



54<sup>th</sup> 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.**

**November 24, 2024**

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

## 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.



Christ the King Sunday  
November 24, 2024

# EVENING PRAYER



## PRELUDE

Quartett in B-dur, Op. 38

Constantin Homilius  
(1813–1902)

- I. Alla marcia
- II. Andante
- III. Presto

Release

Marc Mellits  
(b. 1966)

ALLOY Horn Quartet

*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.**

*The Phos hilaron is sung by the choir in a setting by Howard Helvey (b. 1968).*

O gracious Light, pure brightness  
of the ever-living Father in heaven,  
O Jesus Christ, holy and blessed!  
Now as we come to the setting of the sun,  
and our eyes behold the vesper light,  
we sing your praises, O God:  
Father, Son, and Holy Spirit.  
You are worthy at all times  
to be praised by happy voices,  
O Son of God, O Giver of life,  
and to be glorified through all the worlds.

*Phos hilaron*, Greek 3<sup>rd</sup> century; tr. American Book of Common Prayer, 1979



☐ 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

*We sit.*

**PSALM 141**

**✠ PSALMODY ✠**

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

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

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

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

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

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

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



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. But my eyes are



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



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.



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

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.

Amen.

## MOTET: I Am the Alpha and the Omega

Michael D. Costello  
b. 1979)

I am the Alpha and the Omega, the beginning and the end.  
To the thirsty I will give water as a gift from the spring of the water of life.  
Let everyone who is thirsty come.  
Let anyone who wishes take the water of life as a gift.  
Death will be no more;  
mourning and crying and pain will be no more,  
for the first things have passed away.  
God will be with them and be their God;  
He will wipe every tear from their eyes.  
I am making all things new.  
I am coming soon!  
Amen, come, Lord Jesus!  
Based on Revelation 21 and 22

*Silence for meditation is observed, then:*

### COLLECT

- ☞ Almighty and everlasting God,  
whose will it is to restore all things to your beloved Son,  
whom you anointed priest forever and king of all creation:  
Grant that all the people of the earth, now divided by the power of sin,  
may be united under the glorious and gentle rule of your Son,  
our Lord Jesus Christ, who lives and reigns with you and the Holy Spirit,  
one God, now and forever.
- ☞ Amen.



The offering is gathered.

**OFFERING/VOLUNTARY**

Polonessa

Traditional/arr. Anna Jacobson

*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](http://www.bachvespers.org).*

*Your generosity is appreciated.*

We stand.

**HYMN: Lo! He Comes with Clouds Descending**

Concertato by John Rutter (b. 1945)

Stanza Two harmonization by R. Vaughan Williams (1872–1958)



<b>C</b>	1	Lo!	He	comes	with	clouds	de -	scend -	ing,
<b>Choir</b>	2	Ev -	'ry	eye	shall	now	be -	hold	him
<b>C</b>	3	Those	dear	to -	kens	of	his	pas -	sion
<b>C</b>	4	Yea,	a -	men,	let	all	a -	dore	thee,



once	for	fa -	vored	sin -	ners	slain;
robed	in	glo -	rious	maj -	es -	ty;
still	his	daz -	zling	bod -	y	bears,
high	on	thine	e -	ter -	nal	throne;



thou -	sand	thou -	sand	saints	at -	tend -	ing
those	who	set	at	nought	and	sold	him,
cause	of	end -	less	ex -	ul -	ta -	tion
Sav -	ior,	take	the	pow'r	and	glo -	ry,



swell	the	tri -	umph	of	his	train:
pierced	and	nailed	him	to	the	tree,
to	his	ran -	somed	wor -	ship	-
claim	the	king -	dom	as	thine	own.





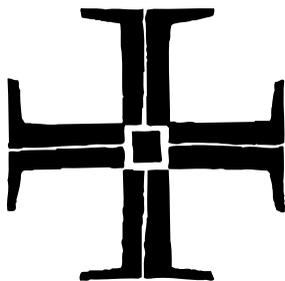
Al - le - lu - ia, al - le - lu - ia,  
deep - ly wail - ing, deep - ly wail - ing,  
With what rap - ture, with what rap - ture,  
Al - le - lu - ia, al - le - lu - ia,



al - le - lu - ia! Christ the Lord re - turns to reign.  
deep - ly wail - ing, shall their true Mes - si - ah see.  
with what rap - ture gaze we on those glo - rious scars!  
al - le - lu - ia! Thou shalt reign, and thou a - lone!

Text: Charles Wesley, 1707–1788, alt.

Music: HELMSLEY, Thomas Olivers, 1725–1799



*We sit.*

**READING: 1 Thessalonians 4:13–18**

But we do not want you to be uninformed, brothers and sisters, about those who have died, so that you may not grieve as others do who have no hope. For since we believe that Jesus died and rose again, even so, through Jesus, God will bring with him those who have died. For this we declare to you by the word of the Lord, that we who are alive, who are left until the coming of the Lord, will by no means precede those who have died. For the Lord himself, with a cry of command, with the archangel's call and with the sound of God's trumpet, will descend from heaven, and the dead in Christ will rise first. Then we who are alive, who are left, will be caught up in the clouds together with them to meet the Lord in the air; and so we will be with the Lord forever. Therefore encourage one another with these words.

**L** The Word of the Lord.

**C** Thanks be to God.

**READING: Matthew 24:15–28**

So when you see the desolating sacrilege standing in the holy place, as was spoken of by the prophet Daniel (let the reader understand), then those in Judea must flee to the mountains; the one on the housetop must not go down to take what is in the house; the one in the field must not turn back to get a coat. Woe to those who are pregnant and to those who are nursing infants in those days! Pray that your flight may not be in winter or on a sabbath. For at that time there will be great suffering, such as has not been from the beginning of the world until now, no, and never will be. And if those days had not been cut short, no one would be saved; but for the sake of the elect those days will be cut short. Then if anyone says to you, 'Look! Here is the Messiah!' or 'There he is!' — do not believe it. For false messiahs and false prophets will appear and produce great signs and omens, to lead astray, if possible, even the elect. Take note, I have told you beforehand. So, if they say to you, 'Look! He is in the wilderness,' do not go out. If they say, 'Look! He is in the inner rooms,' do not believe it. For as the lightning comes from the east and flashes as far as the west, so will be the coming of the Son of Man. Wherever the corpse is, there the vultures will gather.

**L** The Word of the Lord.

**C** Thanks be to God.

**HOMILY**

James R. Nieman



**CANTATA:** *Du Friedefürst, Herr Jesu Christ*, BWV 116  
(You Prince of Peace, Lord Jesus Christ)

Johann Sebastian Bach  
(1685–1750)

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

## 1. Chorus

Du Friedefürst, Herr Jesu Christ,  
**You Prince of Peace, Lord Jesus Christ,**  
Wahr' Mensch und wahrer Gott,  
**True man and true God,**  
Ein starker Nothelfer du bist  
**You are a strong helper in need,**  
Im Leben und im Tod.  
**In life and in death.**  
Drum wir allein  
**Therefore we only**  
Im Namen dein  
**In your name**  
Zu deinem Vater schreien.  
**Cry to your Father.**

The chorale is embedded in a lively A-major setting for oboes and strings that asserts confidence in Jesus Christ, the Prince of Peace. The choir sings the first two lines of the hymn in a straightforward four-part setting, with the soprano melody doubled by the horn. Things get more complicated in lines three and four as the lower voices elaborate on the text with a theme picked up from the orchestra. In lines five and six the lower voices together call out for God's help. The movement ends with the final line of the chorale again sung in confident four-part hymn fashion.



## 2. Aria (Alto)

Ach, unaussprechlich ist die Not

**Ah, unspeakable is our distress**

Und des erzürnten Richters Dräuen!

**And the threatening of the enraged judge!**

Kaum, daß wir noch in dieser Angst,

**Scarcely are we still able in this fear,**

Wie du, o Jesu, selbst verlangst,

**As you, O Jesus, demand of us,**

Zu Gott in deinem Namen schreien.

**To call to God in your name.**

The second movement is an expressive duet for alto and oboe d'amore. Bach illustrates "unspeakable" with a rising three-note phrase on the exclamation "Ach!" — as if the singer is unable to continue. The oboe completes the melody, letting music say what words cannot. The threatening, angry judge in the text appears from time to time in eruptions of sixteenth notes in the bass continuo. The movement is in F-sharp minor, with modulations to C-sharp major and, through a highly chromatic passage, to the distant key of G-sharp minor, a difficult path through the depths of guilt and despair.

## 3. Recitative (Tenor)

Gedenke doch,

**Remember then,**

O Jesu, daß du noch

**O Jesus, that you still**

Ein Fürst des Friedens heißest!

**Are called a Prince of Peace!**

Aus Liebe wolltest du dein Wort uns senden.

**Out of love you wanted to send us your Word.**

Will sich dein Herz auf einmal von uns wenden,

**Does your heart suddenly want to turn away from us,**

Der du so große Hülfe sonst beweisest?

**You who otherwise proved such a great help?**

The cello plays the first line of the hymn at the beginning and in the middle of the recitative, recalling again Jesus as the Prince of Peace.



#### 4. Aria (Terzett – Soprano, Tenor, Bass)

Ach, wir bekennen unsre Schuld

**Ah, we confess our guilt,**

Und bitten nichts als um Geduld

**And ask for nothing but your patience**

Und um dein unermeßlich Lieben.

**And your immeasurable love.**

Es brach ja dein erbarmend Herz,

**It broke your compassionate heart**

Als der Gefallnen Schmerz

**When the pain of the fallen**

Dich zu uns in die Welt getrieben.

**Drove you to us in this world.**

The vocal trio is accompanied only by continuo (organ and cello). The tenor enters first, followed by the bass and then soprano. Octave leaps, sighing figures, and much repetition depict intense emotion in this introspective prayer for God's compassion. A falling circle of fifths in the harmony illustrates the plea for Christ to have mercy and descend to this fallen world.

#### 5. Recitative (Alto)

Ach, laß uns durch die scharfen Ruten

**Ah, under the sharp rods**

Nicht allzu heftig bluten!

**Let us not bleed too heavily!**

O Gott, der du ein Gott der Ordnung bist,

**O God, you who are a God of order,**

Du weißt, was bei der Feinde Grimm

**You know that in the wrath of our enemies**

Vor Grausamkeit und Unrecht ist.

**What cruelty and injustice there is.**

Wohlan, so strecke deine Hand

**Come then, stretch out your hand**

Auf ein erschreckt geplagtes Land,

**To a frightened, tormented land,**

Die kann der Feinde Macht bezwingen

**Your hand can overcome the enemy's might**

Und uns beständig Friede bringen!

**And bring us lasting peace!**

The strings return to accompany the final recitative, a prayer for peace that ends reassuringly back in A major.

## 6. Chorale

Erleucht auch unser Sinn und Herz

**Enlighten also our hearts and minds**

Durch den Geist deiner Gnad,

**Through the spirit of your mercy,**

Daß wir nicht treiben draus ein Scherz,

**So that we may not make it into a joke,**

Der unsrer Seelen schad.

**To the harm of our souls.**

O Jesu Christ,

**Oh Jesus Christ,**

Allein du bist,

**You alone are**

Der solchs wohl kann ausrichten.

**The one who can do such things.**

The final stanza of the hymn is a prayer of faith and trust, the “take-home message” of Bach’s musical sermon.



*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.

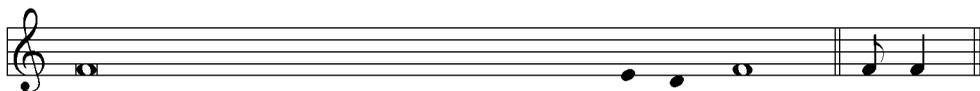
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

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: Now Rest beneath Night's Shadow

Concertato by Paul Bouman  
(1918–2019)

☑ 1. Now rest be - neath night's shad - ow the wood - land, field,  
 Choir 2. Lord Je - sus, since you love me, now spread your wings  
 ☑ 3. My loved ones, rest se - cure - ly, for God this night

and mead - ow — the world in slum - ber lies. But you, my heart,  
 a - bove me and shield me from a - larm. Though e - vil would  
 will sure - ly from per - il guard your heads. Sweet slum - ber may



a - wak - ing and prayer and mus - ic mak  
 as - sail - me, your mer - cy will not fail  
 God send you; the an - gel hosts at - tend

ing: let praise to your cre - a - tor rise.  
 me; I rest in your pro - tect - ing arm.  
 you and through the night watch o'er - your beds.

Text: Paul Gerhardt, 1607–1676; tr. composite  
 Music: O WELT, ICH MUSS DICH LASSEN, Heinrich Isaac, 1450–1517

## DISMISSAL

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



## Leading Worship Today

The Rev. David R. Lyle, leader  
James R. Nieman, homilist  
Kapelle of Concordia University Chicago  
Charles P. Brown, conductor

Grace Parish Choir  
The Rev. Michael D. Costello, cantor  
Timothy Spelbring, organist

Susan Nelson, soprano  
Thomas Aláan, countertenor  
Matthew Dean, tenor  
Peter Wesoloski, bass-baritone

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

## Orchestra

ALLOY Horn Quartet  
Liz Deitemyer  
Anna Jacobson  
Kelly Langenberg  
Dana Sherman

Christine Janzow Phillips, oboe/d'amore  
Meg Busse, oboe/d'amore  
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer,  
Lori Ashikawa, violins I  
François Henkins, Lou Torick, Billie Howard, violins II  
Naomi Hildner, Becky Coffman, viola  
Jean Hatmaker, cello  
Douglas Johnson, double bass  
Michael D. Costello, continuo organ

## Grace Parish Choir

### Soprano

Ann Anderson  
Katrina Beck  
Janel Dennen  
Donna Dumpys  
Gwen Gotsch  
Linda Grisham  
Sarah Gruendler-Ladner  
Kate Hogenson  
Katrina Jurica  
Arlene Michna  
Ellen Pullin  
Liz Rudy

### Alto

Karen Brunssen  
Lois Cornils  
Leanne Cribbs  
Eunice Eifert  
Lois Guebert  
Susan Hammon  
Catherine Hegarty  
Cynthia Hill  
Johanna Johnson  
Gaye Klopach  
Christa Krout  
Marilyn Moehlenkamp  
Karen Rohde  
Liz Thompson

### Tenor

Paul Aanonsen  
John Beed  
Daniel Krout  
Colin Krueger  
John Rudy  
Blaine Willhoft

### Bass

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



# The Kapelle

The Kapelle is Concordia University Chicago's premier choral ensemble, performing repertoire ranging from Renaissance to contemporary music. Known for delivering beautifully sung, thematic programs, the students spread the Gospel message to audiences throughout the U.S. and abroad. Since 2003, the Kapelle has traveled to Argentina, Canada, Chile, England, Estonia, Finland, France, Latvia, Poland, Russia and Scotland.

Beyond touring, the Kapelle actively performs in the Chicagoland area. They have collaborated with Chicago-area choirs and orchestras over the years, namely the Chicago Arts Orchestra, SouthWest Symphony Orchestra and the Symphony of Oak Park-River Forest. The Kapelle will be featured at the Bach Cantata Series at Grace Lutheran Church, River Forest, n November 2024 to perform *Du Friedefürst, Herr Jesu Christ, BWV 116*. Committed to serving the Church, the Kapelle visits congregations and schools throughout the country by leading workshops, performing assemblies and serving in worship.



## sopranos



**Maddison Blodgett**  
Rochester, NY  
Music Education  
*flutist*



**Josette Brown**  
Lockport, IL  
Psychology



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



**Lillian Hildebrand**  
Fort Wayne, IN  
Elementary Education, LTE



**Olivia Hitz**  
Mackinaw, IL  
Mathematics



**Abigail Pflughoeft**  
Lowell, IN  
Director of Christian  
Education (DCE), LTE



**Ava Shiels**  
Franksville, WI  
Social Work



**Olivia Wroldstad**  
Watertown, WI  
Music  
*pianist*

Susan Brown | organist  
Alyssa Arrigo | pianist

## altos



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



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



**Grace Levitt**  
Fort Wayne, IN  
Secondary Education, LTE



**Emma Pflughoeft**  
Lowell, IN  
Business Management



**Anika Slayton**  
St. Charles, MO  
Theology, Deaconess



**Hannah Weber**  
Fort Wayne, IN  
Elementary Education, LTE;  
Middle Gr. Education-  
Social Studies

## tenors



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



**Matthew Clayton**  
Mascoutah, IL  
Math, Actuarial  
Science



**Joseph Jurca**  
Wheeling, IL  
Psychology &  
Theology



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



**Connor Nichols**  
Brownstown, IN  
Theology

## bases



**Nathaniel Clayton**  
Mascoutah, IL  
Director of Christian Education (DCE); Interdisciplinary



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



**Zachary Heiss**  
Boise, ID  
Director of Parish Music



**Emmanuel Leka**  
Rockford, IL  
Music Education



**Evan Magness**  
High Ridge, MO  
Theology



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



**Harry Mueller**  
Glen Carbon, IL  
History



**Harrison Robbins**  
Columbus, NE  
Theology



**Troy Zimmerman**  
Fort Wayne, IN  
Theological Languages



# THOMANERCHOR

L E I P Z I G



Photo © Philipp Kirschner, Leipzig Travel Used by permission

**March 14, 7:30 p.m.**

## **Leipzig Thomanerchor**

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

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

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

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



## BACKGROUND OF THE CANTATA

The readings for the final Sundays of the church year in 18<sup>th</sup> century German Lutheran churches described the Final Judgment, Christ's return at the end of time to judge the earth's sinful inhabitants. Today's cantata, BWV 116, *Du Friedefürst, Herr Jesu Christ*, comes from that end-time of the liturgical year; it was first performed on November 26, 1724, the 25<sup>th</sup> and final Sunday after Trinity in the 1723-24 church year. The readings appointed for the occasion are grim and terrifying. The gospel lesson from Matthew describes the "desolating sacrilege" that will cause people in Judea to "flee to the mountains."

"*Du Friedefürst, Herr Jesu Christ*," the seven-stanza chorale that was the starting point for the cantata, was found in German Lutheran hymnbooks under the heading "In time of distress" or "For peace in time of war." The hymn text by Jakob Ebert, first published in 1601, calls on Christ as Prince of Peace to intercede with God the Father for forgiveness and mercy and for preservation from the punishments of war and pestilence.

As in most of the chorale cantatas of the 1724-25 annual cycle, Bach uses the text of the first and last stanzas of the hymn verbatim in the opening chorus and the closing chorale. The internal stanzas are paraphrased into poetic texts for arias and recitatives. War was not an imminent concern in Leipzig in the 1720s, and the terrifying events described in the gospel lesson do not appear in the cantata. Bach and his librettist do not focus on conflict between nations, but on Christ as mediator between sinful humans and God. The fourth movement in particular, a vocal trio, rare in Bach's cantatas, emphasizes repentance and a desperate need for God's compassion. It is the longest movement in the cantata, an indication of the centrality of its devotional theology.

Bach creates exquisite music to express sorrow and contrition. Dissonance, chromaticism, and ever-changing harmonies bring emotional depth and complexity to the music. The sturdy structure of the opening chorus in A-major gives way to keys far afield from where Baroque tuning was most comfortable until the music finally returns to the plain four-part setting of the chorale's final stanza. In Bach's theology, the depths of sorrow and repentance are where God's love and mercy are revealed and faith grows.

Gwen Gotsch

## BIOGRAPHIES



**Charles P. Brown**, director, is Professor of Music and Director of Choral Activities at Concordia University Chicago, where he is also the program lead for the department of music and chair of the arts division. Conductor of Concordia's Kapelle, he has also taught undergraduate and graduate courses in conducting, choral literature, singer's diction, vocal techniques, and choral music education. Dr. Brown earned his bachelor and master degrees from Westminster Choir College and his Doctorate of Musical Arts in choral conducting and voice performance at the University of Arizona.



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



**Thomas Aláan**, countertenor, 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-Broadus University. Although he recently moved to Seattle, he is well-known across Chicago. He co-directed the Bach and Beethoven Ensemble (BBE) and the Los Angeles Opera-Works™ singer training program, co-founded The EcoVoice Project, and conducted choirs at Holy Name Cathedral for fifteen years. Now in, Seattle he directs music at St. John the Baptist Episcopal Church, teaches out of his private voice studio, and coaches fitness and nutrition.



**Matthew Dean**, tenor, Matthew Dean, tenor, is regarded for his stylistic commitment in period ensembles around the country, including The Newberry Consort, His Majesty's Men, Schola Antiqua, Transept, The Oriana Singers, and Third Coast Baroque. A University of Chicago-trained medievalist and ethnographer, Dean conducted fieldwork along pilgrimage routes in Spain and Russia, and developed museum-centered programs with The Rose Ensemble and Schola Antiqua which were highlighted by the BBC, WFMT, *Commonweal*, and *The New Yorker*. He has served on the faculty of the Madison Early Music Festival and as longtime Vocal Artist in Residence at Rockefeller Memorial Chapel, where he is a frequent oratorio soloist. His voice features on releases by Naxos, Cedille, Permelia, and Roven Records, and with the Bach + Beethoven Experience.





**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.



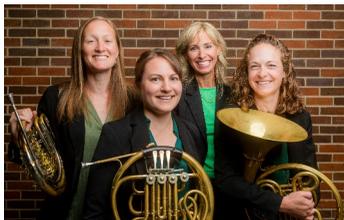
**Susan Nelson**, soprano, a frequent soloist at Grace, holds degrees from the University of Illinois and the Eastman School of Music. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared 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.



**James R. Nieman**, homilist, James Nieman has served as the President of the Lutheran School of Theology at Chicago since August 2012. A professor for thirty-two years, he teaches about leadership in religious organizations, qualitative contextual research methods, and various topics in the area of practical theology, including homiletics. His recent research focuses on how to discern and use local theological claims in congregations, and on the recovery of phronesis (practical judgment) within and for theological education. Besides many journal articles, Nieman is co-author of "Christian Practical Wisdom: What It Is, Why It Matters" (2016), author of "Knowing the Context: Frames, Tools, and Signs for Preaching" (2008), co-editor of "Church, Identity, and Change: Theology and Denominational Structures in Unsettled Times" (2005), and co-author of "Preaching to Every Pew: Cross-Cultural Strategies" (2001).



**Peter Wesoloski**, baritone, was recently featured as a Cryptanalyst in the world premiere of "The Life and Death(s) of Alan Turing" with Chicago Opera Theater, and was acclaimed for his performance of Ivan in the Chicago premiere of "Death of Ivan Ilych" with the Thompson Street Opera Company. He recently made his debut with Florentine Opera singing the role of Count Paris (*Roméo et Juliette*), followed by a role debut as Don Alfonso (*Così fan tutte*) with Music on Site. Peter has been a member of the Chicago Symphony Chorus and Grant Park Music Festival Chorus since 2016. In addition to opera and concert work, Peter is dedicated to the art of song and sings regularly at the Liederstube in Chicago with pianist Eugenia Cheng. He has performed in salons and recitals in London, Amsterdam, Auckland and Sydney, as well as Minneapolis and Chicago.



**ALLOY Horn Quartet** (Liz Deitemyer, Anna Jacobson, Kelly Langenberg, and Dana Sherman) is a fusion of artistry and advocacy whose performances are powering their rise to the top of the chamber music scene. Equally comfortable in classical and contemporary genres, the quartet is at ease sharing its passion for music with audiences of all kinds. In addition to exceptional performing, Alloy offers charismatic dialogue to disarm the rigidity of a traditional classical music experience.

Alloy has been a Featured Artist at The International Horn Society's 50th Symposium, Southeast Horn Workshop, and Mid-North Horn Workshop, and has also appeared as soloists playing Schumann's virtuosic *Konzerstück* with orchestras such as the Kenosha Symphony (Wisconsin), Dubuque Symphony (Iowa), Tuscarawas Philharmonic (Ohio), and Fox Valley Orchestra (Illinois). The quartet is a regular guest at concert series around the Midwest, including *Indy Summers in the Park* (Indiana), *Chicago Brown Bag Lunch Series*, and *Richland Concert Association* (Iowa). As guest artists at universities, Alloy is committed to facilitating dialogues about modern careers in music with workshops focused on expanding and creating meaningful work in the arts.

When not performing as a quartet, the hornists of ALLOY can be found in Chicago's freelance orchestral scene and performing with the region's top orchestras. They have also played with well-known ensembles such as the Civic Orchestra of Chicago, Chicago Symphony Orchestra, Lyric Opera of Chicago, Chicago Philharmonic, Millar Brass Ensemble, Cleveland Orchestra, Elgin Symphony, Wisconsin Philharmonic, Arkansas Symphony, Omaha Symphony, and New Mexico Symphony. Non-symphonic appearances include bookings for Peter Gabriel, Josh Groban, *Video Games Live!*, *Il Volo*, *Mannheim Steamroller*, *Boston Brass*, and others.

As devoted educators, members of the quartet hold teaching positions at North Park University, Northern Illinois University, Old Town School of Folk Music, The Ravinia Reach\*Teach\*Play program, Sherwood Conservatory, The Music Institute of Chicago, and University of Illinois at Chicago.



54<sup>th</sup> Year

2024–2025

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

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

**September 29**

*BWV 130*

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

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

**October 27**

*BWV 80*

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

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

**November 24**

*BWV 116*

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

**James R. Nieman**, Lutheran School of Theology at Chicago, homilist; **Alloy Horn Quartet**, Chicago, Illinois  
**Kapelle of Concordia University Chicago**, guest choir; **Charles P. Brown**, conductor

**December 15**

*BWV 91*

**Gelobet seist du, Jesu Christ** *All praise be to you, Jesus Christ*

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

**January 26**

*BWV 111*

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

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

**February 23**

*BWV 126*

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

**Kathy Nolte**, Metropolitan Chicago Synod, homilist; **Steven Wente**, Concordia University Chicago, organist

**March 14**

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

*In concert at Grace on Friday, March 14, 7:30 p.m. Visit [www.bachvespers.org](http://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



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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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