Through death and life, to press on to [be with] you [in heaven].
Halleluja, halleluja.

Hallelujah, hallelujah.

Martin Luther

Silence for meditation is observed, then:

COLLECT

☒ Lord God,
you taught the hearts of your faithful people
by sending them the light of your Holy Spirit.
Grant that we, by your Spirit, may have a right judgment in all things
and evermore rejoice in his holy counsel;
through your Son, Jesus Christ our Lord.

☒ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY

Trio super “*Allein Gott in der Höb sei Ehr,*” BWV664

Johann Sebastian Bach

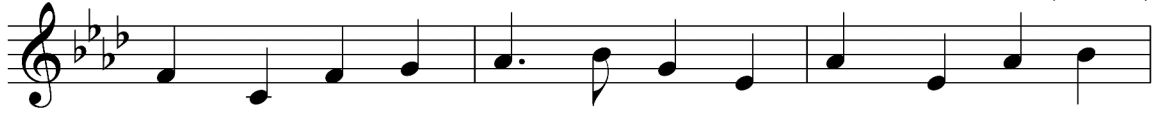
*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
You may also contribute online at www.bachvespers.org.
Your generosity is appreciated.*



We stand.

HYMN: Through the Heavens Christ Ascended

Concertato by Michael D. Costello
(b. 1979)



1. Through the heav - ens Christ as - cend - ed, Shouts of joy sur -
2. In the heav - ens King e - ter - nal! Na - tions fall be -
Choir 3. From the heav - ens bless - ings show - er: Strength to bat - tle
4. To the heav - ens we shall fol - low Join - ing in that



round His throne. As our Broth - er, He de - scend - ed,
neath His feet. Yet in love He knows our weak - ness,
world - ly ills; So His Church might grow and flow - er
hap - py train. Christ pre - pares a roy - al wel - come,



Sa - tan's pow - er o - ver - thrown. Prince of Peace, our
Pleads for us, as our High Priest, For His sac - ri -
Zeal for ser - vice He in - stills; With His love He
Round His throne our planned do - main. Clap your hands and



ris - en Sav - ior For our faith the Cor - ner - stone.
fice has won us Bold - ness at God's mer - cy seat.
gent - ly guides us As our lives a - lone He fills. (Interlude)
sing His prais - es! Ev - er - more our Christ will reign!

Text: Harriet Warnick, b. 1939

Tune: JENSEN BEACH, Scott M. Hyslop, b. 1961

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Tune © 2010 by Scott M. Hyslop. Used by permission.

✠ WORD ✠

We sit.

READING: Acts 1:1–11

In the first book, Theophilus, I wrote about all that Jesus did and taught from the beginning ²until the day when he was taken up to heaven, after giving instructions through the Holy Spirit to the apostles whom he had chosen. ³After his suffering he presented himself alive to them by many convincing proofs, appearing to them during forty days and speaking about the kingdom of God. ⁴While staying with them, he ordered them not to leave Jerusalem, but to wait there for the promise of the Father. “This,” he said, “is what you have heard from me; ⁵for John baptized with water, but you will be baptized with the Holy Spirit not many days from now.”

⁶So when they had come together, they asked him, “Lord, is this the time when you will restore the kingdom to Israel?” ⁷He replied, “It is not for you to know the times or periods that the Father has set by his own authority. ⁸But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth.” ⁹When he had said this, as they were watching, he was lifted up, and a cloud took him out of their sight. ¹⁰While he was going and they were gazing up toward heaven, suddenly two men in white robes stood by them. ¹¹They said, “Men of Galilee, why do you stand looking up toward heaven? This Jesus, who has been taken up from you into heaven, will come in the same way as you saw him go into heaven.”

L The Word of the Lord.

C Thanks be to God.

READING: Mark 16:14–20

¹⁴Later he appeared to the eleven themselves as they were sitting at the table; and he upbraided them for their lack of faith and stubbornness, because they had not believed those who saw him after he had risen. ¹⁵And he said to them, “Go into all the world and proclaim the good news to the whole creation. ¹⁶The one who believes and is baptized will be saved; but the one who does not believe will be condemned. ¹⁷And these signs will accompany those who believe: by using my name they will cast out demons; they will speak in new tongues; ¹⁸they will pick up snakes in their hands, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover.”

¹⁹So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God. ²⁰And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it.

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Amy Gillespie

*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. Chorus

Wer da gläubet und getauft wird, der wird selig werden.

Whoever believes and is baptized will be blessed.

The orchestra's opening sinfonia introduces three themes that will be repeated and developed throughout the movement: rising half notes for the two oboes, supported by the viola; a faster, lively figure in the violins; and a firm descending scale in the continuo. After the extended introduction, Bach adds another layer as the chorus sings the half-note theme of the oboes and the orchestra plays a repeat of the sinfonia. The choir's second section uses the quicker quarter-note theme introduced by the violins. The falling eighth notes echoed from part to part in orchestra and chorus suggest the waters of baptism.

2. Aria (Tenor)

Der Glaube ist das Pfand der Liebe,

Faith is the pledge of love,

Die Jesus für die Seinen hegt.

Which Jesus cherishes for his own.

Drum hat er bloß aus Liebestriebe,

Therefore purely from an impulse of love,

Da er ins Lebensbuch mich schriebe,

When he wrote me in the book of life,

Mir dieses Kleinod beigelegt.

He bestowed this gem on me.

The tenor aria celebrates Jesus' love and the gift of faith. The original solo violin part has been lost. What you'll hear is a reconstruction – what Bach might logically have written to go along with the vocal line, the bass, and the harmonies specified for the keyboard player. It is a *da capo* aria; the first section is repeated. The word *Kleinod* (gem) gets special treatment in the middle section, some rising sixteenth notes for a little extra shimmer.



3. Chorale (Soprano, Alto)

Herr Gott Vater, mein starker Held!

Lord God Father, my mighty champion!

Du hast mich ewig vor der Welt

You have forever, ere the world,

In deinem Sohn geliebt

Loved me in your Son.

Dein Sohn hat mich ihm selbst vertraut,

Your Son has betrothed himself to me,

Er ist mein Schatz, ich bin sein Braut,

He is my treasure, I am his bride,

Sehr hoch in ihm erfreuet.

Who so greatly rejoices in him.

Eia!

Eia!

Himmlich Leben wird er geben mir dort oben;

Heavenly life will he give me there above;

Ewig soll mein Herz ihn loben.

Forever shall my heart praise him.

The third stanza of *Wie schön leuchtet der Morgenstern* (How lovely shines the Morning Star) expresses the Christian's joyful response to God's love and promises. The soprano and alto duet embellishes the familiar hymn tune with extended melismas on *erfreuet* (rejoicing), *loben* (praise), and the exclamation *eia*. The continuo accompaniment is itself a lively variation on the chorale tune.



4. Recitative (Bass)

Ihr Sterblichen, verlanget ihr, mit mir

You mortals, do you long, with me

Das Antlitz Gottes anzuschauen?

To behold God's face?

So dürft ihr nicht auf gute Werke bauen;

So you dare not build on good works;

Denn ob sich wohl ein Christ

For although a Christian

Muss in den guten Werken üben,

Must indeed practice good works,

Weil es der ernste Wille Gottes ist,

Since this is the earnest will of God,

So macht der Glaube doch allein,

Yet it is through faith alone

Dass wir vor Gott gerecht und selig sein.

That before God we are justified and blessed.

Accompanied by strings, the bass soloist reminds the congregation that while they should follow God's commands to do good works, it is faith, not works, that justifies.

5. Aria (Bass)

Der Glaube schaffet der Seele Flügel,

Faith makes wings for the soul

Dass sie sich in den Himmel schwingt,

So that it may soar up to heaven,

Die Taufe ist das Gnadensiegel,

Baptism is the seal of grace,

Das uns den Segen Gottes bringt;

That brings us the blessing of God;

Und daher heißt ein selger Christ,

And that is why he is called a blessed Christian,

Wer gläubet und getauft ist.

Whoever believes and is baptized.

Rising figures in the vocal part and the orchestra illustrate the soul rising to heaven on beating wings of faith.

6. Chorale

Den Glauben mir verleibe

Grant me faith

An dein' Sohn Jesum Christ,

In your Son Jesus Christ,

Mein Sünd mir auch verzeibe

Forgive me also my sins

Allhier zu dieser Frist.

Everywhere at this time.

Du wirst mir nicht versagen,

You will not deny to me

Was du verheissen hast,

What you have promised,

Dass er mein Sünd tu tragen

That he my sins should bear

Und lös mich von der Last.

And free me from the burden.

The cantata closes with a first-person prayer, the fourth stanza of the Reformation-era hymn *Ich dank dir, lieber Herre* by Johann Kolrose (c. 1535).



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.

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,

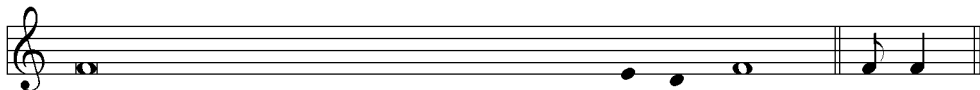
forever and ever. Amen.



BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: Baptized in Living Waters

Tune and Concertato by Carl F. Schalk
(1929–2021)



1. Bap - tized in liv - ing wa - ters, On
☐ 2. With liv - ing bread Christ feeds us, A
3. A - noint - ed with one Spir - it, Con -
☐ 4. With heal - ing touch we reach out To
5. Through word and prayer and wor - ship, Through



Christ we firm - ly stand, Are made one liv - ing
ban - quet is pre - pared; To pas - tures green he
firmed with oil of joy, The Church pro - claims the
those in pain and grief, As liv - ing signs em -
deed and sac - ra - ment, We are the liv - ing



bod - y In ev - 'ry time and land, In
leads us, To rich and boun - teous fare; To
gos - pel Of sin and death de - stroyed; With
brac - ing All those who seek re - lief. And,
wit - ness, And to the world are sent. As



dy - ing and in ris - ing, We join the end - less
one cup of sal - va - tion, Re - fresh - ing as the
wis - dom's un - der - stand - ing, With know - ing judg - ment
rec - on - ciled with oth - ers, We rec - on - cile with
God's own ho - ly peo - ple, On Christ we firm - ly





song With saints through - out the a - ges, All
dew, In - scribed up - on our hearts as The
right, With rev - 'rence, cour - age, won - der, The
Christ, Re - turn - ing through the pow'r of His
stand, Em - pow'ered by one same Spir - it In



heav - en's ho - ly throng.
cov - e - nant a - new.
gifts of heav - 'nly light.
cross and sac - ri - fice.
ev - 'ry time and land.

Text: Alan J. Hommerding, b. 1956

Tune: DECORAH, Carl F. Schalk, 1929–2001

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DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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Leading Worship Today

The Rev. David R. Lyle, leader
The Rev. Amy Gillespie, homilist
Grace Parish Choir and Chicago Choral Artists
The Rev. Michael D. Costello, cantor
Stephen Buzard, organist
Susan Nelson, soprano
Amanda Koopman, mezzo soprano
Ryan Townsend Strand, tenor
David Govertsen, baritone
Tom Ewert and Mike Gillespie, ushers
Bill Rohlring, audio engineer
Liz Hanson and Al Swanson
 livestream audio/video

Grace Parish Choir

Soprano

Ann Anderson
Katrina Beck
Judy Berghaus
Janel Dennen
Gwen Gotsch
Sarah Gruendler-Ladner
Kate Hogenson
Katrina Jurica
Susan Nelson
Ellen Pullin
Liz Rudy
Ngairé Whiteside-Bull

Alto

Karen Brunssen
Lois Cornils
Leanne Cribbs
Catherine Hegarty
Cynthia Hill
Johanna Johnson
Amanda Koopman
Christa Krout
Jennifer Luebbe
Karen Rohde
Irmgard Swanson
Liz Thompson
Helen VanWyck

Orchestra

Charles Roberts, Lindsey Frazier, trumpets
Tim Coffman, Tom Stark, trombones
Tina Laughlin, timpani
Christine Janzow Phillips, Meg Busse, oboes/d'amore
Dianne Ryan, bassoon
Betty Lewis, Paul Zafer,
 Eleanor Bartsch, Lou Torick, violins I
François Henkins, Caroline Slack,
 Elizabeth Huffman, violins II
Naomi Hildner, Ben Weber, viola
Kerena Fox, cello
Michael Hovnanian, 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

Douglas Anderson
John Bouman
Mark Bouman
Karl Brunssen
Jeff Cribbs
David Govertsen
David Kluge
Bill Pullin
Greg Rohlring

Chicago Choral Artists

Soprano

Julia Clarke
Tracey Lynne Furling
Amanda Kohl
Marybeth Kurnat
Leslie Mataya
Dana Plazak
Ngairé Whiteside-Bull

Alto

Christina Bernardoni
Bethany Brewer
Molly Clementz
Katrina Dubbs
Emlynn Shoemaker
Helen VanWyck
Rachel Wind

Tenor

Kyle Cothorn
Sal Garza
Colin Krueger
Justin Martin
Mason Montuoro

Bass

Aniello Barone
Jonathan Cortez
Greg Rohlring
Jon Siegel
Brenner Swenson

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*
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 Wentte**, 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

This afternoon's cantata, *Wer da gläubet und getauft wird*, BWV 37 (Whoever believes and is baptized), is the first of four original choral works that Bach composed for the festival of Ascension, 40 days after Easter. Ascension is a minor festival of the liturgical year – not on a par with Christmas, Easter and Pentecost, where the liturgical celebrations in Bach's time went on for three days. Nevertheless, it was a day for triumphant music, trumpets and drums to commemorate Jesus being taken up into heaven to sit at the right hand of God. Bach's cantatas for Ascension, including the 1725 cantata *Auf Christi Himmelfahrt allein* (BWV 128, which will be performed at Grace next May), *Gott fähret auf mit Jauchzen* (BWV 43, first performed in 1726) and the Ascension Oratorio (BWV 11, from 1732) all feature this kind of celebratory music.

BWV 37, Bach's Ascension cantata for his first year in Leipzig, is a quieter work. Like several of Bach's post-Easter cantatas from 1724, it begins with a biblical *dictum*, a quotation from the story of the Ascension in the day's gospel reading from Mark. But instead of focusing on Jesus disappearing into the clouds or even on Jesus' command to the disciples to preach the gospel through the world, the cantata text begins by quoting Jesus' promise in Mark 16:16, "The one who believes and is baptized will be saved." Bach does not assign these words to a bass soloist, which was the traditional way to portray the *vox Christi*, the voice of Jesus. Instead he composes a chorus, sung by the entire choir, accompanied by violins and oboes d'amore. No trumpets, no drums, but still, filled with joy. John Eliot Gardiner describes Bach's choice as "a corporate statement by the faithful, as though to demonstrate that they had already absorbed its message to 'go into all the world and preach the gospel to every creature.'"

The librettist is unknown, though likely the same person who authored other cantata texts in the spring of 1724 that follow a similar pattern: dictum-aria-chorale, recitative-aria-chorale. The first half of the cantata reflects on God's love revealed in the gift of faith. The recitative and aria in the second half explain the Lutheran doctrine of justification by faith, not works; the turn toward the catechetical suggests that the libretto may have been the work of a local pastor or university theologian.



The chorale in the middle of the cantata is a duet for treble voices elaborating on a stanza of *Wie schön leuchtet der Morgenstern* (How lovely shines the Morning Star), a hymn usually associated with Advent, Christmas or Epiphany. The last phrase of the hymn, a descending major scale, appears in the bass line of the opening chorus, perhaps an intentional quote by Bach—or not. That melodic phrase is hardly unique to that chorale. The opening chorus also seems to quote the chorale *Dies sind die heiligen zehn Gebot* (These are the holy Ten Commandments) in the repeated notes of the first violin entrance which reappear throughout the movement. Maybe there's an intended theological connection – faith produces good works? – or maybe it's simply the tune that fell from Bach's pen. His second cycle of cantatas, all based on Lutheran chorale tunes, would begin just a few weeks later; perhaps chorale tunes were on his mind even more than usual.

The original full score for the cantata has been lost, but two sets of parts survive, one from the original performance on May 18, 1724, and the other from a performance in 1731. The violin parts that survive appear to be parts for extra orchestral players, not for the principal first and second violinists. Based on the parts available, it would seem that the second movement, an aria for tenor, is accompanied only by continuo (cello, bass and keyboard). But this is a very empty texture, leading Bach scholars to conclude that there must have been an additional obligato part for violin. We can't know what Bach originally wrote, but the part can be reconstructed, using melodic material from the vocal part and following the harmonies indicated in the continuo. The violin part in today's performance comes from Bach expert Albert Dürr and the church musician Diethard Hellman, a former member of the choir at St. Thomas in Leipzig, Bach's church.

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.



Stephen Buzard, organist, is the Canon Director of Music at St. James Cathedral in Chicago where he directs the Cathedral Choir and founded the St. James Cathedral Choir School. He previously served as assistant organist at Saint Thomas Church, Fifth Avenue, becoming Acting Organist and Director of Music after the tragic death of John Scott. Mr. Buzard holds degrees from the Yale Institute of Sacred Music and Westminster Choir College, where his teachers included Thomas Murray, Ken Cowan, Bruce Neswick, and Jeffrey Brillhart. He was the winner of the 2010 Arthur Poister Competition and has recorded on the Delos and Resonus labels. Mr. Buzard maintains a busy schedule of organ recitals with the Karen McFarlane roster.



Amy Gillespie, homilist, was raised in the Western suburbs of Chicago and calls Grace Lutheran, River Forest, her original home church. She was ordained to the ministry of Word and Sacrament in the ELCA in April of 2016. Pastor Amy's first call was to the community of Holy Trinity Lutheran Church in Lombard, Illinois. She is now in her second call to the people of St. James Lutheran Church in Lake Forest, Illinois. She lives with her spouse, Jacob, their four-year-old daughter, Maya, and two cats in Lake Bluff, Illinois. She is thrilled to return to her home church to preach for this Bach Cantata Vespers and to worship with many familiar faces.



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.





Amanda Koopman, mezzo soprano, has recently performed as soloist in Vivaldi's *Gloria* and Bach's *Mass in F* with Music of the Baroque, performed several recitals in cities in China, and Bach's *Mass in B Minor* with Bella Voce. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, Elgin Master Chorale, and University of Illinois at Chicago. She graduated from Northwestern with her Masters in vocal performance in 2011.



Betty Lewis, 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.



Susan Nelson, soprano, a frequent soloist at Grace, holds degrees from the University of Illinois and the Eastman School of Music. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared as a chorister and soloist with Lyric Opera of Chicago, Grant Park Chorus and Music of the Baroque, for which she has also served as teaching artist for the past six years. Other local appearances include performances with Midwest Mozart Festival, Harbor Country Opera, and the Rockford and Elmhurst Choral Unions.



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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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.

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