



54<sup>th</sup> Year  
2024–2025

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

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

**April 27, 2025**

**Am Abend aber desselbigen Sabbats**

*On the evening of the same Sabbath*

## 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.



Second Sunday of Easter  
April 27, 2025  
EVENING PRAYER



**PRELUDE**

Brandenburg Concerto No. 3 in G Major, BWV 1048

Johann Sebastian Bach  
(1685–1750)

- I. Allegro
- II. Adagio
- III. Allegro

*Victimae paschali*

Henning Kraggerud  
(b. 1973)

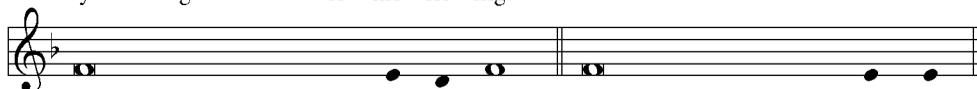
Betty Lewis, violinist  
Bach Cantata Vespers Orchestra

*We stand, facing the candle as we sing.*

**SERVICE OF LIGHT**

  
☐ Jesus Christ is risen from the dead.    ☑ Alleluia, alleluia, alle - lu - ia.

  
☐ We are illumined by the brightness of his ris - ing.    ☑ Alleluia, alleluia, alle - lu - ia.

  
☐ Death has no more dominion o - ver us.    ☑ Alleluia, alleluia, alle - lu - ia.





☐ 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.



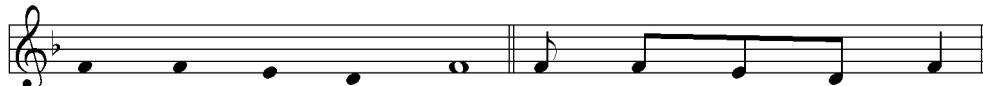
We sing to God, the Fa-ther, Son, and Ho-ly Spir-it: You are wor-thy of



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

**☐** Let my prayer rise be - fore you as in - cense;  
the lift - ing up of my hands as the eve - ning sac - ri - fice.  
**I** O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.  
**II** Let my prayer rise be - fore you as in - cense;  
the lift - ing up of my hands as the eve - ning sac - ri - fice.





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



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

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:** *Haec dies*

William Byrd  
(c. 1540–1623)

Haec dies quam fecit Dominus:

**This is the day that the Lord has made:**  
exultemus et laetemur in ea. Alleluia.

**let us rejoice and be glad in it. Alleluia.**

Psalm 118:24

*Silence for meditation is observed, then:*

**COLLECT**

**L** Lord God, your Son, rejected by the builders,  
has become the cornerstone of the Church.  
Shed rays of your glory upon your Church,  
that it may be seen as the gate of salvation open to all nations.  
Let cries of joy and exultation ring out from its courts  
to celebrate the wonder of Christ's resurrection, now and forever.

**C Amen.**

*The offering is gathered.*

**OFFERING/VOLUNTARY:** Canzona Quarta

Girolamo Frescobaldi  
(1583–1643)

*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:** The Strife Is O'er, the Battle Done

Concertato by Michael D. Costello  
(b. 1979)

Musical notation (treble clef, G major) with lyrics: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Musical notation (treble clef, G major) with lyrics: 1 The strife is o'er, the bat - tle done; now is the

2 The pow'rs of death have done their worst, but Christ their  
**Choir** 3 The three sad days have quick - ly sped, he ris - es  
4 He broke the age - bound chains of hell; the bars from  
5 Lord, by the stripes which wound - ed you, from death's sting

Musical notation (treble clef, G major) with lyrics: vic - tor's tri - umph won! Now be the  
le - gions has dis - persed. Let shouts of  
glo - rious from the dead. All glo - ry  
heav'n's high por - tals fell. Let hymns of  
free your ser - vants too, that we may

Musical notation (treble clef, G major) with lyrics: song of praise be - gun. Al - le - lu - ia!  
ho - ly joy out - burst. Al - le - lu - ia!  
to our ris - en head! Al - le - lu - ia!  
praise his tri - umph tell. Al - le - lu - ia!  
live and sing to you. Al - le - lu - ia!

Musical notation (treble clef, G major) with lyrics: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Text: *Symphonia Sirenum*, Köln, 1695; tr. Francis Pott, 1832–1909  
Music: VICTORY. Giovanni P. da Palestrina, 1525–1594, adapt.



# ✠ WORD ✠

*We sit.*

**READING:** 1 John 5:4–10

For whatever is born of God conquers the world. And this is the victory that conquers the world, our faith. Who is it that conquers the world but the one who believes that Jesus is the Son of God?

This is the one who came by water and blood, Jesus Christ, not with the water only but with the water and the blood. And the Spirit is the one that testifies, for the Spirit is the truth. There are three that testify: the Spirit and the water and the blood, and these three agree. If we receive human testimony, the testimony of God is greater; for this is the testimony of God that he has testified to his Son. Those who believe in the Son of God have the testimony in their hearts. Those who do not believe in God have made him a liar by not believing in the testimony that God has given concerning his Son.

**L** The Word of the Lord.

**C** Thanks be to God.

**READING:** John 20:19–31

When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, “Peace be with you.” After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. Jesus said to them again, “Peace be with you. As the Father has sent me, so I send you.” When he had said this, he breathed on them and said to them, “Receive the Holy Spirit. If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained.”

But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came. So the other disciples told him, “We have seen the Lord.” But he said to them, “Unless I see the mark of the nails in his hands, and put my finger in the mark of the nails and my hand in his side, I will not believe.”

A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, “Peace be with you.” Then he said to Thomas, “Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe.” Thomas answered him, “My Lord and my God!” Jesus said to him, “Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe.”

Now Jesus did many other signs in the presence of his disciples, which are not written in this book. But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you may have life in his name.

**L** The Word of the Lord.

**C** Thanks be to God.

**HOMILY**

The Rev. Dr. Ian A. McFarland



**CANTATA:** *Am Abend aber desselbigen Sabbats*, BWV 42  
(On the evening of that same Sabbath)

Johann Sebastian Bach

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

## 1. Sinfonia

Instead of a chorus on a chorale or scripture text, the cantata opens with an exuberant sinfonia in the *concerto grosso* style. It recalls the excitement of Easter morning as Jesus' followers hurried to share the news of the empty tomb. Two oboes and a bassoon form the concertino group, against the background of the strings. Scholars suggest that Bach may have adapted this music from a work, now lost, composed a few years earlier for the court of Cöthen. The movement is in ABA form, with the B section ending in the distant key of f-sharp minor.

## 2. Recitative (tenor)

Am Abend aber desselbigen Sabbats,  
**On the evening of that same Sabbath,**  
Da die Jünger versammelt  
**As the disciples were gathered,**  
Und die Türen verschlossen waren  
**And the doors were locked**  
Aus Furcht für den Jüden,  
**Out of fear of the Jews,**  
Kam Jesus und trat mitten ein.  
**Jesus came and entered into their midst.**

The tenor sings the opening words of the gospel for the Sunday after Easter, suspended over a pulsing continuo depicting the disciples' apprehension and fear of the authorities. Suspensions and dissonance resolve as Jesus appears among his followers.



### 3. Aria (alto)

Wo zwei und drei versammlet sind

**Where two or three are gathered**

In Jesu teurem Namen,

**In Jesus' precious name,**

Da stellt sich Jesus mitten ein

**There Jesus enters in their midst**

Und spricht darzu das Amen.

**And says to them the Amen.**

Denn was aus Lieb und Not geschicht,

**For what happens out of love and need,**

Das bricht des Höchsten Ordnung nicht.

**Breaks not the order of the Most High.**

Bach often assigns his longest and most heartfelt arias about faith and love for Jesus to an alto (i.e., “*Erbarme dich*” in the St. Matthew Passion). The alto aria in this cantata is almost as long as all the other movements of the cantata combined. It may have originated as the slow movement associated with the music that became the opening *sinfonia*. The oboes converse hopefully as the “two or three gathered together” in the name of Jesus. The vocal line lavishes attention on the precious name of Jesus and the “Amen” that he pronounces. In the middle section of this *da capo* aria the meter changes from 4/4 to 12/8, pushing the tempo forward as the soloist, accompanied only by the continuo group, explains that coming among his people in response to their need is within the nature of the Most High God.



#### 4. Aria (soprano and tenor)

Verzage nicht, o Häuflein klein,

**Do not despair, oh little flock,**

Obschon die Feinde willens sein,

**Even though your foes are willing**

Dich gänzlich zu verstören,

**To destroy you completely**

Und suchen deinen Untergang,

**And seek your downfall,**

Davon dir wird recht angst und bang:

**That you become anxious and afraid:**

Es wird nicht lange währen.

**It will not last for long.**

The duet for soprano and tenor uses the text—though not the tune—of the chorale “*Verzage nicht, du Häuflein klein*” (O little flock, fear not the foe). A six-measure ostinato pattern in the cello and bassoon opens the movement and returns as an interlude at the end. Bach’s phrase markings shift the accents in the ostinato, suggesting the anxieties and fears of the faithful.



## 5. Recitative (bass)

Man kann hiervon ein schön Exempel sehen

**A beautiful example can be seen**

An dem, was zu Jerusalem geschehen;

**In what happened in Jerusalem;**

Denn da die Jünger sich versammelt hatten

**When the disciples had gathered**

Im finstern Schatten,

**In the dark shadows,**

Aus Furcht für denen Jüden,

**Out of fear of the Jews,**

So trat mein Heiland mitten ein

**My Savior entered in their midst,**

Zum Zeugnis, daß er seiner Kirch Schutz will sein.

**To witness, that he would protect his church.**

Drum laßt die Feinde wüten!

**Therefore let your foes rage.**

The bass recitative applies the scripture lesson to the life of the believer: Jesus will protect his own.

## 6. Aria (bass)

Jesus ist ein Schild der Seinen,

**Jesus is a shield for his own,**

Wenn sie die Verfolgung trifft.

**When they meet with persecution.**

Ihnen muß die Sonne scheinen

**For them the sun must shine**

Mit der güldnen Überschrift:

**With the golden title:**

Jesus ist ein Schild der Seinen,

**Jesus is a shield for his own,**

Wenn sie die Verfolgung trifft.

**When they meet with persecution.**

The operatic bass aria, which proclaims that Jesus shields his own from persecution, is quick, lively, and harmonically straightforward. The good news that Jesus will protect the faithful and shine like a sun for them is exhilarating and energetic—though less harmonically interesting than the doubt and anxiety expressed in previous movements.



## 7. Chorale

Verleih uns Frieden gnädiglich,  
**Grant us peace graciously,**  
Herr Gott, zu unsern Zeiten;  
**Lord God, in our time;**  
Es ist doch ja kein anderer nicht,  
**There is surely no one else**  
Der für uns könnte streiten,  
**Who could fight for us,**  
Denn du, unser Gott, alleine.  
**But you, our God, alone.**  
Gib unsern Fürsten und allr Obrigkeit  
**Give our princes and all authority**  
Fried und gut Regiment,  
**Peace and good government,**  
Daß wir unter ihnen  
**That we may, under them,**  
Ein geruhig und stilles Leben führen mögen  
**Lead a peaceful and quiet life**  
In aller Gottseligkeit und Ehrbarkeit. Amen.  
**In all godliness and honor. Amen.**

The closing chorale, with its irregular phrase lengths and modal cadences, is a hymn by Martin Luther, translated and adapted from a plainchant text and tune. The prayer for peace and good government would have been sung often by churchgoers in Leipzig. The bass line in the second part of the chorale depicts both supplication in its rising figures and rest at “*geruhig und stilles Leben*” (a peaceful and quiet life).



*Silence is observed, then:*

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

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

*We stand.*

**MAGNIFICAT**



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



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



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



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



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



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



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



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

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

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

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

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

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

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

## ✠ PRAYERS ✠

### LITANY

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

*After each petition:*

☐ ...let us pray to the Lord.

☑ Lord, have mer - cy.



*The litany continues:*

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



*The litany concludes:*

**L** Help, save, comfort, and defend us, gracious Lord.

*Silence is kept, then:*

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



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

**C** Amen.

**CHORAL RESPONSE:** Thanks Be to God

Paul Bouman  
(1918–2019)

Thanks be to God who gives us the victory through our Lord Jesus Christ.

1 Corinthians 15:37



## 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.

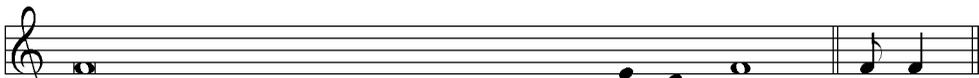
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

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: So Much to Sing About

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



1. So much to sing a - bout, so much to praise you  
**Choir** 2. So much to sing a - bout: once or - phaned and a -  
3. So much to sing a - bout: your wis - dom, might, and  
4. So much to sing a - bout: all I have seen and



for, so much I can - not live with - out, and  
lone, how could I dare be - lieve the news that  
love, that ev - en three - score years and ten are  
heard, your glo - ry in my ta - lents' use my



so much more: at which dis - play of maj - es - ty the  
you would come to live and die, for me, for me! and  
not e - nough to count your gifts and search be - neath the  
best re - ward: that oth - ers see what I have seen and



ver - y stones are moved to shout.  
so make sure my wel - come home.  
sur - face of your trea - sure - trove.  
sing with me: "It is the Lord!"

Text: Jaroslav J. Vajda, 1919-2008, copyright © 1989 Concordia Publishing House.  
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Tune: MANZ, Paul D. Weber, copyright © 1989 Paul D. Weber.  
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Music: Newly composed and copyright © 2009 with this publication.

**DISMISSAL**

**L** Go in peace. Serve the Lord.

**C** Thanks be to God!

*Please join us in the atrium for the photography exhibit by photographer William North.*



# Leading Worship Today

The Rev. David R. Lyle, leader  
The Rev. Ian A. McFarland, homilist

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

Maura Janton Cock, soprano  
Sarah Ponder, mezzo soprano  
Ryan Townsend Strand, tenor  
Peter Wesoloski, bass-baritone

Gerlinde VanDriesen and  
Mike Gillespie, ushers  
Bill Rohlfing, audio engineer  
Tom Swanson and Liz Hansen  
livestream audio/video

## Grace Parish Choir

### Soprano

Ann Anderson  
Katrina Beck  
Judy Berghaus  
Maura Janton Cock  
Cathy DeLanoy  
Janel Dennen  
Gwen Gotsch  
Linda Grisham  
Sarah Gruendler-Ladner  
Kate Hogenson  
Katrina Jurica  
Kate Petersen  
Val Poulos  
Ellen Pullin  
Liz Rudy  
Ngairé Whiteside-Bull

### Alto

Kjersti Anderson-Uribe  
Lois Cornils  
Eunice Eifert  
Lois Guebert  
Cynthia Hill  
Johanna Johnson  
Gaye Klopack  
Christa Krout  
Marilyn Moehlenkamp  
Sarah Ponder  
Karen Rohde  
Irmgard Swanson  
Liz Thompson

### Tenor

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

### Bass

John Bouman  
Mark Bouman  
Jacob Just  
David Kluge  
Bill Pullin  
Greg Rohlfing  
Peter Wesoloski

## Orchestra

Rebecca Schalk Nagel, oboe  
Christine Janzow Phillips, oboe  
Dianne Ryan, bassoon  
Betty Lewis, Paul Zafer, Becky Coffman,  
Lou Torick, Caroline Slack, violin I  
Francois Henkins, Lori Ashikawa, Wendy Evans,  
Billie Howard, violin II  
Naomi Hildner, Ben Weber,  
Vannia Phillips, viola  
Jean Hatmaker, Vicki Mayne,  
Herine Coetzee Koschak, cello  
Douglas Johnson, double bass  
Timothy Spelbring, continuo organ  
Michael D. Costello, harpsichord

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



## BACKGROUND OF THE CANTATA

Easter fell on April 1 in 1725. Bach's chorus and orchestra had performed the St. John Passion on Good Friday, March 30, the Easter Oratorio (BWV 245) and *Christ lag in Todesbanden* (BWV 4) on Easter Sunday, *Bleib bei uns* (BWV 6) on Easter Monday, and another cantata on Easter Tuesday. They had also sung the first performance of *Wie schön leuchtet der Morgenstern* (BWV 1) on the Feast of the Annunciation on March 25.

The heavy demands on the performers may explain why Bach's cantata for the Sunday after Easter in 1725 lacks an opening chorus; the choir needed some time off. Perhaps the composer needed a break as well, for it seems he turned to an earlier composition for an instrumental introduction to *Am Abend aber desselbigen Sabbats* (On the evening of the same Sabbath, BWV 42) and perhaps also for one or more of its arias. Yet working within these constraints, Bach produced a cantata of remarkable beauty that glorifies God and comforts and instructs God's people.

The progression of ideas from movement to movement in the cantata follows the pattern of a Lutheran sermon of the time: scripture text, explanation of the text, lessons drawn from it for daily life, and lessons for eternity. Each idea and the accompanying emotions are depicted in the music, helping the listener to enter more fully into the encounter with the text.

The cantata's opening movement wordlessly recalls the gospels' accounts of Easter morning. The tenor recitative repeats the opening verse of the gospel, John 20:19. What does it mean that Jesus appeared among his disciples in the locked upper room? The alto aria, in good Lutheran tradition, uses scripture to understand scripture, citing Matthew 18:20, "For where two or three are gathered in my name, I am there among them," and adds a further explanation about God's love and responsiveness to the needs of his children.

The fourth movement provides a lesson for daily life: Christians experience fears and trials, but they will not last long. The bass recitative and aria focus on Jesus' and believers' ultimate triumph over persecution. The closing chorale provides a further devotional application of the scripture lesson and in using Luther's hymn, anchors the lessons of the cantata solidly within the experience of the people.

The author of the cantata's text is unknown. Its use of scripture and chorale texts, with relatively little free poetry, suggests it may have been patched together by Bach himself. The cantata is scored for soprano, alto, tenor and bass soloists and choir; two oboes, bassoon, first and second violin, viola and continuo. Evidence in the score suggests Bach used both harpsichord and organ in the continuo in the performance of this cantata.



## BIOGRAPHIES



**Michael D. Costello**, director, has served as Cantor at Grace since 2008 and Artistic Director of Consonance—Chicago Choral Artists since 2014. Prior to moving to Illinois in 2008, Costello served as a church musician at parishes in Pennsylvania, North Carolina, and South Carolina, and served as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. 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. An accomplished organist known best for sensitive service playing, Costello has published choral and organ works with several publishers, has sung as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and performs regularly as a guest musician with other local ensembles.



**Ian A. McFarland**, homilist, is the Robert W. Woodruff Professor of Theology at the Candler School of Theology at Emory University in Atlanta, Georgia. He returned to Candler in 2019 after four years serving as Regius Professor of Divinity at the University of Cambridge. Prior to that, he was on the faculty at Candler from 2005–2015, where he was the inaugural holder of the Bishop Mack B. and Rose Stokes Chair of Theology and served as associate dean of faculty and academic affairs. McFarland is the sole author of six books and has edited or contributed to numerous other books and journals. McFarland is editor of the *Scottish Journal of Theology*, a former Fellow of Cambridge's Selwyn College, and a member of the Evangelical Lutheran Church in America (ELCA). He is also a member of the American Academy of Religion, Workgroup of Constructive Theology, Society for the Study of Theology, the Karl Barth Society of North America, and the American Theological Society.



**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 has frequently been a soloist for Bach Cantata Vespers at Grace.





**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, Ponder 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.



**Ryan Townsend Strand**, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Strand most recently was a featured soloist performing Beethoven's Symphony No. 9 with the Illinois Philharmonic. In November, Strand debuted at Bennett Gordon Hall at Ravinia with his solo recital entitled *Letters To Jackie*, performing 14 works by some of the most sought after voices in classical music today, in tandem with the 61st anniversary of JFK's assassination. 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, and the Grant Park Festival Chorus. Mr. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.



**Peter Wesoloski**, baritone, was featured as a Cryptanalyst in the world premiere of *The Life and Death(s) of Alan Turing* with Chicago Opera Theater as well as in their production of Shostakovich's *The Nose* last season. Peter previously appeared with the Bach Cantata Vespers as Petrus/Pilatus in the *Johannes-Passion* and is thrilled to return to the soloist roster for the 2024–25 season. He has performed with the Chicago Master Singers, most recently as the baritone soloist in Fauré's *Requiem* and Schubert's *Mass in G*. Additionally, Peter is dedicated to the art of song and sings regularly at the Liederstube in Chicago with pianist Eugenia Cheng. He has performed in salons and recitals in London, Amsterdam, Auckland, and Sydney.



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## 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 54<sup>th</sup> season of Bach Cantata Vespers, beginning July 1, 2024. 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 April 6 may not be acknowledged in this 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 cantata text from German to English and to Gwen Gotsch for notes on the cantata and careful editing of materials in this worship folder.

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54<sup>th</sup> Year  
2024–2025

# BACH

## Cantata Vespers

**Join us on May 18 for the final Bach Cantata Vespers of our 54<sup>th</sup> year.**

### **Auf Christi Himmelfahrt allein, BWV 128**

*On Christ's Ascension into heaven alone*

Jesus' Ascension into heaven forty days after Easter is an integral part of the Easter story and an important festival on the church's calendar. Bach's 1725 cantata for the day is a festive one, opening with a chorale fantasia scored for choir, horns, oboes, strings, and continuo. The choir and orchestra will also perform a new work based on a sermon by John Donne from 1628 called *A Future Waking*, by Paul D. Weber, written in memory of beloved professor, pastor, and church musician Mark P. Bangert.

**3:00 p.m. Cantata Preview Lecture**

Mark Peters, Trinity Christian College, Palos Heights

**3:45 p.m. Organ Prelude**

Florence Jowers, Staunton, Virginia, organist

**4:00 p.m. Bach Cantata Vespers**

Paul D. Weber, Staunton, Virginia, homilist

Paul D. Weber: *A Future Waking*

**Bach Cantata Vespers Chorus and Orchestra**

Grace Cantor Michael D. Costello, conducting

Sarah Ponder, mezzo-soprano

Ace Gangoso, tenor

David Govertsen, bass-baritone



Florence Jowers



Paul D. Weber





55<sup>th</sup> Year

2025-2026

# BACH

## Cantata Vespers



Grace Lutheran Church  
River Forest, Illinois

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

September 28

BWV 137

**Lobe den Herren, den mächtigen König der Ehren**

*Praise to the Lord, the almighty King of creation*

David Heim, Oak Park, Illinois, homilist

Samuel Barber: Toccata Festiva, op. 36; Chelsea Chen, organist

October 26

BWV 79

**Gott der Herr ist Sonn und Schild** *God the Lord is Sun and Shield*

L. George Detweiler, Norristown, Pennsylvania, homilist

J. S. Bach: Orchestral Suite No. 3 in D Major, BWV 1068

November 23

BWV 57

**Selig ist der Mann** *Blessed is the man*

Katie Hines-Shah, Redeemer Lutheran Church, Hinsdale, Illinois, homilist

Steven Wentz, Concordia University Chicago, organist

December 31

BWV 28

**Gottlob! nun geht das Jahr zu Ende** *Praise God! Now the year comes to an end*

*Performed as part of Grace's New Year's Eve Service of Holy Communion at 7:00 p.m.*

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

January 18

BWV 72

**Alles nur nach Gottes Willen** *Everything according to God's will alone*

JoAnn Post, Lutheran Church of the Ascension, Northfield, Illinois, homilist

Kontras Quartet: Eleanor Bartsch, Sherri Zhang, Ben Weber, and Jean Hatmaker

February 22

BWV 168

**Tue Rechnung! Donnerwort** *Settle account! Word of thunder*

Elizabeth Palmer, *The Christian Century*, Chicago, Illinois, homilist

Timothy Spelbring, St. Mark Lutheran Church, Mount Prospect, Illinois, organist

March 29

BWV 68

**Also hat Gott die Welt geliebt** *God so loved the world*

M. Daniel Carroll R. (Rodas), Wheaton College, Wheaton, Illinois, homilist

David Cherwien, Minneapolis, Minnesota, organist

April 19

BWV 146

**Wir müssen durch viel Trübsal in das Reich Gottes eingehen**

*We must enter the kingdom of God through much sorrow*

Nathan Klein, Metropolitan Chicago Synod, Evangelical Lutheran Church in America, homilist

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

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

May 17

BWV 43

**Gott fährt auf mit Jauchzen** *God goes up with jubilation*

Robert George Moore, St. Thomas Church, Leipzig, Germany, homilist

Gerald Finzi: Violin Concerto; Eleanor Bartsch, violinist

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