



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.**

September 24, 2023

Bringet dem Herrn Ehre seines Namens

Bring to the Lord the honor due his name

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.

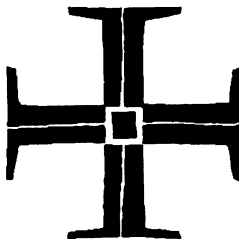
Recording or photography of any kind during the service is strictly forbidden.

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



Seventeenth Sunday after Pentecost
September 24, 2023

EVENING PRAYER



PRELUDE

Concerto in G minor for Organ, Strings, and Timpani

Francis Poulenc
(1899–1963)

Nicole Keller, organ

We stand, facing the candle as we sing.

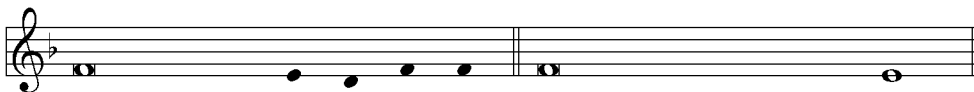
SERVICE OF LIGHT



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




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



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



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,



O Giv - er of life: The u - ni - verse pro - claims your glo - ry.




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



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



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩ A - men**

✠ PSALMODY ✠

We sit.

PSALM 141

Women sing parts marked ❶. Men sing parts marked ❷. All sing parts marked ❸.

❸ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

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

❷ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.



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



II Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -



pied in wick - ed - ness with e - vil - do - ers. **I** But my eyes are



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



II Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



I as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.



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



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

Silence for meditation is observed, then:

PSALM PRAYER

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.

PSALM ANTHEM: *Wie der Hirsch schreit. Der 42. Psalm*

Felix Mendelssohn-Bartholdy
(1809–1847)
arr. Jan-Benjamin Homolka

1. Chorus

Wie der Hirsch schreit nach frischem Wasser,
As the deer cries out for fresh water,
so schreit meine Seele, Gott, zu dir.
so my soul cries, O God, to you.

Silence for meditation is observed, then:

PSALM PRAYER

☐ Lord God, never-failing fountain of life,
through the saving waters of baptism
you called us from the depth of sin to the depths of mercy.
Do not forget the trials of our exile,
but from the wellspring of the Word satisfy our thirst for you,
so that we may come rejoicing to your holy mountain,
where you live and reign now and forever.

☑ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY: *Von Gott will ich nicht lassen, BWV 658* Johann Sebastian Bach
(From God I will not depart) (1685–1750)

*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: Oh, That I Had a Thousand Voices

Concertato by Michael D. Costello
(b. 1979)



1 Oh, that I had a thou - sand voic - es to praise my
2 O all you pow'rs that he im - plant - ed, a - rise, keep
Choir 3 You for - est leaves so green and ten - der that dance for
4 All crea - tures that have breath and mo - tion, that throng the
5 Cre - a - tor, hum - bly I im - plore you to lis - ten



God with thou - sand tongues! My heart, which in the Lord re -
si - lence now no more; put forth the strength that God has
joy in sum - mer air, you mead - ow grass - es, bright and
earth, the sea, the sky, come, share with me my heart's de -
to my earth - ly song un - til that day when I a -



joic - es, would then pro - claim in grate - ful songs to all, wher -
grant - ed! Your no - blest work is to a - dore! O soul and
slen - der, you flow'rs so fra - grant and so fair, you live to
vo - tion, help me to sing God's prais - es high! My ut - most
dore you, when I have joined the an - gel throng and learned with



ev - er I might be, what great things God has done for me!
bod - y, join to raise with heart - felt joy our mak - er's praise!
show God's praise a - lone. Join me to make his glo - ry known!
pow'rs can nev - er quite de - clare the won - ders of his might!
choirs of heav'n to sing e - ter - nal an - thems to my king!

Text: Johann Mentzer, 1658–1734; tr. composite

Music: O DASS ICH TAUSEND ZUNGEN HÄTTE, Johann B. König, 1691–1758

✠ WORD ✠

We sit.

READING: Ephesians 4:1–6

¹I therefore, the prisoner in the Lord, beg you to lead a life worthy of the calling to which you have been called, ²with all humility and gentleness, with patience, bearing with one another in love, ³making every effort to maintain the unity of the Spirit in the bond of peace. ⁴There is one body and one Spirit, just as you were called to the one hope of your calling, ⁵one Lord, one faith, one baptism, ⁶one God and Father of all, who is above all and through all and in all.

📖 The Word of the Lord.

🙏 Thanks be to God.

READING: Luke 14:1–11

¹On one occasion when Jesus was going to the house of a leader of the Pharisees to eat a meal on the sabbath, they were watching him closely. ²Just then, in front of him, there was a man who had dropsy. ³And Jesus asked the lawyers and Pharisees, “Is it lawful to cure people on the sabbath, or not?” ⁴But they were silent. So Jesus took him and healed him, and sent him away. ⁵Then he said to them, “If one of you has a child or an ox that has fallen into a well, will you not immediately pull it out on a sabbath day?” ⁶And they could not reply to this.

⁷When he noticed how the guests chose the places of honor, he told them a parable. ⁸“When you are invited by someone to a wedding banquet, do not sit down at the place of honor, in case someone more distinguished than you has been invited by your host; ⁹and the host who invited both of you may come and say to you, ‘Give this person your place,’ and then in disgrace you would start to take the lowest place. ¹⁰But when you are invited, go and sit down at the lowest place, so that when your host comes, he may say to you, ‘Friend, move up higher’; then you will be honored in the presence of all who sit at the table with you. ¹¹For all who exalt themselves will be humbled, and those who humble themselves will be exalted.”

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

The Rev. Dr. Stephen Paul Bouman



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

1. Chorus

Bringet dem Herrn Ehre seines Namens,
Bring to the Lord the glory of his name,
Betet an den Herrn im heiligen Schmuck.
Pray to the Lord in holy splendor.

The festive opening chorus is scored for choir, strings, continuo, and a solo trumpet, with oboes doubling the strings (though the manuscript copy of Bach's original score does not include them by name). After a brilliant instrumental sinfonia, the voices sing the scripture text (Psalm 29:2) in a straightforward homophonic setting. The second time the voices enter, the melody introduced by the trumpet in the opening bars of the movement becomes the subject of a five-part fugue, heard first in the sopranos and altos, then the tenors and basses, and finally in the trumpet. This is followed by another fugue on the second part of the tune and text ("*betet an den Herrn*"). In the final section Bach combines the voice parts with a reprise of the opening sinfonia. As the movement ends, there's a final statement of the fugue subjects in the bass of the choir, doubled in the continuo.

2. Aria (tenor)

Ich eile, die Lehren
I hurry to hear
Des Lebens zu hören
The teachings of life
Und suche mit Freuden das heilige Haus.
And seek with joy the holy house.
Wie rufen so schöne
How beautifully do the blessed sing out
Das frohe Getöse
The joyful sounds
Zum Lobe des Höchsten die Seligen aus!
In praise of the Most High!

"Ich eile" — "I hurry" — says the text, and that's exactly what the music does in this movement for solo violin, tenor, and continuo. But it's joyful hurrying that delights in hearing both the teaching and the music of the sabbath.

3. Recitative (alto)

So wie der Hirsch nach frischem Wasser schreit,

As a deer cries for fresh water,

So schrei ich, Gott, zu dir.

So do I cry, God, to you.

Denn alle meine Ruh

For all my peace

Ist niemand außer du.

There is no one but you.

Wie heilig und wie teuer

How holy and how precious

Ist, Höchster, deine Sabbatsfeier!

Most High, is your sabbath festival!

Da preis ich deine Macht

There I praise your power

In der Gemeinde der Gerechten.

In the company of the righteous.

O! wenn die Kinder dieser Nacht

Oh! if only the children of this night

Die Lieblichkeit bedächten,

Would ponder the loveliness

Denn Gott wohnt selbst in mir.

That God himself dwells in me.

The alto recitative carefully declaims an inward-looking text, accompanied by strings, which add to the mystical idea of God dwelling in the human heart.



4. Aria (alto)

Mund und Herze steht dir offen,
My mouth and heart stand open to you,
Höchster, senke dich hinein!
Most High, come down to me!
Ich in dich, und du in mich;
I in you and you in me;
Glaube, Liebe, Dulden, Hoffen
Faith, love, patience, hope
Soll mein Ruhebette sein.
Will be my bed of rest.

Two oboes *d'amore* and an English horn (the alto and tenor of the oboe family) combined with the alto voice create an unusual sonority that would have been new to Bach's Leipzig audience. The text expands on the idea of "God dwelling in me" from the end of the recitative. The continuo is silent at many of the singer's entrances, which may represent the soul releasing itself from earthly gravity to unification with God. It is a *da capo* aria; the A section is repeated.

5. Recitative (tenor)

Bleib auch, mein Gott, in mir
Remain too, my God, in me
Und gib mir deinen Geist,
And give me your Spirit
Der mich nach deinem Wort regiere,
To rule me according to your Word
Dass ich so einen Wandel führe,
So that I may make a change
Der dir gefällig heißt,
That is pleasing to you
Damit ich nach der Zeit
So that I, after my lifetime
In deiner Herrlichkeit,
In your glory,
Mein lieber Gott, mit dir
My dear God, with you
Den großen Sabbat möge halten.
May keep the great Sabbath.

A simple prayer, accompanied only by the continuo group, leads the listeners out into daily living and points them toward the ultimate goal of celebrating the Sabbath in heaven.



6. Chorale

Führ auch mein Herz und Sinn

Lead also my heart and mind

Durch deinen Geist dahin,

By your Spirit there,

Dass ich mög alles meiden,

So I may avoid everything

Was mich un dich kann scheiden,

That can separate you and me,

Und ich an deinem Leibe

And that I remain eternally

Ein Gliedmaß ewig bleibe.

A member of your body.

The final chorale lacked a text in the manuscript copy that is the source for the cantata. This all-occasion text, assigned by editors, is appropriate and would have been sung to this tune in Leipzig churches during Bach's time.

Silence is observed, then:

☐ In many and various ways God spoke to his people of old by the prophets.

☑ **But now in these last days he has spoken to us by his Son.**

We stand.

MAGNIFICAT



☑ My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in



God my Sav-ior, for he has looked with fa- vor on his low- ly ser- vant.



From this day all gen- er - a - tions will call me bless- ed.



The Al- might- y has done great things for me, and ho- ly is his name.

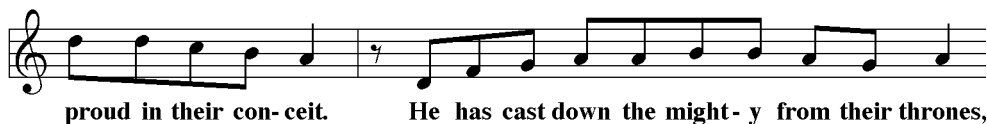




He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con- ceit. He has cast down the might- y from their thrones,



and has lift - ed up the low - ly. He has filled the



hun- gry with good things, and the rich he has sent a - way emp - ty.



He has come to the help of his ser- vant Is - ra - el,



for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he



made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.



Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir - it;



as it was in the be- gin-ning, is now, and will be for- ev- er. A - men



✠ PRAYERS ✠


LITANY



℣ In peace, let us pray to the Lord. ℣ Lord, have mer - cy.

After each petition:

℣ ...let us pray to the Lord.



℣ Lord, have mer - cy.

The litany continues:

℣ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.



℣ Al - le - lu - ia.

The litany concludes:

℣ Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

℣ Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



℣ To you, O Lord.

℣ O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

℣ Amen.

LORD'S PRAYER

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.

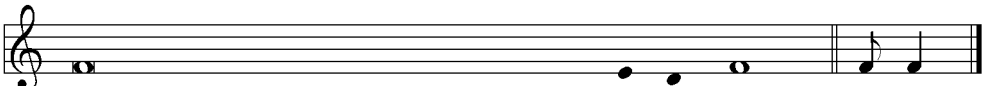
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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

BENEDICAMUS DOMINO & BENEDICTION



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



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



HYMN: Come, Share the Spirit

Tune and Concertato by Paul D. Weber
(b. 1949)



1. Come, share the Spir - it, God has called us to ven - tures in the

Choir 2. Come, drown your sins be - neath the wa - ters where life flows from the

3. Come, God in - vites us to the ban - quet that ev - 'ry peo - ple

4. Come, let us tell the gos - pel sto - ry, how God has giv - en



life of faith, to bring good tid - ings to the need - y, to
gran - ite rock, the stone from which our Lord has ris - en, our
soon will share; with shouts of joy and loud thanks - giv - ing be -
us new birth and rais - es us to live for oth - ers, to



tell of vic - t'ry o - ver death. Christ speaks and all of
cor - ner - stone and build - ing block. Christ speaks and rais - es
fore God's throne we will ap - pear. Christ speaks and bids us
speak good news through - out the earth. Christ speaks and life is



life is new; God's word is pure and it is true.
from the dead all those who hear the liv - ing word.
sit and dine; his bod - y, bread, his blood, the wine.
come a - gain, Good news, good news for ev - 'ry one.

Text: Gracia Grindal, b. 1943, alt.

Tune: *Sping Lakes*, Paul D. Weber, b. 1949

Text: © 1987 Augsburg Fortress. All rights reserved.

Music: © 2019 Paul D. Weber, admin. Augsburg Fortress. All rights reserved.

Reprinted by permission of OneLicense.net A-704569.



DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

Leading Worship Today

The Rev. Dr. David R. Lyle, leader
The Rev. Dr. Stephen Paul Bouman, homilist
Grace Parish Choir
The Rev. Michael D. Costello, cantor
Nicole Keller, organist
Sarah Ponder, mezzo soprano
Ace Gangoso, tenor
Bill Rohlfling, audio engineer
Stephanie and Lance Wilkening,
Gerlinde VanDriesen, ushers
Tom Swanson and Liz Hanson,
livestream audio/video

Orchestra

Liz Deitemyer, horn
Matt Baker, trumpet
Tina Laughlin, timpani
Cynthia Fudala, flute
Christine Janzow Phillips, oboe/oboe d'amore
Meg Busse, oboe/oboe d'amore
Nancy Hagen, English horn
Barbara Drapcho, clarinet
Lynette Pralle, bassoon
Betty Lewis, Becky Coffman, Eleanor Bartsch,
Caroline Slack, and Kate Carter, violins 1
Francois Henkins, Carol Yampolsky,
Elizabeth Brausa, and Meg Lanfear, violins 2
Naomi Hildner, Ben Weber, Bridget Andes, violas
Herine Coetze Koschak and Vicki Mayne, cello
Douglas Johnson and Michael Hovnarian, double bass
Timothy Spelbring, continuo organ
Nicole Keller, harpsichord

Grace Parish Choir

Soprano

Ann Anderson
Beth Bassler
Katrina Beck
Judy Berghaus
Cathy DeLanoy
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Katrina Jurica
Val Poulos
Ellen Pullin
Liz Rudy
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Leanne Cribbs
Eunice Eifert
Lois Guebert
Susan Hammon
Catherine Hegarty
Cynthia Hill
Martha Houston
Johanna Johnson
Christa Krout
Jennifer Luebbe
Sarah Ponder
Karen Rohde
Irmgard Swanson
Liz Thompson

Tenor

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

Bass

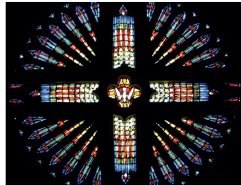
Douglas Anderson
John Bouman
Mark Bouman
Jeff Cribbs
Jake Just
Bill Pullin
Greg Rohlfling





BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 24

BWV 148

Bringet dem Herrn Ehre seines Namens

Bring to the Lord the honor due his name

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

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

October 29

BWV 109

Ich glaube, lieber Herr, hilf meinem Unglauben!

I believe, dear Lord, help my unbelief!

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

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

November 19

BWV 70

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

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

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

December 25

BWV 63

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

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

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

January 28

BWV 81

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

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

Kontras Quartet: Eleanor Bartsch, François 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 Wentte, 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

GRACE
LUTHERAN
CHURCH
& SCHOOL

Free-will offering ■ Accessible facility ■ Childcare provided

7300 Division Street, River Forest, Illinois ■ 708-366-6900 ■ bachvespers.org



BACKGROUND NOTES ON THE CANTATA

Johann Sebastian Bach took up the post of Cantor at the St. Thomas Church in Leipzig in late May of 1723. Beginning on his first Sunday at this new post, he presented cantatas of his own composition, most of them brand-new works, on every Sunday and liturgical festival for the better part of the next two years. It was an ambitious undertaking, and his achievement is unmatched by any other composer in the history of western music.

Why did he do it? In 1708, in his letter of resignation to the Town Council in Mühlhausen, Bach had looked ahead to the resources and opportunities he hoped would be available to him in his next job at the Court of Weimar. He saw not only “the possibility of a more adequate living” but also the opportunity for “the achievement of my goal of a well-regulated church music.” It would take time. He did not have regular opportunities to compose sacred music until he was promoted from Court Organist to Concertmaster at Weimar, where his duties finally included composing monthly cantatas for the palace church. However, in his next job at the princely court in Cöthen (1717–23), there was no call for elaborate church music. There he composed only secular choral music.

In Leipzig Bach set out to create a large working repertoire of choral and instrumental music that he could draw on in the years ahead. His ambitions reached far beyond the practical need to present something new every week to the people in the pews. According to biographer Christoph Wolff, cantata composition “let him fulfill an apparently long-held desire to focus on the kind of vocal-instrumental writing that met his own musical ends.”

Bach being Bach, his musical “ends” were complex and wide-ranging, blending the 15th and 16th century Lutheran vocal music tradition with more modern forms. The music would encourage and challenge his listeners’ faith while keeping their attention with familiar chorale tunes, delightful original melodies, new sonorities, and compelling counterpoint and harmony. He churned out these new and innovative works amid the realities of a demanding schedule, limited resources, and lots of people to please.

There is no single uniting principle behind the 1723–24 cantata cycle as there would be behind the cantatas of the second cycle, all based on Lutheran chorales. New in town, Bach had to scramble to find librettos, getting to know various local poets and pastors as well as relying on published texts. Some of the cantatas he performed that first year were originally composed in Weimar. Others repurposed secular music from Cöthen that had to be adapted to new texts and ensembles.



To commemorate the 300th anniversary of Bach’s first yearlong cantata cycle, this new season of Bach Cantata Vespers consists mainly of works performed in Leipzig in 1723–24. Today’s cantata, *Bringet dem Herrn Ehre seines Namens*, BWV 148 (Bring to the Lord the honor due his name), may have first been performed on the 17th Sunday After Trinity, September 19, 1723. There is no actual record of its performance, but it’s the only existing cantata that could have been performed on that day.

Or it may have first been performed on the 17th Sunday After Trinity in 1725. The texts of the arias and recitatives are based on a longer poem by the Leipzig poet Christian Friedrich Henrici, known as Picander, the author of other cantata texts as well as the libretto for the St. Matthew Passion. Since the poem was not published until 1725, the 1723 date would require Bach having had access to an unpublished version.

Neither the original score nor the parts for the cantata have been preserved. The music comes to us via a copy made, probably during the 1760s, by Johann Christoph Farlau (b. 1735), a student of Bach’s son-in-law, Johann Christoph Altnickol. Farlau left out some details, including the text for the final chorale. The *Neue Bach-Ausgabe* edition of the cantata assigns the text of the final stanza of the hymn “*Auf meinen lieben Gott*” (“In God My Faithful God,” TLH 526*) to the closing chorale. The *Stuttgarter Bach-Ausgaben* edition used in today’s performance follows the lead of earlier editors, using the final stanza of Johann Heermann’s hymn “*Wo soll ich fliehen hin*” (1630). Either one would have been familiar to the Leipzig congregation, and both echo the cantata themes while providing a closing message for worshipers.

Like many of the first-cycle cantatas, BWV 148 opens with a quotation from scripture, Psalm 29:2. In the gospel lesson for the day, Luke 14:1–11, Jesus challenges the people around him by asking if it is lawful to heal on the sabbath—and then he goes ahead and heals a sick man. The passage also includes a parable about those who are exalted being humbled and the humble being exalted. The cantata’s focus, however, is entirely on joyfully observing the sabbath. It is a fitting celebration to open another season of worshipping together in Bach Cantata Vespers.

Gwen Gotsch

* The Lutheran Hymnal (1941)

BIOGRAPHIES



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



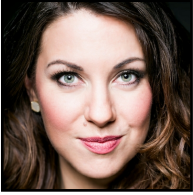
Stephen Bouman, homilist, served as the Executive Director for the Domestic Mission Unit of the ELCA, and as Bishop of the ELCA Metropolitan New York Synod. He served over twenty years as a parish pastor in New York City. He is a well published author and his two recent books are *Baptized for the Moment*, and co-author, *They Are Us: Lutherans and Immigration*. Stephen Bouman was co-founder and president of Lutheran Disaster Response, New York, a response to the September 11, 2001, attacks in New York City and has served on the Board of Directors for Wagner and Wartburg Colleges, Lutheran Services in America and Lutheran Immigration and Refugee Services. He continues his ministry at Saint Luke's Lutheran Church in Park Ridge, Illinois, as their Interim pastor. He is a son of Grace Lutheran Church and School.



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



Betty Lewis, violinist, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Sarah holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth and has also recorded original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.



Nicole Keller, organist, is in demand as a concert artist, adjudicator, and clinician. She has concertized in the States and abroad in venues such as St. Patrick Cathedral, New York; Cathédrale Notre-Dame, Paris; Dom St. Stephan, Passau; St. Patrick Cathedral, Armagh, Northern Ireland; and The Kazakh National University for the Arts, Astana, Kazakhstan. She specializes in eclectic programs suited to instrument and audience with a desire to expand the listener's horizons, pairing familiar sounds and genres with less familiar ones.

Ms. Keller's performances with orchestras includes concertos, works for small chamber orchestra, and large works involving organ, harpsichord, and piano. She has extensive experience as a chamber musician and as a continuo player, including many performances of Bach's *St. Matthew* and *St. John Passions*, the *Christmas Oratorio*, and the *Mass in B minor* in addition to a host of cantatas and baroque chamber music.

As a teacher, Ms. Keller strives to foster and model a commitment to excellence in performance, scholarship and self-growth as students deepen their love of music and their instrument. Her students have been accepted into and attended prestigious graduate schools throughout the country and enjoy successful musical careers in a variety of settings. She was recently appointed to the faculty of the School of Music, Theatre and Dance at the University of Michigan beginning in the fall of 2022.

Ms. Keller's extensive church music experience includes work with volunteer and professional choirs and instrumental ensembles devoted to the highest level of music for worship. She has created organ and choral scholar programs at small and midsize parishes, developed successful children's choir programs, and has led choirs on tour in the states and abroad including choral residencies at Bristol Cathedral, U.K., and St. Patrick's Cathedral, Dublin, Ireland.

Ms. Keller received the Performer's Certificate and the Master of Music Degree in Organ Performance and Literature at the Eastman School of Music in Rochester, New York, under the tutelage of David Higgs. While at Eastman, she studied continuo with Arthur Haas and improvisation with Gerre Hancock. She received the Bachelor of Music Degree in Piano Performance from the Baldwin Wallace Conservatory of Music in Berea, Ohio, where she studied piano with George Cherry and Jean Stell and organ with Margaret Scharf.

SUPPORTERS

GUARANTOR

Anonymous
in memory of Paul Bouman
Anonymous
in memory of Kim Brunssen
Jill and Martin Baumgaertner
Christopher Family Foundation
*in memory of Walter
and Maxine Christopher*
Julie Krueger

BENEFACTOR

J. Bruce Cordes
in memory of Nancy Ann Cordes
John and Nola Gustafson
Susan Hammon
Bill and Ellen Pullin
Robert and Bonnie Shaner
Alfred and Irmgard Swanson

PATRON

David and Gay Anderson
Carolyn Becker
and Rev. Gale Schmidt
Karl and Daniele Bruhn
Rev. Robert and Margaret Burke
Franz Burnier
Eunice Eifert
Lawrence and Carolyn Garber
Evelyn Grams
Joseph and Mary Lu Hanson
Jo Ann Hutchinson
John Kolb
Cam McAra
Keith Moderson
Dr. Gordon and Dr. Naomi Rowley
William and Barbara Urbrock
Kurt Vragel, Jr.
Dorothy Wilkie

PARTNER

Tim and Nancy Crawford
Gerald and Magdalene Danzer
Hans and Donna Dumpys
Marilyn J. Fall
Carl Gruendler
in memory of Donna Gruendler
Don and Marion Heinz
in memory of Shari Rietschel
Cynthia Hill
George and Kate Hogenson
Case and Pat Hoogendoorn
LaNell Mahler Koenig
Mark Lucht
Janine Ptasinski
Ruth Rehwaldt
Deborah Seegers
Elizabeth Thompson

FRIEND

Robert and Evy Alsaker
Diane Amati
John Beed
Nancy Brinkman
Rev. Phil and Alice Bruening
Janel Dennen and Marc Stopeck
Olinda Fink
Art and Pat Grundke
Patricia Herendeen
Rev. James and Nadine Ilten
John Menet and Beverly White
Rev. Tom and Bonnie Noll
Don and Doris Rotermund
*in memory of Melvin
and Marilyn Rotermund*
Allan and Letitia Spelbring
Rhea Sprecher
in memory of Barbara Townes
Doris Strieter

CONTRIBUTOR

Rev. William Beckmann
John and Katy Bergholz
H. David and Alouise Brummer
Lloyd and Betty Jo Buss
Dr. Ron Felt
Sandra Grams
Rev. David Heim
and Barbara Hofmaier
Don Landrebe, Jr.
Linda Larson
Betty Moore
Marnie Rourke
James Sack
Ruth Schnell
Paul and Cathy Schnittker
John and Carol Stanger
Robert and Kathryn Vail
Rev. David and Eileen Walker
Karin Waltz

Thank you

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. This listing of supporters acknowledges contributions to the 53rd season of Bach Cantata Vespers, beginning July 1, 2023. If you see errors or omissions, kindly bring them to our attention by calling the Grace Business Office at 708-366-6900 so that we may correct our records and acknowledge you properly. Gifts received after September 10 will be acknowledged in the October 29 worship folder. Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

Special thanks are extended to Karen P. Danford for her translation of the motet and cantata text from German to English and to Gwen Gotsch for her notes and careful editing of materials in this worship folder.

Donate Now



All of the wonderful music that is made at Grace to the glory of God depends on the support of people like you. Please consider making a gift of any size at www.bachvespers.org or by sending a check made out to Grace Lutheran Church (with Bach Vespers in the memo line) to Grace at 7300 Division Street, River Forest, Illinois, 60305.

Copyright Acknowledgments

Portions of this liturgy reprinted from *Lutheran Book of Worship*, copyright © 1978 by Augsburg Fortress. Graphics reprinted from *Sundaysandseasons.com*. All rights reserved. All of the above used by permission of Augsburg Fortress liturgies license #SAS018423.

Readings come from the New Revised Standard Version Bible, copyright © 1989, Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

“Wie der Hirsch schreit. Der 42. Psalm” by Felix Mendelssohn, arr. Jan-Benjamin Homolka.
© 2020 by Carus-Verlag Stuttgart, Germany

Hymn texts and tunes reproduced and livestreamed by permission of OneLicense.net license #A-704569.

Translation of the motet and cantata by Dr. Karen P. Danford. Used by permission.
Background notes on the cantata by Gwen Gotsch. Used by permission.

Kontras Quartet presents: Through the Looking Glass



Friday, October 6, 7:30 p.m.

Grace Lutheran Church, River Forest

Admission: Free

PROGRAM

Prokofiev: Quartet #1

Shaw: Entr'acte

Haydn: Quartet Op. 20 #4

Perkinson: Quartet #1 "Calvary"



In her notes about *Entr'acte*, Caroline Shaw writes "I love the way some music...suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition." This program invites you to embrace contrasts between shadow and light, stillness and movement, and the musical wormholes that exist between those realms. From the subtle and by now familiarly endearing cast of characters in Haydn's music, to the sinister and seductive tension of Prokofiev's musical language, folding in the haunting murmurations of Shaw's fresh voice and Perkinson's strong tribute to theatrical gospel, this concert is sure to trigger the imagination and invite you to see things differently.

**GRACE
LU⁺HERAN
CHURCH
& SCHOOL**

7300 Division Street ■ River Forest, Illinois
708-366-6900 ■ www.bachvespers.org