



52nd Year
2022-2023

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

October 30, 2022

Gelobet sei der Herr, mein Gott
Praised be the Lord, my God

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.

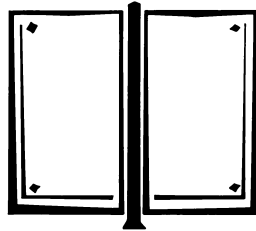
Recording or photography of any kind during the service is strictly forbidden.

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



Reformation Sunday
October 30, 2022

EVENING PRAYER



PRELUDE

Organ Concerto No. 2 in G minor, Op. 177

Josef Gabriel Rheinberger
(1839–1901)

- I. Grave
- II. Andante
- III. Con moto

Chelsea Chen, organist

We stand, facing the candle as we sing.

SERVICE OF LIGHT




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



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



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



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



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



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



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



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



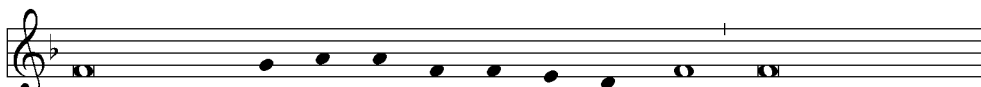
O Giv - er of life: The u - ni - verse pro - claims your glo - ry.




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



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



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



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

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

✠ PSALMODY ✠

We sit.

PSALM 141

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

☩ 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.

III 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: Heilig, Wq 218

Carl Philipp Emanuel Bach
(1714–1788)

Heilig, heilig, heilig ist Gott, der Herr Zebaoth!
Holy, holy, holy is God, the Lord Sabaoth!
Alle Lande sind seiner Ehre voll.
All lands are full of his glory.

Silence for meditation is observed, then:

COLLECT

☞ Almighty Lord,
amid the grandeur of your creation you sought us out,
and by the coming of your Son you adorned us with glory and honor,
raising us in him above the heavens.
Enable us so to care for the earth
that all creation may radiate the splendor of your Son, Jesus Christ our Lord.

☞ **Amen.**

OFFERING/VOLUNTARY: Built on a Rock

John Weaver
(1937–2021)

*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: Love Divine, All Loves Excelling

Concertato by Chad Fothergill

(b. 1984)

Stanza three is sung in harmony; all other stanzas are sung in unison.

1 Love di - vine, all loves ex - cel - ling, Joy of
2 Breathe, oh, breathe thy lov - ing Spir - it in - to
3 Come, Al - might - y, to de - liv - er; let us
4 Fin - ish then thy new cre - a - tion, pure and

heav'n, to earth come down! Fix in us thy
ev - 'ry trou - bled breast; let us all in
all thy life re - ceive; sud - den - ly re -
spot - less let us be; let us see thy

hum - ble dwell - ing, all thy faith - ful mer - cies crown.
thee in - her - it; let us find thy prom - ised rest.
turn, and nev - er, nev - er - more thy tem - ples leave.
great sal - va - tion per - fect - ly re - stored in thee!

Je - sus, thou art all com - pas - sion, pure, un -
 Take a - way the love of sin - ning; Al - pha
 Thee we would be al - ways bless - ing, serve thee
 Changed from glo - ry in - to glo - ry, till in

bound - ed love thou art; vis - it us with
 and O - me - ga be; end of faith, as
 as thy hosts a - bove, pray, and praise thee
 heav'n we take our place, till we cast our

thy sal - va - tion, en - ter ev - 'ry trem - bling heart.
 its be - gin - ning, set our hearts at lib - er - ty.
 with - out ceas - ing, glo - ry in thy per - fect love.
 crowns be - fore thee, lost in won - der, love, and praise!

Text: Charles Wesley, 1707–1788
 Music: HYFRYDOL, Rowland H. Prichard, 1811–1887

✠ WORD ✠

We sit.

READING: Romans 11:33–36

³³O the depth of the riches and wisdom and knowledge of God!
How unsearchable are his judgments and how inscrutable his ways!

³⁴“For who has known the mind of the Lord?
Or who has been his counselor?”

³⁵“Or who has given a gift to him,
to receive a gift in return?”

³⁶For from him and through him and to him are all things. To him be the glory forever. Amen.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:1–15

Now there was a Pharisee named Nicodemus, a leader of the Jews. ²He came to Jesus by night and said to him, “Rabbi, we know that you are a teacher who has come from God; for no one can do these signs that you do apart from the presence of God.” ³Jesus answered him, “Very truly, I tell you, no one can see the kingdom of God without being born from above.” ⁴Nicodemus said to him, “How can anyone be born after having grown old? Can one enter a second time into the mother’s womb and be born?” ⁵Jesus answered, “Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. ⁶What is born of the flesh is flesh, and what is born of the Spirit is spirit. ⁷Do not be astonished that I said to you, ‘You must be born from above.’ ⁸The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit.” ⁹Nicodemus said to him, “How can these things be?” ¹⁰Jesus answered him, “Are you a teacher of Israel, and yet you do not understand these things?

¹¹Very truly, I tell you, we speak of what we know and testify to what we have seen; yet you do not receive our testimony. ¹²If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? ¹³No one has ascended into heaven except the one who descended from heaven, the Son of Man. ¹⁴And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, ¹⁵that whoever believes in him may have eternal life.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Wyvetta Bullock



CANTATA: *Gelobet sei der Herr, mein Gott*, BWV 129
(Praised be the Lord, my God)

Johann Sebastian Bach
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are on pages 24–25 in this worship folder.*

1. Chorus

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Licht, mein Leben,
My God, my light, my life,
Mein Schöpfer, der mir hat
My creator, who has given me
Mein Leib und Seel gegeben,
My body and my soul,
Mein Vater, der mich schützt
My Father, who protects me
Von Mutterleibe an,
From my mother's womb on,
Der alle Augenblick
Who in every moment,
Viel Guts an mir getan.
Does so much good for me.

The work begins with a joyful setting of stanza one of the chorale for all instruments and voices in praise of God the Father. In the substantial introduction the instruments move busily on two planes with a firm bass underpinning; strings and woodwinds bustle about busily while trumpets and drums provide arresting punctuation along the way. Each phrase of the chorale is then sung by the sopranos in long notes over patterns of imitation for the three lower voices. Occasionally the trumpets call out brilliantly between the chorale phrases, while the winds and strings continue to provide their busy passage work. Remarkably, the lower chordal lines are not drawn from the melody and are unique to each particular phrase. The movement closes with a slightly abridged recapitulation of its instrumental introduction. All in all, a concise, yet splendid tribute to God the Father.

2. Aria (bass)

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Heil, mein Leben,
My God, my salvation, my life,
Des Vaters liebster Sohn,
The Father's dearest Son
Der sich für mich gegeben,
Who has given himself for me,
Der mich erlöset hat
Who has redeemed me
Mit seinem teuren Blut,
With his precious blood,
Der mir im Glauben schenkt
Who to me in faith presents
Sich selbst, das höchste Gut.
Himself, the highest good.

The second stanza of the chorale praises the Son of God, the Father's dearest, who gave himself for us. The accompaniment for the triple meter aria for bass is only the *continuo* (bass instrument and keyboard). The unusual accompaniment consists of a bass line with a recurring little rhythmic "hitch" that is often followed by an exceptionally wide downward skip. Above this the singer floats with a lyrical and expressive melody that often lingers on special words, such as *gelobet* (to give honor or praise), *Glauben* (faith), and *höchste* (highest). The sixteen-measure introduction is repeated at the movement's close in the usual *da capo* form.



3. Aria (soprano)

Gelobet sei der Herr,
Praised be the Lord,
Mein Gott, mein Trost, mein Leben,
My God, my comfort, my life,
Des Vaters werter Geist,
The Father's worthy Spirit,
Den mir der Sohn gegeben,
Whom his Son gave to me,
Der mir mein Herz erquicket,
Who quickens my heart,
Der mir gibt neue Kraft,
Who gives me new strength,
Der mir in aller Not
Who in all my need
Rat, Trost und Hülfe schafft.
Gives counsel, comfort and help.

The supportive work of God the Holy Ghost is extolled in the third stanza in a somewhat solemn aria for soprano, accompanied in typical baroque fashion by a pair of treble instruments (flute and violin) over the *continuo*. The instruments proceed at times in parallel motion and then in imitation of each other, with the bass often joining the conversation and also supplying harmonic support. The melodic motive that pervades all is a brief rising and then falling figure. The instrumental introduction is repeated at the end.

4. Aria (alto)

Gelobet sei der Herr,
Praised be the Lord
Mein Gott, der ewig lebet,
My God who lives for ever
Den alles lobet, was
Who is praised by all things
In allen Lüften schwebet;
That soar in the air;
Gelobet sei der Herr,
Praised be the Lord
Des Name heilig heißt,
Whose name is called holy,
Gott Vater, Gott der Sohn
God the Father, God the Son
Und Gott der Heilge Geist.
And God the Holy Spirit.

This pastorale movement in 6/8 meter conveys a quality of gentle well-being that is somewhat in contrast to Bach's customarily lively, even exuberant setting of a text of praise. Instead, in stanza four of the chorale, the *oboe d'amore* ("oboe of love" or alto oboe), alto and the continuo line engage in a gently flowing trio. Special prominence is given to the oboe part, which, with the *continuo*, presents lengthy instrumental *ritornello* (returning) sections before, between, and after the phrases of the singer.



5. Chorus

Dem wir das Heilig itzt

To him we now let “holy”

Mit Freuden lassen klingen

Resound with great joy,

Und mit der Engel Schar

And with the angel host

Das Heilig, Heilig singen,

Sing Holy, Holy,

Den herzlich lobt und preist

Who is heartily praised and glorified

Die ganze Christenheit:

By all of Christendom:

Gelobet sei mein Gott

Praised be my God

In alle Ewigkeit!

For all eternity.

In the fifth and concluding stanza all instruments and voices join in an unusual—even stunning tribute to the Holy Trinity that perhaps is intended to echo the song of the angelic host. The instrumental introduction begins by all instruments joining to project two upward bounding arpeggios for oboes and strings. One can imagine that the oft-repeated motive even propels the song of praise aloft. The chorus then enters singing the phrases of the simply harmonized chorale melody, during which the instruments support the melody and continue their own countermelody on the way to a brilliant reprise complete with the upward bounding arpeggios of the opening measures of the movement.

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.

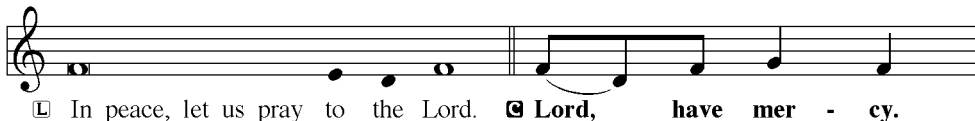
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;

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



✠ PRAYERS ✠

LITANY



After each petition:

☐ ...let us pray to the Lord.



The litany continues:

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



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.



☐ 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

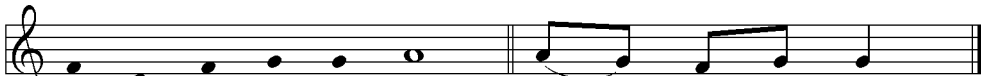
L Lord, remember us in your kingdom and teach us to pray:

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.

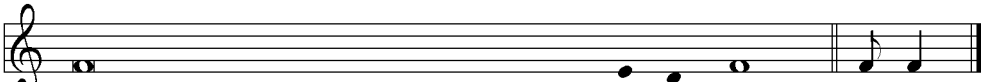
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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, **C** A-men
the Father, † the Son, and the Holy Spirit, bless and pre-serve you.





All: 1 We _ praise You and ac-knowl-edge You, O God, to be the
 Choir: 2 The _ band of the a - pos - tles in glo - ry sing Your
 All: 3 You, _ Christ, are King of glo - ry, the ev - er - last - ing
 All: 4 You _ sit in splen-did glo - ry, en - throned at God's right



Lord, The _ Fa - ther ev - er - last - ing, by
 praise; The _ fel - low - ship of proph - ets their
 Son, Yet _ You, with bound-less love, _ sought to
 hand, Up - hold - ing earth and heav - en by



all the earth a - dored. To _ You all an - gel
 death-less voic - es raise. The _ mar - tyrs of Your
 res - cue ev - 'ry - one: You _ laid a - side Your
 forc - es You com - mand. We _ know that You will



pow - ers cry a - loud, the heav - ens sing, The _
 king - dom, a _ great and no - ble throng, Sing _
 glo - ry, were _ born of vir - gin's womb, Were _
 come as our _ Judge that fi - nal day, So _



cher - u - bim and ser - a - phim their prais - es to You
 with the ho - ly Church through - out all the world this
 cru - ci - fied for us _ and were placed in - to a
 help Your ser - vants You _ have re - deemed by blood, we



bring: "O ho - ly, ho - ly, ho - ly Lord
 song: All: "O all - ma - jes - tic Fa - ther, Your
 tomb; Then by Your res - ur - rec - tion You
 pray; May we with saints be num - bered where



God of Sab - a - oth; Your maj - es - ty and
 true and on - ly Son, And Ho - ly Spir - it,
 won for us re - prieve— You o - pened heav - en's
 prais - es nev - er end, In glo - ry ev - er -



glo - ry fill the heav - ens and the earth!"
 Com - fort - er— for - ev - er Three in One!"
 king - dom to all who would be - lieve.
 last - ing. A - men, O Lord, a - men!

Text: Based on the "Te Deum," Stephen P. Starke, b. 1955
 Tune: THAXTED, Gustav T. Holst, 1874–1934

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DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

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Leading Worship Today

The Rev. David R. Lyle, leader

The Rev. Dr. Wyvetta Bullock, homilist

Grace Parish Choir

The Rev. Michael D. Costello, cantor

Chelsea Chen, organist

Maura Janton Cock, soprano

Amanda Koopman, mezzo soprano

Douglas Anderson, baritone

Anne Claud, livestream video

Liz Hanson, livestream sound

Bill Rohlfing, audio engineer

Gerlinde VanDriesen, Susan Weber, ushers

Orchestra

Cynthia Fudala, Ann Anderson, flutes

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

Dianne Ryan, bassoon

Liz Deitemyer, Anna Jacobson, horns

Matthew Baker, Charles Roberts, Lindsey Frazier, trumpets

Tim Coffman, Steven Duncan, trombones

Richard Janicki, timpani

Betty Lewis, Becky Coffman, Lou Torick,

Dan Galat, Eric Pidluski, violins 1

Francois Henkins, Carol Yampolsky, Roy Meyer,

Mark Agnor, Kate Carter, violins 2

Naomi Hildner, Michael Lieberman,

Vannia Phillips, Loretta Gillespie, violas

Jean Hatmaker, Herine Coetzee Koschak,

Victoria Mayne, cellos

Douglas Johnson, Michael Hovnanian, double basses

Timothy Spelbring, continuo



Grace Parish Choir

Soprano

Ann Anderson
Katrina Beck
Maura Janton Cock
Cathy DeLanoy
Janel Dennen
Donna Dumpys
Gwen Gotsch
Sarah Gruendler-Ladner
Helga Hambrock
Julie Hinz
Kate Hogenson
Katrina Jurica
Ellen Pullin
Liz Rudy
Ngaire Whiteside-Bull

Alto

Leanne Cribbs
Eunice Eifert
Lois Guebert
Susan Hammon
Catherine Hegarty
Cynthia Hill
Johanna Johnson
Amanda Koopman
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson

Tenor

Paul Aanonsen
John Beed
Daniel Krout
Justin Martin
John Rudy

Bass

Douglas Anderson
John Bouman
Mark Bouman
Jeff Cribbs
David Kluge
Craig Mindrum
Bill Pullin
Greg Rohlfing
Bob Sideman

BACKGROUND NOTES

Traditional Lutheran chorales exercised an irresistible attraction for Johann Sebastian Bach. Not only did the sturdy and memorable tunes lend themselves to quotation and elaboration in his compositions (over 100 different chorale melodies were quoted by Bach in his more than 200 sacred cantatas), but most were familiar to worshipers. Also, since the chorale texts proclaimed the Gospel in clear, unmistakably biblical terms, easily applied to the various themes of the liturgical calendar, they satisfied Bach's deeply spiritual motivation in composing cantatas for traditional worship. Thus, chorales became the most popular feature in Bach's cantatas, which were themselves the most significant musical element of Lutheran worship in Leipzig.

Gelobet sei der Herr belongs to a small group of Bach's chorale cantatas whose texts are based entirely on that of a preexisting chorale; no other text appears in the cantata. The chorale text was written by the noted German theologian, poet, and professor, Johannes Olearius (1672). Its five stanzas form a poetic vehicle for praise of the Trinity; the first three each address a person of the Trinity, and the final two form doxological tributes to the Triune God. Today, it is usually sung to the tune, *Num danket alle Gott* (Now Thank We All Our God, LBW 533). A great favorite of those in the Lutheran Church—Missouri Synod, the hymn text of the cantata is not found in *Lutheran Book of Worship* or *Evangelical Lutheran Worship*.

The pairing of hymn tunes with hymn texts has often changed over the years. In few cases do they match from the beginning. In others, it may take musicians some time before the tune that is just right is found for a particular hymn. The melody used by Bach for the hymn of this cantata is by Johann J. Schutz, found in a collection of hymns by Ahasverus Fritsch (1679). Today it can be found in *Lutheran Book of Worship*, where it is set to another text ("O God, My Faithful God," No. 504). The Schutz tune appeared in *The Lutheran Hymnal* (1941) set to the text "What is the world to me." Bach must have been particularly fond of this appealing tune, for he used it in four different cantatas. In the present cantata, two of the movements also feature Bach's preferred chorale melody.

Gelobet sei der Herr was written for performance in Leipzig on Trinity Sunday in 1727. Bach may also have intended it as part of the completion of his second annual cycle (1724–25) of cantatas, all of which were based on chorales. The cantata is one of at least four by Bach written for the day. The Epistle for Trinity Sunday was Romans 11:33–36, which addresses the depth of the riches of the wisdom and knowledge of God. The Holy Gospel was John 3:1–15, which relates Jesus' conversation with Nicodemus, when our Lord described the mystery of the faith, including that of the "born again" believer.



Trinity Sunday is unique among Christian festivals in that it alone celebrates a doctrine and not a person or event. It is always observed on the first Sunday after Pentecost. It was not celebrated universally in the Western Church until 1334. For several centuries the Lutheran church, among other bodies, numbered the summer and fall Sundays as “after Trinity.” Today, of course, these Sundays are numbered “after Pentecost.” Since the Reformation, Lutherans have marked the day with songs of praise to the Holy Trinity as in the Olearius chorale of the present cantata.

The cantata is set for three trumpets, timpani, transverse (side-blown) flute, two oboes, two violins, viola, and *continuo* (bass and keyboard), soprano, alto, and bass solos, and four-voiced choir.

Carlos Messerli

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 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.



Wyvetta Bullock, homilist, currently serves as an Associate to the Bishop in the Metropolitan Chicago Synod of the Evangelical Lutheran Church in America. Wyvetta served as Assistant to the Presiding Bishop/Executive for Administration, in the ELCA's Office of the Presiding Bishop from 2007 until 2021. She received her Master of Divinity and Doctor of Ministry in Preaching from Lutheran School of Theology at Chicago. In 2004 she was conferred with the Honorary Doctor of Humane Letters from Grand View College, Des Moines, Iowa. She served as project manager for the ELCA Rostered Women of Color Project: *"God's Faithfulness on the Journey,"* published February 2018, a composition of the stories of rostered women of color in the ELCA. Wyvetta and her husband, Neil, have three children: David, Karen Ann, and Rhonda.



Maura Janton Cock, soprano, is Adjunct Professor of Voice at Valparaiso University. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Illinois), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (California). She gave the Midwest premiere of Bach's lost aria, *"Alles mit Gott und nichts ohn' ihn,"* and has frequently been a soloist for Bach Cantata Vespers at Grace Lutheran Church.





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, 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 teaches violin and viola at the Chicago School of Violin Making, runs the Starter Strings program for the Hyde Park Youth Orchestra, and teaches at Grace Lutheran School.



Photo by Ish-Maria Merzouco

Chelsea Chen, organist, originally hails from San Diego, where her formative music teachers were organists Leslie Robb and Monte Maxwell, and pianists Baruch Arnon, Jane Bastien, and Lori Bastien Vickers. She studied under Paul Jacobs and John Weaver at The Juilliard School in New York, where she received her Bachelor's and Master's degrees. She also won the John Erskine Prize for academic and artistic achievement, awarded to one graduate per year. After college she moved to Taiwan under a Fulbright scholarship, whereupon she collected folk songs and wrote organ solo and chamber music. She returned to the U. S. to study with Thomas Murray at

Yale University, where she earned an Artist Diploma. In 2009, Wayne Leupold Editions published her composition "Taiwanese Suite" to great acclaim.

Recent highlights include performing with the Montreal Symphony Orchestra, San Diego Symphony, Singapore Chinese Orchestra (a traditional Chinese instruments ensemble) and the Lou Harrison Festival Rutgers Orchestra at Trinity Wall Street in Manhattan. In 2019 she performed one of the inaugural concerts on St. Thomas Church's new Dobson organ in New York City. She was also a featured artist in festivals in Beijing, China, Uppsala, Sweden, and Stuttgart, Germany.

Ms. Chen has recorded multiple CDs. Her playing has been aired on CNN.com, "Pipedreams" from American Public Media, Hawaii Public Radio, and Taiwan's Good News Radio. Committed to new music, she has premiered works by composers throughout the world including Ola Gjeilo (Norway/USA), Yui Kitamura (Japan/USA), Paul Desenne (Venezuela), Roderick Gorby (USA), Vincent Rone (USA), and Viviane Waschbüsch (Germany). Her compositions are available exclusively from Wayne Leupold Editions, Inc.

From 2013-2017, Ms. Chen was Artist-in-Residence at Coral Ridge Presbyterian Church, where she performed and directed the Concert Series. At present, she serves as Artist-in-Residence at Emmanuel Presbyterian Church in Manhattan.

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Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English.

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52nd Year

2022–2023



BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 25

BWV 119

Preise, Jerusalem, den Herrn *Praise, Jerusalem, the Lord*

John P. Trump, St. Andrew's Lutheran Church, Columbia, South Carolina, homilist
Ralph Vaughan Williams: Fantasia on a Theme by Thomas Tallis

October 30

BWV 129

Gelobet sei der Herr, mein Gott *Praised be the Lord, my God*

Wyvetta Bullock, Metropolitan Chicago Synod, Evangelical Lutheran Church in America, homilist
Josef Rheinberger: Organ Concerto No. 2 in G minor, Opus 177; **Chelsea Chen**, organist

November 20

BWV 48

Ich elender Mensch, wer wird mich erlösen

Wretched man that I am, who shall save me

Ole Schenk, United Lutheran Church, Oak Park, Illinois, homilist

Paul Soulek, St. John Lutheran Church and School, Seward, Nebraska, organist

December 11

BWV 243.2

Magnificat in D Major

Performed as part of Grace's annual Advent/Christmas Concert

Admission is free; a free-will offering will be received

January 22

BWV 156

Ich steh mit einem Fuß im Grabe *I am standing with one foot in the grave*

David John Hailey, First Baptist Church, Oak Park, Illinois, homilist

Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 26

BWV 26

Ach wie flüchtig, ach wie nichtig *Ah how fleeting, ah how futile*

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

Samuel Barber: Canonetta for Oboe and Strings; **Wayne Barlow**: The Winter's Passed

Rebecca Schalk Nagel, oboist

March 25, 26

BWV 244

Matthäus-Passion *St. Matthew Passion*

Admission is free; a free-will offering will be received

Saturday, March 25, 6:00 p.m. (Preview lecture at 5:00 p.m.)

Sunday, March 26, 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 23

BWV 104

Du Hirte Israel, höre *You shepherd of Israel, hear*

Benjamin M. Stewart, Lutheran School of Theology at Chicago, homilist

Richard Hillert, The Alleluia Sequence; Prelude to Evening Prayer

Kapelle of Concordia University Chicago, guest choir; **Charles P. Brown**, conductor

May 21

BWV 44

Sie werden euch in den Bann tun *They will put you under a ban*

Jennifer Powell McNutt, Wheaton College, Wheaton, Illinois, homilist

Steven Wente, Concordia University Chicago, organist

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