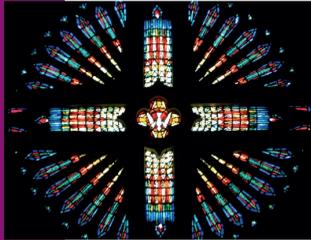




53rd Year
2023–2024

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

February 25, 2024

Nimm, was dein ist, und gehe hin

Take what is yours and go away

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.

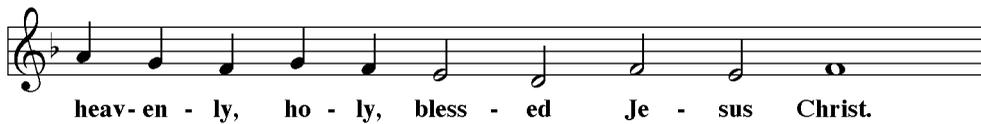
Recording or photography of any kind during the service is strictly forbidden.

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





☐ 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.



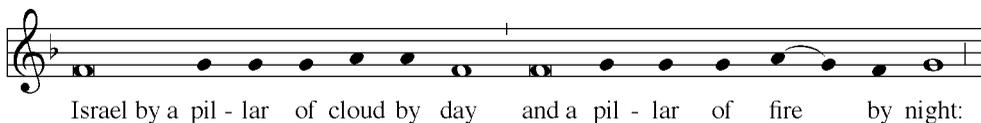
☐ The Lord be with you. ☑ And al - so with you.



☐ 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.

ANTHEM: Create in Me a Clean Heart, O God

Paul Bouman
(1918–2019)

Create in me a clean heart, O God, and renew a right spirit within me.
Cast me not away from thy presence, and take not thy Holy Spirit from me.
Grant unto me the joy of thy salvation; uphold me with thy free Spirit.

Psalm 51:10–12

Silence for meditation is observed, then:

COLLECT

- ☞ Almighty and merciful Father,
you freely forgive those who, as David of old, acknowledge and confess their sins.
Create in us pure hearts, and wash away all our sins in the blood of your dear Son,
Jesus Christ our Lord.
- ☞ **Amen.**

MOTET: *Dein Wort, Herr, bleibet ewig*

Max Reger
(1873–1916)

Dein Wort, Herr, bleibet ewig, so weit der Himmel ist.

Your Word, Lord, endures forever, as far as heaven is.

Dein Wort ist meines Fußes Leuchte, ein Licht auf meinem Weg.

Your Word is a lamp to my feet, and a light upon my path.

Herr, ich habe lieb die Stätte deines Hauses und den Ort, da deine Ehre wohnt.

Lord, I love the location of your house and the place where your glory dwells.

Selig sind, die Gottes Wort hören und bewahren.

Blessed are those who hear God's word and keep it.

Ehre sei dem Vater und dem Sohn und dem Heiligen Geist.

Glory be to the Father and to the Son and to the Holy Spirit.

Psalm 119:89, 105; Psalm 26:8; Luke 11:28

Silence for meditation is observed, then:

COLLECT

- ☞ Lord Jesus, Lamb without stain, image of the Father's glory:
Give us the strength to avoid sin and be faithful to you always.
Lead us to the place where God dwells in his glory,
that we may praise him with joy among his saints now and forever.
- ☞ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY: Preludes on GRANTON

Settings by John Eggert (1946–2022)
and Richard Hillert

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: Amid the World's Bleak Wilderness

Tune and Concertato by Richard Hillert



- 1 A - mid the world's bleak wil - der - ness a vine - yard grows with
Choir 2 His love se - lect - ed this ter - rain; his vine with love he
3 We are his branch - es, cho - sen, dear, and though we feel the
Choir 4 From him we draw the juice of life, for him sup - ply his



prom - ise green, the plant - ing of the Lord him - self.
plant - ed here to bear the choic - est fruit for him.
dress - er's knife, we are the ob - jects of his care.
win - er - y with fruit from which true joys de - rive.



5 Vine, keep what I was meant to be: your



branch, with your rich life in me.

Text: Jaroslav J. Vajda, b. 1919

Music: GRANTON, Richard W. Hillert, b. 1923

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

✠ WORD ✠

READING: 1 Corinthians 9:24–10:5

[St. Paul writes:] ²⁴Do you not know that in a race the runners all compete, but only one receives the prize? Run in such a way that you may win it. ²⁵Athletes exercise self-control in all things; they do it to receive a perishable wreath, but we an imperishable one. ²⁶So I do not run aimlessly, nor do I box as though beating the air; ²⁷but I punish my body and enslave it, so that after proclaiming to others I myself should not be disqualified.

¹I do not want you to be unaware, brothers and sisters, that our ancestors were all under the cloud, and all passed through the sea, ²and all were baptized into Moses in the cloud and in the sea, ³and all ate the same spiritual food, ⁴and all drank the same spiritual drink. For they drank from the spiritual rock that followed them, and the rock was Christ. ⁵Nevertheless, God was not pleased with most of them, and they were struck down in the wilderness.

☒ The Word of the Lord.

☑ Thanks be to God.

READING: Matthew 20:1–16

[Jesus said:] ¹“For the kingdom of heaven is like a landowner who went out early in the morning to hire laborers for his vineyard. ²After agreeing with the laborers for the usual daily wage, he sent them into his vineyard. ³When he went out about nine o’clock, he saw others standing idle in the marketplace; ⁴and he said to them, ‘You also go into the vineyard, and I will pay you whatever is right.’ So they went. ⁵When he went out again about noon and about three o’clock, he did the same. ⁶And about five o’clock he went out and found others standing around; and he said to them, ‘Why are you standing here idle all day?’ ⁷They said to him, ‘Because no one has hired us.’ He said to them, ‘You also go into the vineyard.’ ⁸When evening came, the owner of the vineyard said to his manager, ‘Call the laborers and give them their pay, beginning with the last and then going to the first.’ ⁹When those hired about five o’clock came, each of them received the usual daily wage. ¹⁰Now when the first came, they thought they would receive more; but each of them also received the usual daily wage. ¹¹And when they received it, they grumbled against the landowner, ¹²saying, ‘These last worked only one hour, and you have made them equal to us who have borne the burden of the day and the scorching heat.’ ¹³But he replied to one of them, ‘Friend, I am doing you no wrong; did you not agree with me for the usual daily wage? ¹⁴Take what belongs to you and go; I choose to give to this last the same as I give to you. ¹⁵Am I not allowed to do what I choose with what belongs to me? Or are you envious because I am generous?’ ¹⁶So the last will be first, and the first will be last.”

☒ The Word of the Lord.

☑ Thanks be to God.

HOMILY

The Rev. Ole Schenk

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 20–21 in this worship folder.*

1. Chorus

Nimm, was dein ist, und gehe hin.

Take what is yours and go away.

The opening chorus is in the style of a motet, an older type of church music without the instrumental introduction and interludes heard in many other cantatas. The text, the words of the landowner in the Gospel lesson for the day, is set as a fugue, with the subject stated first by the tenor section, then the bass, soprano and finally the alto. A lively countersubject repeats the words “*gebe hin*” over and over again in dismissive fashion.

2. Aria (alto)

Murre nicht,

Do not grumble,

Lieber Christ,

Dear Christian,

Wenn was nicht nach Wunsch geschicht;

When what you did not wish for happens;

Sondern sei mit dem zufrieden,

Instead be satisfied

Was dir dein Gott hat beschieden,

With what God has granted you.

Er weiß, was dir nützlich ist.

He knows what for you is useful.

Low notes in the vocal line and repeated eighth notes in the accompaniment depict *murre* (grumbling), while the melody associated with *lieber Christ* (faithful Christian) soars above the complaining. It is a *da capo* (ABA) aria. The middle section, though more cheerful, is still in the minor tonality. The murmurs and complaints return with the repeat of the A section.



3. Chorale

Was Gott tut, das ist wohlgetan,
What God does that is well done,
Es bleibt gerecht sein Wille;
His will remains righteous;
Wie er fängt meine Sachen an,
However he begins my affairs
Will ich ihm halten stille.
I will keep silently to him.
Er ist mein Gott, der in der Not
He is my God, who in my need
Mich wohl weiß zu erhalten:
Knows well how to sustain me,
Drum lass ich ihn nur walten.
Thus I let him only rule over me.

A familiar chorale in a major key brings the good news that God's rule is good and just. The hymn was written by Samuel Rodigast in 1675. The story associated with the text (which may or may not be accurate) says that Rodigast's good friend, the cantor Severus Gastorius, was seriously ill in Jena. Believing himself to be on his death bed, he composed a melody for the hymn as music for his funeral. When Gastorius recovered, he instructed his choir to sing the hymn each week at his front door to make it better known.

A chorale in the middle of the cantata suggests that the work was sung in two parts, but this seems unlikely here, since BWV 144 is not very long.

4. Recitative (tenor)

Wo die Genügsamkeit regiert

Where contentment reigns

Und überall das Ruder führt,

And guides the rudder,

Da ist der Mensch vergnügt

There people are pleased

Mit dem, wie es Gott fügt.

With what God ordains.

Dagegen, wo die Ungenügsamkeit das Urteil spricht,

In contrast, where discontent speaks its judgment,

Da stellt sich Gram und Kummer ein,

There grief and sorrow set in,

Das Herz will nicht

The heart will not

Zufrieden sein,

Be satisfied,

Und man gedenket nicht daran:

And then people do not think:

Was Gott tut, das ist wohlgetan.

What God does, that is well done.

The recitative contrasts contentment with dissatisfaction, ending with a brief arioso quoting the first line of the previous chorale.



5. Aria (soprano)

Genügsamkeit

Contentment

Ist ein Schatz in diesem Leben,

Is a treasure in this life,

Welcher kann Vergnügung geben

Which can give pleasure

In der größten Traurigkeit,

In the greatest sorrow,

Genügsamkeit.

Contentment.

Denn es lässet sich in allen

Because it allows in everthing

Gottes Fügung wohl gefallen

Satisfaction with God's providence,

Genügsamkeit.

Contentment.

The final aria, a duet for soprano and oboe d'amore, celebrates contentment with flowing melodic lines. No repetition here – instead, the second half of the movement is a free variation on the first part.

6. Chorale

Was mein Gott will, das gscheh allzeit,

What my God wants, may it happen always,

Sein Will, der ist der beste.

His will is what is best.

Zu helfen den'n er ist bereit,

He is ready to help those

Die an ihn glauben feste.

Who believe in him firmly.

Er hilft aus Not, der fromme Gott,

He helps us in our need, the holy God

Und züchtiget mit Maßen.

And chastises us in moderation.

Wer Gott vertraut, fest auf ihn baut,

Whoever trusts in God and builds firmly on him,

Den will er nicht verlassen.

He will not abandon.

A 16th-century Lutheran chorale, written by Duke Albrecht of Prussia (1547) on the death of his wife, concludes the cantata. The extended resolution at the final cadence could be heard as resignation to God's will.

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 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.

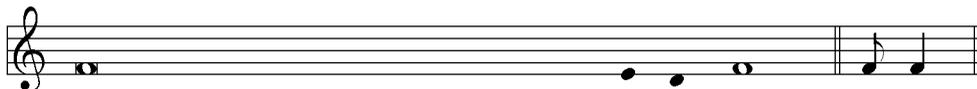
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.



BENEDICAMUS DOMINO & BENEDICTION



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



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

HYMN: For the Fruit of All Creation

Concertato by Carl F. Schalk
(1929–2021)



1 For the fruit of all cre - a - tion, thanks be to God.
 ☐ 2 In the just re - ward of la - bor, God's will is done.
 3 For the har - vests of the Spir - it, thanks be to God.



For these gifts to ev - 'ry na - tion, thanks be to God.
 In the help we give our neigh - bor, God's will is done.
 For the good we all in - her - it, thanks be to God.



For the plow - ing, sow - ing, reap - ing, si - lent growth while we are sleep - ing,
 In our world - wide task of car - ing for the hun - gry and de - spair - ing,
 For the won - ders that as - tound us, for the truths that still con - found us,



fu - ture needs in earth's safe - keep - ing, thanks be to God.
 in the har - vests we are shar - ing, God's will is done.
 most of all, that love has found us, thanks be to God.

Text: Fred Pratt Green, 1903–2000

Music: AR HYD Y NOS, Welsh traditional

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DISMISSAL

☞ Go in peace. Serve the Lord.

☞ **Thanks be to God!**

Leading Worship Today

The Rev. Troy E. Medlin, leader

The Rev. Ole Schenk, homilist

Grace Parish Choir

The Rev. Michael D. Costello, cantor

Grace School 5th–8th Grade Choir

Johanna Johnson, director

Timothy Spelbring, organist

Carolyne DalMonte, soprano

Thomas Aláan, countertenor

Ryan Townsend Strand, tenor

Mike Gillespie, usher

Bill Rohlfing, audio engineer

Liz Hanson and Al Swanson,
livestream audio/video

Orchestra

Christine Janzow Phillips, Meg Busse, oboe/d'amore

Dianne Ryan, bassoon

Betty Lewis, Paul Zafer,

Becky Coffman, Lou Torick, violins 1

François Henkins, Caroline Slack,

Elizabeth Huffman, violins 2

Naomi Hildner, Bridget Andes, viola

Jean Hatmaker, Vicki Mayne, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ



Grace Parish Choir

Soprano

Ann Anderson
Beth Bassler
Katrina Beck
Judy Berghaus
Carolyn DalMonte
Janel Dennen
Gwen Gotsch
Sarah Gruendler-Ladner
Kate Hogenson
Katrina Jurica
Ellen Pullin
Liz Rudy

Alto

Thomas Aláan
Karen Brunssen
Lois Cornils
Leanne Cribbs
Eunice Eifert
Catherine Hegarty
Cynthia Hill
Johanna Johnson
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Beed
Daniel Krout
John Rudy
Ryan Townsend Strand
Blaine Willhoft

Bass

John Bouman
Mark Bouman
Jeff Cribbs
David Kluge
Craig Mindrum
Bill Pullin
Greg Rohlfig

Grace School 5th–8th Grade Choir

Maxwell Armstrong
Maya Bourelly
Aryelis Cabral
Patrick Cavanaugh
Lydia Costello
Esmé Davis
Sophie Galeener
Nora Gwinn
Nathan Lattyak
Andy Leininger
Grey Lindberg
Claire Lowdon
Fiona Lowdon
Kayse Morales

Chris Morgan
Gabriel Nixon
Finley Patel
Maxwell Pederson
Noah Pederson
Mikey Starrick
Shelby Steiner
Avery Tan
Jonah Thompson
Trinity Tucker
Sammy Williams
Anushka Winkler
Karis Young



BACKGROUND OF THE CANTATA

Genügsamkeit. Contentment.

Being content, serene, at peace, is the theme of Cantata 144, *Nimm, was dein ist, und gebe hin* (Take what is yours and go away). The final aria, sung by the soprano, repeats the German word for contentment, *Genügsamkeit*, many, many times, and the cantata contains not just one, but two familiar chorales about trusting that God’s will is just and right and that God can be relied upon for help in times of trouble.

The cantata was composed for Septuagesima and was first performed on February 6, 1724, during Bach’s first winter in Leipzig. There was a time when commentators disputed Bach’s authorship of this unusually short cantata, believing that the score, in Bach’s hand, was a copy of music composed by someone else. More recently scholars have concluded that various erasures and corrections indicate that this is a composing score, not just a copy. The initials J. J. written at the top (*Jesu juva*, Latin for “Jesus, help”) also point to Bach as the composer; he often placed this prayer at the top of his compositions.

Septuagesima was the Sunday that was 70 days before Easter, more or less. The pre-Lent Sundays – including Sexagesima (60 days) and Quinquagesima (50 days) — are no longer celebrated in the churches that use the three-year Revised Common Lectionary. The Gospel lessons appointed for these Sundays anticipated the coming penitential season with parables and stories that told hard truths. In the Parable of the Sower on Sexagesima, the good seed of God’s Word falls on all kinds of soil and doesn’t always take root. On Quinquagesima Jesus prophesies his own death and resurrection as he begins his journey toward Jerusalem.

The Gospel reading for Septuagesima is the parable of the laborers in the vineyard in Matthew 20:1–16. Those who are hired and work for only an hour or two at the close of the day are paid the same wages promised to those who worked from morning till nightfall. Those workers who worked all day protest, this doesn’t seem fair. But the landowner tells them, “Take what belongs to you and go.”

Contemporary commentators on this text at Luther Seminary’s website *WorkingPreacher.org* highlight God’s generosity and the inclusiveness of the reign of God. But the 18th century librettists for the three cantatas Bach wrote for Septuagesima, very likely preachers themselves, related this Gospel text to contentment and reliance on God: “*Ich hab in Gottes Herz und Sinn*” (I have surrendered to God’s heart and mind) are the opening words of BWV 92; BWV 84 begins with “*Ich bin vergnügt mit meinem Glücke*” (I am content with my good fortune).

BWV 144, however, starts out in a different direction, depicting the landowner’s dismissal and the grumbling that followed. “Take what belongs to you and go” is the text for the opening chorus. Bach sets the scripture quotation as a fugue, with the subject in firm half notes, two big jumps and then a downward scale. This is followed by an busy countersubject that repeats “*gebe hin, gebe hin*” (go away) over and over again. Writing ten years after Bach’s death, music critic Friedrich Wilhelm Marpurg admired Bach’s declamation of the text in this chorus. Looking for “strict and accurate adherence to the rules of noble declamation in a multi-voiced fugue ... would come close to an injustice,” he wrote,

but this fugue, from the master of counterpoint, was an example of “superb declamation” where the rhythm, pitch and form of the music fit the sound and meaning of the text perfectly. (One can imagine Bach’s choirboys leaving rehearsal and singing “go away” at each other as they scampered down the corridor and out into the street.)

Difficulties with contentment continue in the second movement, where murmurs of complaint continue in the orchestra, even as the vocalist exhorts Christians to be content with the destiny God has given them. The mood turns toward acceptance in the third movement, with the chorale *Was Gott tut, das ist wohlgetan*, written by the pietist poet and schoolmaster Samuel Rodigast in 1675. Bach employed the hymn, translated in *Lutheran Book of Worship* as “Whatever God ordains is right,” in six other cantatas, including a chorale cantata (BWV 100) that used all six stanzas. Was it an especially popular hymn at the time? One of that spoke to Bach’s own faith? Conductor John Eliot Gardiner in his liner notes for a recording of BWV 144 observes that J. S. Bach was perhaps not a very content person.

Bach reminds us in a passage he underlined in his Calov Bible commentary that he himself was no stranger to the injustices of contractual employment: “Lord, I attend to my duties and do what you have commanded me, and I will gladly work and do what you will have me do, only help me also to manage my household and help me to regulate my affairs” – something he evidently found difficult to achieve. In fact the highest number of annotations and underscorings in his Calov copy come from *Ecclesiastes*, a book that frequently refers to acceptance of one’s lot being more important than worldly acclaim, and to the idea that intelligent people are in for a life of suffering, but nowhere that talent is praiseworthy beyond the demands of meeting one’s official duties.

Yet BWV 144 insists in the final aria that “Contentment is a treasure” and Bach’s melodic variations indeed make it seem so.

“What if you pursued contentment rather than happiness?” asks an online article published in 2020 by the Greater Good Science Center at the University of California, Berkeley. If contentment came easily, we wouldn’t need to have it preached at us, not by 18th century composers or by modern psychology.

Gwen Gotsch

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Background notes on the cantata by Gwen Gotsch. Used by permission.



BIOGRAPHIES



Michael D. Costello, director and organist, 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.



Thomas Aláan, countertenor, received his Doctor of Musical Arts in Performance from the University of Wisconsin – Madison where he was a Paul Collins Wisconsin Distinguished Graduate Fellow studying with Jim Doing. He received his Master of Arts in Vocal Pedagogy at Texas Woman’s University with renowned author and pedagogue Joan Wall, and his Bachelor of Arts in Music Education (voice and saxophone) from Alderson-Broaddus University. Thomas divides his time teaching voice in his home studio at Chicago Voice Lessons; as Executive Director of the Bach and Beethoven Experience (BBE); as Assistant Conductor and Director of Women’s Schola at Holy Name Cathedral; as a sustainability educator at the University of Illinois at Chicago, where he runs the internationally acclaimed Summer Institute on Sustainability and Energy and lectures in the Honors College, teaching courses including “Music as a Tool for Environmentalism and Change” and “The Music and Science Connection.”



Carolyne DalMonte, soprano is a versatile artist whose skills are equally at home in opera, oratorio, art song, and choral music. She brings her signature richness of vocal color, superb language skills, and extraordinarily sensitive musicianship to each of her musical endeavors. DalMonte is a voice teacher in downtown Chicago and anywhere in the world via Zoom. In the rare moments that she’s not singing or teaching, DalMonte loves to take long walks, explore the arts in Chicago, and lounge in the sun with her dog, Apollo. Carolyne DalMonte is a proud graduate of the University of Delaware and Westminster Choir College. She is a student of Braeden Harris.



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.



Ole Schenk, homilist, has served as pastor at United Lutheran Church in Oak Park since his ordination there in February 2023. After attending graduate school in literature, he left Canada and volunteered for the Evangelical Lutheran Church in America through its global mission programs in Hungary and Slovakia. Ole followed his call to Word and Sacrament ministry, arriving at the Lutheran School of Theology in Chicago in 2016. There he met Troy Medlin. The two married in 2020 and settled in Oak Park when Troy became associate pastor at Grace Lutheran River Forest.



Ryan Townsend Strand, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Last November, Strand performed a solo recital entitled *Letters To Jackie* in honor of the 60th-anniversary of the assassination of John F. Kennedy, premiering 15 newly commissioned works for tenor and piano. 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, William Ferris Chorale, and the Grant Park Festival Chorus. 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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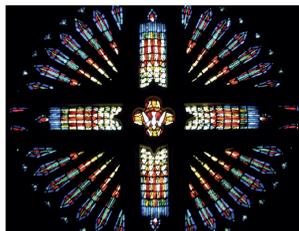
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2023–2024



BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

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 Henkins, 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 Wentz, 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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