



53<sup>rd</sup> 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.**

**March 24, 2024**

**Himmelskönig, sei willkommen**

*King of Heaven, welcome*

## 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.

**MOTET:** *Pueri Hebræorum*

Randall Thompson  
(1899–1984)

*Pueri Hebræorum,  
portantes ramos olivarum,  
obviaverunt Domino,  
clamantes et dicentes:  
Hosanna in excelsis Deo!*

The Hebrew children,  
bearing olive branches,  
went forth to meet the Lord,  
crying out and saying:  
Hosanna to God in the highest!

*Silence for meditation is observed, then:*

**PRAYER**

☐ Almighty God,  
you have established your rule in the human heart  
through the obedience of Jesus, your Son.  
By your Spirit, keep us in the joyful procession  
of those who with their tongues confess Jesus as Lord,  
in whose name we pray.

☑ **Amen.**

*The offering is gathered.*

**OFFERING/VOLUNTARY:** Choral dorien, JA 067

Jehan Alain  
(1911–1940)

*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: Canticle of the Turning

Concertato by Michael D. Costello  
(b. 1979)



1 My soul cries out with a joy - ful shout that the  
2 Though I am small, my . . . God, my all, you . . .  
Choir 3 From the halls of pow'r to the for - tress tow'r, not a  
4 Though the na - tions rage from . . age to age, we re -



God of my heart is great, and my spir - it sings of the  
work great . . things in me, and your mer - cy will last from the  
stone will be left on stone. Let the king be - ware for your  
mem - ber who holds us fast: God's mer - cy must de -



won - drous things that you bring to the ones who wait.  
depths of the past to the end of the age to be.  
jus - tice tears ev - 'ry ty - rant . . from his throne.  
liv - er us from the con - quer - or's crush - ing grasp.



You fixed your sight on your ser - vant's plight, and my  
Your ver - y name puts the proud to shame, and to  
The hun - gry poor shall . . weep no more, for the  
This sav - ing word that our fore - bears heard is the



weak - ness you did not spurn, so from east to west shall my  
those who would for you yearn, you will show your might, put the  
food they can nev - er earn; there are ta - bles spread, ev - 'ry  
prom - ise which holds us bound, till the spear and rod can be





name be blest. Could the world be a - bout to turn?  
strong to flight, for the world is a - bout to turn.  
mouth be fed, for the world is a - bout to turn.  
crushed by God, who is turn - ing the world a - round.



My heart shall sing of the day you bring. Let the fires of your jus - tice burn.



Wipe a - way all tears, for the dawn draws near, and the world is a - bout to turn.

Text: Rory Cooney, b. 1952, based on the Magnificat  
Music: STAR OF COUNTY DOWN, Irish traditional  
Text © 1990 GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638. www.giamusic.com. 800.442.3358.  
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## ✠ WORD ✠

### READING: Isaiah 7:10–16

<sup>10</sup>Again the LORD spoke to Ahaz, saying, <sup>11</sup>Ask a sign of the LORD your God; let it be deep as Sheol or high as heaven. <sup>12</sup>But Ahaz said, I will not ask, and I will not put the LORD to the test. <sup>13</sup>Then Isaiah said: “Hear then, O house of David! Is it too little for you to weary mortals, that you weary my God also? <sup>14</sup>Therefore the LORD himself will give you a sign. Look, the young woman is with child and shall bear a son, and shall name him Immanuel. <sup>15</sup>He shall eat curds and honey by the time he knows how to refuse the evil and choose the good. <sup>16</sup>For before the child knows how to refuse the evil and choose the good, the land before whose two kings you are in dread will be deserted.”

**L** The Word of the Lord.

**C** Thanks be to God.

### READING: Luke 1:26–38

<sup>26</sup>In the sixth month the angel Gabriel was sent by God to a town in Galilee called Nazareth, <sup>27</sup>to a virgin engaged to a man whose name was Joseph, of the house of David. The virgin’s name was Mary. <sup>28</sup>And he came to her and said, “Greetings, favored one! The Lord is with you.” <sup>29</sup>But she was much perplexed by his words and pondered what sort of greeting this might be. <sup>30</sup>The angel said to her, “Do not be afraid, Mary, for you have found favor with God. <sup>31</sup>And now, you will conceive in your womb and bear a son, and you will name him Jesus. <sup>32</sup>He will be great, and will be called the Son of the Most High, and the Lord God will give to him the throne of his ancestor David. <sup>33</sup>He will reign over the house of Jacob forever, and of his kingdom there will be no end.” <sup>24</sup>Mary said to the angel, “How can this be, since I am a virgin?” <sup>35</sup>The angel said to her, “The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be holy; he will be called Son of God. <sup>36</sup>And now, your relative Elizabeth in her old age has also conceived a son; and this is the sixth month for her who was said to be barren. <sup>37</sup>For nothing will be impossible with God.” <sup>38</sup>Then Mary said, “Here am I, the servant of the Lord; let it be with me according to your word.” Then the angel departed from her.

**L** The Word of the Lord.

**C** Thanks be to God.

HOMILY

The Rev. Dr. Jerome E. Burce

*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. Sonata

The brief, processional *sinfonia* features the stately dotted rhythm of a French overture, a type of work that typically accompanied the entrance of a king. It features the solo violin and recorder in imitative phrases over the plucked *pizzicato* chords of the lower strings and the *continuo*.

## 2. Chorus

Himmelskönig, sei willkommen,

**King of heaven, welcome,**

Laß auch uns dein Zion sein!

**Let us also be your Zion!**

Komm herein,

**Come inside,**

Du hast uns das Herz genommen.

**You have taken our hearts from us.**

Jesus is welcomed joyfully as the King of Heaven. The three-section construction of the *da capo* movement begins and concludes with a *fugato*, that is, with brief areas of imitative polyphony. The middle section presents four even shorter imitative patterns in succession. The strings generally double the voice parts, but the flute, playing an elaborate, independent descant, dances lightly above them all.

## 3. Recitative (bass)

Siehe, ich komme, im Buch ist von mir geschrieben;

**See, I come, in the book it is written of me:**

deinen Willen, mein Gott, tu ich gerne.

**your will, my God, I do gladly.**

Jesus announces that he is coming, quoting a prophetic text from Psalm 40:7–8. The simple recitative develops quickly into an *arioso*, during which the bass of the *continuo* plays a rising scale pattern ten times as the soloist sings complementary descending scale lines of humble obedience.



#### 4. Aria (bass)

Starkes Lieben,  
**Deep, strong love,**  
Das dich, großer Gottessohn,  
**Which drove you, great Son of God,**  
Von dem Thron  
**From the throne**  
Deiner Herrlichkeit getrieben,  
**Of your glory,**  
Daß du dich zum Heil der Welt  
**So that for the salvation of the world**  
Als ein Opfer vorgestellt,  
**You gave yourself as a sacrifice**  
Daß du dich mit Blut verschrieben.  
**Which you with your blood prescribed.**

The theme words of the aria, “*Starkes Lieben*” (strong compassion or love), are stated four times, each set to a little figure that dissolves into four similar melodic fragments that state the reason for the love. The accompaniment is provided by the upper strings and *basso continuo*, with the first violin providing an embellished version of the singer’s melody.

#### 5. Aria (alto)

Leget euch dem Heiland unter,  
**Bow down before the Savior,**  
Herzen, die ihr christlich seid!  
**You hearts, who are Christian!**  
Tragt ein unbeflecktes Kleid  
**Wear an immaculate robe**  
Eures Glaubens ihm entgegen,  
**Of your faith to meet him,**  
Leib und Leben und Vermögen  
**Body and life and possessions**  
Sei dem König itzt geweiht.  
**Be now dedicated to the king.**

An aria for alto, flute and *basso continuo*. The first section, marked *largo*, is repeated later in true *da capo* form. The text, which commands submission to our Savior, is set to descending lines both for voice and instruments, especially for the flute, perhaps to suggest bowing down before our Lord. The contrasting middle section, emphasizing dedication of ourselves to Christ, moves at the slightly faster pace of *andante*.



## 6. Aria (tenor)

Jesu, laß durch Wohl und Weh

**Jesus, through weal and woe**

Mich auch mit dir ziehen!

**Let me go with you!**

Schreit die Welt nur “Kreuzige!”

**If the world cries only “Crucify,”**

So laß mich nicht fliehen,

**Oh, let me not flee,**

Herr, von deinem Kreuzpanier;

**Lord, from the banner of your cross;**

Kron und Palmen find ich hier.

**Crown and palms I may find here.**

In one of Bach’s most expressive arias, the tenor sings to the support of the very active *basso continuo*. As the soloist pleads to accompany Jesus in the face of his impending crucifixion, the cello plays a recurring *ostinato*-like line of descending passages of submission. The movement is full of moments of anguish accentuated by musical chromaticisms and dissonance. For example, *Kreuzige!* (Crucify!) is given a long and tortuous melodic line, and *lass mich nicht fliehen* (let me not flee) is sung to a twisting succession of ascending sixteenth notes. The written-out *da capo* ending concludes differently from the beginning of the movement. A brief dramatic section is added that includes an abrupt and passionate pause on a high “A” at *Weh* (woe), just before the concluding phrase.



## 7. Chorale

Jesu, deine Passion

**Jesus, your passion**

Ist mir lauter Freude,

**Is for me sheer joy,**

Deine Wunden, Kron und Hohn

**Your wounds, crown and scorn**

Meines Herzens Weide;

**Are a pasture for my heart;**

Meine Seel auf Rosen geht,

**My soul walks on roses**

Wenn ich dran gedenke,

**When this I contemplate,**

In dem Himmel eine Stätt

**A place in heaven**

Uns deswegen schenke.

**Therefore grant to us.**

Bach's usual setting of a closing chorale in simple homophonic style is replaced by a polyphonic chorale chorus based on stanza 33 (!) of the chorale *Jesu Leiden, Pein und Tod*, (Jesus, your suffering, pain and death), not found in modern hymnals. The melody of the chorale is given in American hymnals as JESU, KREUZ, LEIDEN UND PEIN, of Melchior Vulpius (1609), now often set to the words, "Jesus, I Will Ponder Now" (LBW 115). In a plan of writing often found in the cantatas of Johann Pachelbel (1653–1706), the melody is given to the sopranos and flute in long notes, phrase by phrase, while the lower voices, doubled by strings, engage in anticipatory polyphonic imitation of each phrase of the line of the tune that follows. The chorale text, written by Paul Stockmann (1633), expresses the joy of the believer over the blessings assured by Christ's passion.

## 8. Chorus

So lasset uns gehen in Salem der Freuden,

**So let us go into the Salem of joy,**

Begleitet den König in Lieben und Leiden.

**Attend the king in both love and sorrow**

Er gehet voran Und öffnet die Bahn.

**He goes before and opens the way.**

Bach returns in summary to the joyful spirit of the Palm Sunday procession with a lively *da capo* chorus in triple meter. The believer goes forth expectantly to Salem (Jerusalem) "to . . . attend the King both in love and in sorrow." The lively spirit of the occasion is expressed in the rhythm of a Baroque gigue.



*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:

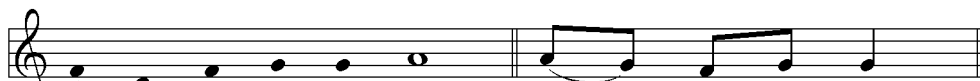
**C** Our Father, who art in heaven,

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

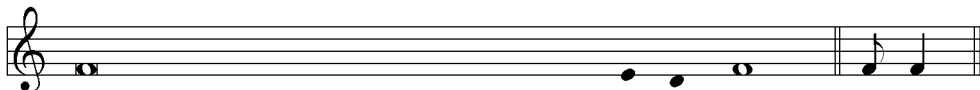
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

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, ☑ A - men  
the Father, ✠ the Son, and the Holy Spirit, bless and pre - serve you.

## HYMN: Jesus, I Will Ponder Now

Stanza 3 Setting by Michael D. Costello

☑ 1 Je - sus, I will pon - der now on your ho - ly pas - sion;  
☑ 2 Make me see your great dis - tress, an - guish, and af - flic - tion,  
☑ Choir 3 Yet, O Lord, not thus a - lone make me see your pas - sion,  
☑ 4 Let me view your pain and loss with re - pen - tant griev - ing,

let your Spir - it now en - dow me for med - i - ta - tion.  
bonds and blows and wretch - ed - ness and your cru - ci - fix - ion;  
but its cause to me make known and its ter - mi - na - tion.  
nor pre - pare a - gain your cross by un - ho - ly liv - ing.

Grant that I in love and faith may the im - age cher - ish  
make me see how scourge and rod, spear and nails, did wound you,  
For I al - so and my sin wrought your deep af - flic - tion;  
May I give you love for love! Hear me, O my Sav - ior,



of your suf - f'ring, pain, and death, that I may not per - ish.  
 how you died for those, O God, who with thorns had crowned you.  
 this the shame - ful cause has been of your cru - ci - fix - ion.  
 that I may in heav'n a - bove sing your praise for - ev - er.

Text: Sigismund von Birken, 1626–1681; tr. August Crull, 1846–1923, alt.  
 Music: JESU KREUZ, LEIDEN UND PEIN, Melchior Vulpus, 1570–1615

## DISMISSAL

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

## Leading Worship Today

The Rev. David R. Lyle, leader  
 The Rev. Jerome E. Burce, homilist  
 Grace Parish Choir  
 The Rev. Michael D. Costello, cantor  
 Steven Wentz, organist  
 Amanda Koopman, mezzo soprano  
 Ryan Townsend Strand, tenor  
 Douglas Anderson, baritone  
 Gerlinde VanDriesen and Susan Weber, ushers  
 Bill Rohlfing, audio engineer  
 Tom Swanson and Liz Hanson,  
 livestream audio/video

## Orchestra

Lisette Kielson, recorder  
 Christine Janzow Phillips, oboe  
 Tim Coffman, trombone  
 Betty Lewis, violin  
 Becky Coffman, violin/viola  
 Naomi Hildner, viola  
 Jean Hatmaker, cello  
 Douglas Johnson, double bass  
 Thomas Schmidt, continuo organ



# Grace Parish Choir

## Soprano

Ann Anderson  
Katrina Beck  
Janel Dennen  
Gwen Gotsch  
Sarah Gruendler-Ladner  
Kate Hogenson  
Val Poulos  
Ellen Pullin  
Liz Rudy

## Alto

Karen Brunssen  
Lois Cornils  
Leanne Cribbs  
Eunice Eifert  
Catherine Hegarty  
Cynthia Hill  
Johanna Johnson  
Amanda Koopman  
Christa Krout  
Marilyn Moehlenkamp  
Karen Rohde  
Irmgard Swanson  
Liz Thompson

## Tenor

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

## Bass

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

**GRACE LUTHERAN CHURCH OF RIVER FOREST, IL**

**7300 Division St.**



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LAST WORDS OF  
CHRIST 7:00 PM**

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53<sup>rd</sup> 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.**

**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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## BACKGROUND NOTES

Cantatas were not scheduled in worship during the six weeks of Lent in Lutheran Germany in the eighteenth century. The forty-day season before the Holy Week observance of the events of Christ's suffering and death was a time of intense and rigorous preparation that was reflected in the lives of the people and their worship. During this time, especially in the conservatively orthodox city of Leipzig, Christians fasted, made amends for their sins, and avoided banqueting and frivolity. Weddings were banned, not to be resumed until after Easter. In addition to the prohibition of cantatas, organ music was not played in worship during Lent.

In most years Palm Sunday, which marked the beginning of Holy Week, was also a day of solemn, reflective worship. The only music heard in church was quite austere except for the first of two musical presentations of the Passion History. A passion according to St. Matthew was presented on Palm Sunday; a passion according to St. John was heard on Good Friday.

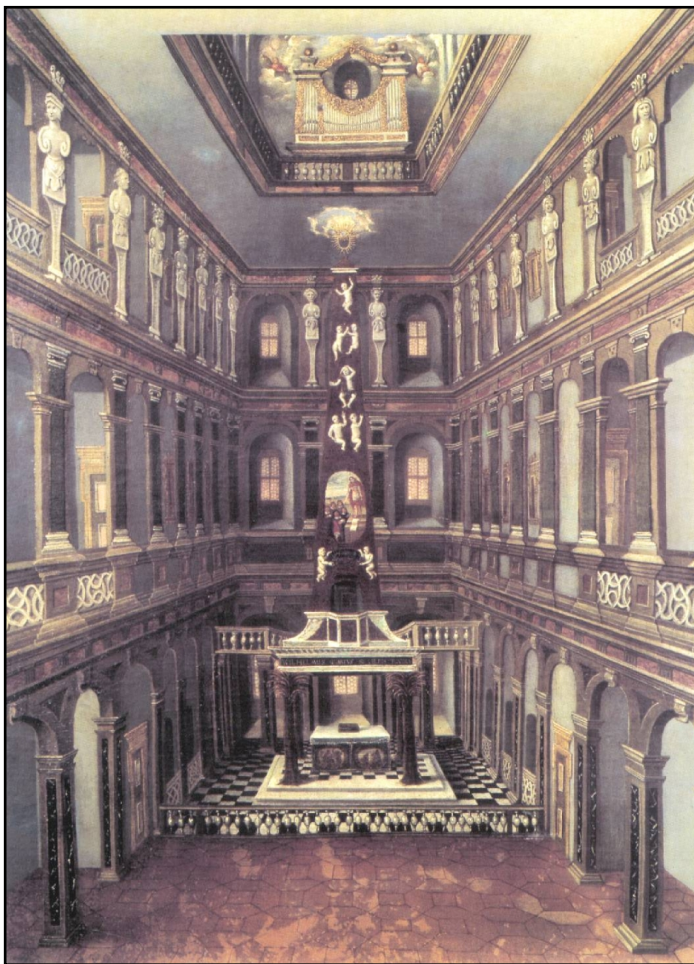
An exception to this festive-free period occurred when the Festival of the Annunciation of Our Lord (which was celebrated on March 25, exactly nine months before Christmas) happened to fall on the same day as Palm Sunday, as it did in 1714. Then the musical drought was broken and a cantata for the Annunciation was allowed, possibly at a Vespers service to avoid conflict with the singing of the Passion account in the principal service.

*Himmelskönig sei willkommen* was first performed on Palm Sunday, March 25, 1714, in the Ducal Chapel, called *Himmelsburg* ("Heaven's Castle"), in Weimar, Germany. Although the Weimar court was less liturgically conservative than was Leipzig (where the cantata was later also to be performed), many Lenten restrictions were observed at court. The date was auspicious for yet another reason: Bach had recently been appointed Concertmaster of the Ducal Orchestra. As such, he was leader of the instrumental ensemble and responsible for creation of cantatas for worship. Thus, on Palm Sunday in 1714, Bach led the performance of the present work as his inaugural cantata in his new position. The great outpouring of cantata composition that was to mark his Leipzig tenure was some years in the future.

*Himmelsburg* Chapel was an architecturally unique worship structure. It had received its name from its remarkable four-level construction (see illustration on facing page). The main floor of the church held the altar, where ceremonial action by the clergy and other leaders took place, as well as benches to seat worshippers. The second and third levels rose above, encircling the nave and containing boxes similar to those of an opera house of the time, where nobility, visitors, and other important people were seated. The fourth and highest level was located above a rectangular opening in the ceiling, around which were arranged the pipe organ, harpsichord, and seats for a few choir singers and instrumentalists. The organ was positioned there, high above the altar, and not in its more common location at the opposite end of the nave. In view of the beauty and design of the building, the music must have seemed to come down from the heavens above as it fell on the ears of the worshippers below. Unfortunately, the building was destroyed by fire in 1774.



Although the only reason that a cantata was permitted to be sung on Palm Sunday was the concurrence of that festival and the Annunciation on the same day, the cantata text chosen for the day in 1714 related primarily to the Palm Sunday event. It refers hardly at all to the Annunciation itself. Instead, the text of Cantata 182 addresses the Gospel for Palm Sunday, (Matthew 21:1–9), the story of Jesus' final entry into Jerusalem. The impending sacrifice of Christ on Good Friday provides motivation for the believer to follow him on the way to heaven. The text was probably written by Salomo Franck (1659–1725), the author of other librettos for Bach at this time. Because of the unusual concurrence of the celebration of the Annunciation and Palm Sunday on the same day of Lent in 1714, the readings for the latter day took precedence in the service. The readings for the Annunciation and the cantata itself probably were heard at Vespers of the same day. The cantata was performed at least six times in Bach's lifetime, including on March 25, 1724, as part of Bach's first cantata cycle in Leipzig.



The Weimar instrumentation consisted of the usual strings, *basso continuo* (keyboard and bass), plus an extra viola and a side-blown wooden flute (in shape, similar to a modern metal flute); in later performances in Leipzig, an end-blown recorder was specified by Bach. The performance today will use the recorder. Bach's skill as a violinist is often overlooked in view of his virtuosity as organist. For this cantata, which contains a challenging violin part, Bach himself possibly led the ensemble from his position as first violinist and another person played the keyboard of the *continuo*. The unusual compositional plan of the work calls for three successive arias without any intervening recitative, and it does not conclude with the customary, simply-harmonized chorale.

Carlos Messerli

## 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.



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four adult children, all of whom have studied music.



**Jerome E. Burce**, homilist, is a retired ELCA pastor who served the forty-two years of his active pastoral career in Papua New Guinea, Connecticut, and Greater Cleveland. He earned academic degrees at Concordia Senior College, Fort Wayne (B.A.), Christ Seminary—Seminex (M.Div.), and Hartford Seminary (D. Min.). Pr. Burce continues in retirement to serve as president of an independent Lutheran organization called Crossings ([www.crossings.org](http://www.crossings.org)). He also edits Crossings' weekly blog and composed its tagline: "On putting the benefits of Christ to use." This sums up his own driving passion. His youngest daughter and her family are members of Grace, River Forest.



**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.



**Steven Wente**, organist, is Distinguished Professor of Music Emeritus at Concordia University Chicago, River Forest, Illinois. He serves as cantor at First Saint Paul's Lutheran Church, Chicago, a position he has held since 2010. As an organist, he has performed recitals in various locations in the United States. He has written on the topics of the organ and church music, especially its expression within Lutheran practice.



**Ryan Townsend Strand**, tenor, Ryan Townsend Strand, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. 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, Strand will reprise his solo recital entitled *Letters To Jackie* at the Ravinia Festival in Highland Park at the Martin Theater. 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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