



55th 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.**

November 23, 2025

Selig ist der Mann

Blessed is the man

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

Today's service is also available on the [Bach Cantata Vespers YouTube Channel](#).

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

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

Christ the King Sunday
November 23, 2025

EVENING PRAYER



PRELUDE

Cantio Sacra: *Warum betrübst du dich, mein Herz*, SSWV 106

Samuel Scheidt
(1587–1654)

1. Chorale in the soprano
6. Bicinium in double counterpoint
10. Chorale in bass
12. Chorale in soprano, *colorato* (ornamented)

Why are you afflicted, my heart,
Why are you full of care and enduring sorrow
Only for temporal possessions?
Place your trust in your Lord God
Who has created everything.

Warum betrübst du dich, mein Herz, stanza one

Wer nur den lieben Gott lässt walten, BWV 647
If You But Trust in God to Guide You

Johann Sebastian Bach
(1685–1750)

Chaconne in E minor, BuxWV 160

Dieterich Buxtehude
(1637–1707)

Kommst du nun, Jesu, vom Himmel herunter, BWV 650
Come, Thou Jesus, from Heaven to Earth
(melody: Praise to the Lord, the Almighty)

Johann Sebastian Bach

Steven Wenté, organist

We stand, facing the candle as we sing.

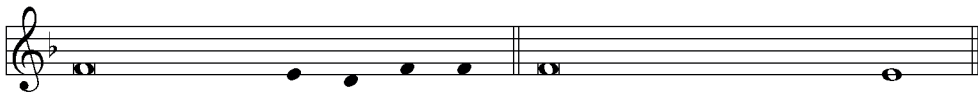
SERVICE OF LIGHT



☐ 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.



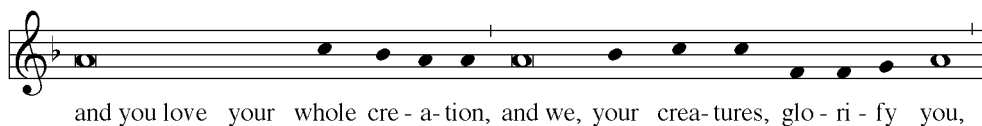
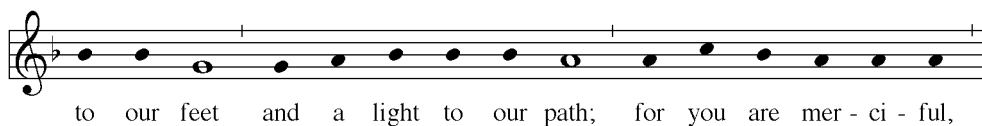
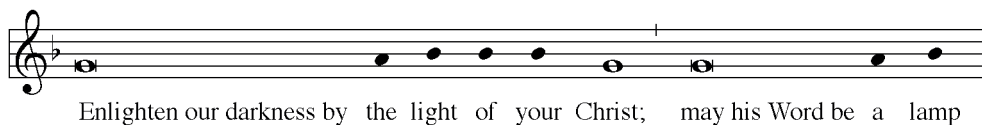
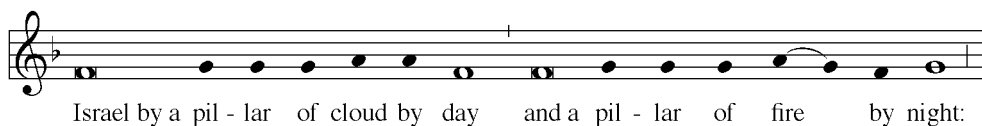
We sing to God, the Fa-ther, Son, and Ho-ly Spir - it: You are wor- thy of



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.



✠ PSALMODY ✠

We sit.

PSALM 141

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





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.



Ach Herr, lass dein lieb Engelein
Ah, Lord, let your dear angels
Am letzten End die Seele mein
At last carry my soul
In Abrahams Schoß tragen,
To Abraham's bosom,
Den Leib in seim Schlafkämmerlein
While my body in its narrow chamber,
Gar sanft ohn eigne Qual und Pein
Gently without torment or pain,
Ruhn bis am jüngsten Tage!
Rests until the last day.
Alsdenn vom Tod erwecke mich,
Then from death awaken me,
Dass meine Augen sehen dich
So that my eyes may see you
In aller Freud, o Gottes Sohn,
In all joy, O Son of God,
Mein Heiland und Genadenthron!
My Savior and throne of grace!
Herr Jesu Christ, erhöre mich, erhöre mich,
Lord Jesus Christ, hear me, hear me,
Ich will dich preisen ewiglich!
I will praise you eternally!

Herzlich lieb hab ich dich, O Herr, stanza 3
tr. © Karen P. Danford

Silence for meditation is observed, then:

COLLECT

- L** O Lord, mercifully assist us in our supplications and prayers.
Direct the lives of your servants toward the goal of everlasting salvation,
that, surrounded by all the changes and uncertainties of life,
we may be defended by your gracious and ready help in Jesus Christ our Lord.
- C** Amen.

The offering is gathered.

OFFERING/VOLUNTARY: *Wenn wir in höchsten Nöten sein*, BWV 641

J. S. Bach

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: When in the Hour of Deepest Need

Concertato by Richard Hillert
(1923–2010)



1. When in the hour of deep - est need We know not
2. Then is our com - fort this a - lone That we may
Choir 3. For you have prom - ised, Lord, to heed Your child - ren's
4. And so we come, O God, to - day And all our
Choir 5. O from our sins, Lord, turn your face: Ab - solve us
6. So we with all our hearts each day To you our

where to look for aid: When days and nights of
meet be - fore your throne; To you, O faith - ful
cries in time of need Through him whose name a -
woes be - fore you lay; For sore - ly tried, cast
through your bound - less grace. Be with us in our
glad thanks - giv - ing pay, Then walk o - be - dient

anx - ious thought No help or coun - sel yet have brought.
God, we cry For res - cue in our mis - er - y.
- lone is great, Our Sav - ior and our ad - vo - cate.
down, we stand, Per - plexed by fears on ev - 'ry hand.
an - guish still; Free us at last from ev - 'ry ill.
to your Word, And now and ev - er praise you, Lord.

Text: Paul Eber, 1511–69; tr. Catherine Winkworth, 1827–78, alt.

Tune: Louis Bourgeois, c. 1510–61

Text and tune: Public domain

WENN WIR IN HÖCHSTEN NÖTEN SEIN

LM

✝ WORD ✝

We sit.

READING: Acts 6:8–15; 7:55–60

⁸Stephen, full of grace and power, did great wonders and signs among the people. ⁹Then some of those who belonged to the synagogue of the Freedmen (as it was called), Cyrenians, Alexandrians, and others of those from Cilicia and Asia, stood up and argued with Stephen. ¹⁰But they could not withstand the wisdom and the Spirit with which he spoke. ¹¹Then they secretly instigated some men to say, “We have heard him speak blasphemous words against Moses and God.” ¹²They stirred up the people as well as the elders and the scribes; then they suddenly confronted him, seized him, and brought him before the council. ¹³They set up false witnesses who said, “This man never stops saying things against this holy place and the law; ¹⁴for we have heard him say that this Jesus of Nazareth will destroy this place and will change the customs that Moses handed on to us.” ¹⁵And all who sat in the council looked intently at him, and they saw that his face was like the face of an angel.

^{7:55}But filled with the Holy Spirit, he gazed into heaven and saw the glory of God and Jesus standing at the right hand of God. ⁵⁶“Look,” he said, “I see the heavens opened and the Son of Man standing at the right hand of God!” ⁵⁷But they covered their ears, and with a loud shout all rushed together against him. ⁵⁸Then they dragged him out of the city and began to stone him; and the witnesses laid their coats at the feet of a young man named Saul. ⁵⁹While they were stoning Stephen, he prayed, “Lord Jesus, receive my spirit.” ⁶⁰Then he knelt down and cried out in a loud voice, “Lord, do not hold this sin against them.” When he had said this, he died.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 23:34–39

[Jesus said to the crowds and to his disciples:] ³⁴“I send you prophets, sages, and scribes, some of whom you will kill and crucify, and some you will flog in your synagogues and pursue from town to town, ³⁵so that upon you may come all the righteous blood shed on earth, from the blood of righteous Abel to the blood of Zechariah son of Barachiah, whom you murdered between the sanctuary and the altar. ³⁶Truly I tell you, all this will come upon this generation.

³⁷“Jerusalem, Jerusalem, the city that kills the prophets and stones those who are sent to it! How often have I desired to gather your children together as a hen gathers her brood under her wings, and you were not willing! ³⁸See, your house is left to you, desolate. ³⁹For I tell you, you will not see me again until you say, ‘Blessed is the one who comes in the name of the Lord.’”

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Katie Hines-Shah



CANTATA: *Selig ist der Mann*, BWV 57

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 22 and 23 in this worship folder.*

1. Aria (Bass)

Selig ist der Mann, der die Anfechtung erduldet;

Blessed is the man who endures temptation;

denn, nachdem er bewähret ist, wird er die Krone des Lebens empfangen.

for after he is tested, he will receive the crown of life.

James 1:12

The opening aria for bass, speaking as Jesus, is in G minor. It sets the stage for the dramatic back-and-forth. The text from James 1:12 establishes both the situation—the trial of enduring temptation—and the stakes, a crown of life. The movement is actually more arioso than aria with its explicit explanation of the text. The sustained notes on the soloist's first word, *selig* (blessed) evoke an atmosphere of calm. Temptation (*Anfechtung*) is depicted with ominous descending notes, and testing (*er bewähret ist*) with a vocal line that climbs ever higher into the singer's upper register. Circular motifs from the string parts appear in the bass's long phrase describing the precious crown of life (*Krone*).

2. Recitative (Soprano)

Ach! dieser süße Trost

Ah! This sweet comfort

Erquickt auch mir mein Herz,

Refreshes me even to my heart,

Das sonst in Ach und Schmerz

That otherwise finds in anguish and pain

Sein ewige Leiden findet

Its endless suffering

Und sich als wie ein Wurm in seinem Blute windet.

And writhes in its own blood like a worm.

Ich muß als wie ein Schaf

I must live like a sheep

Bei tausend rauhen Wölfen leben;

Among a thousand cruel wolves;

Ich bin ein recht verlaßnes Lamm,

I am truly a lost lamb,

Und muß mich ihrer Wut

And must endure their fury

Und Grausamkeit ergeben.

And cruelty.

Was Abeln dort betraf,

What occurred to Abel there,

Erpresset mir auch diese Tränenflut.

Also wrings this flood of tears out of me.

Ach! Jesu, wüßt ich hier

Alas! Jesus, if here I knew

Nicht Trost von dir,

No comfort from you,

So müßte Mut und Herze brechen,

My heart and my courage would break,

Und voller Trauren sprechen:

And full of sorrow would say:

The soul responds to Jesus' promises with conflicting emotions, describing the suffering she would experience were it not for the comfort she finds in Jesus. Bach depicts the perils faced by the soul with elaborate vocal lines and extravagant harmonic progressions, while the mention of Jesus is accompanied with simpler, brighter harmonies. The text names Abel, who in Genesis was murdered by his brother, Cain. He was seen as the first martyr of the Old Testament covenant and thus a precursor of Stephen, the first Christian martyr in the New Testament.

3. Aria (Soprano)

Ich wünschte mir den Tod, den Tod,

I would wish death upon myself, death,

Wenn du, mein Jesu, mich nicht liebtest.

If you, my Jesus, did not love me.

Ja wenn du mich annoch betrübtest,

Indeed, if you still left me to mourn,

So hätt ich mehr als Höllennot.

I would suffer more than the torments of hell.

The strings' plaintive two-note phrases depict grief and sighing as the soul sings of an intense desire for death in the absence of Jesus. Like the first movement, the aria is in G minor and follows the conventions of the sarabande, with passionate melodic movement over a slow 3/4 pulse. The grief motif moves down into the continuo in the middle section, before the beginning of this intensely sad aria is repeated in shortened form.

4. Recitative (Soprano & Bass)

Soul

Ich reiche dir die Hand

I stretch out my hand to you

Und auch damit das Herze.

And my heart with it.

Jesus

Ach! süßes Liebespfand,

Ah! Sweet token of love,

Du kannst die Feinde stürzen

You can destroy the enemy

Und ihren Grimm verkürzen.

And cut short his wrath.

In the drama's turning point, Jesus (the bass) reaches out with love and comfort, and the soul responds with joy and confidence.

5. Aria (Bass)

Ja, ja, ich kann die Feinde schlagen,

Yes, yes, I can strike the enemy,

Die dich nur stets bei mir verklagen,

Of whom you continually complain to me,

Drum fasse dich, bedrängter Geist.

Therefore take hold of yourself, oppressed spirit.

Bedrängter Geist, hör auf zu weinen,

Oppressed spirit, cease weeping,

Die Sonne wird noch helle scheinen,

The sun will still shine brightly,

Die dir itzt Kummerwolken weist.

That now shows you clouds of sorrow.

The gloom of the previous movements scatters quickly as the orchestra, now playing in B-flat major, charges in with lively music reminiscent of Bach's Brandenburg Concerto No. 5. The bass proclaims Jesus' power to defeat the enemy, accompanied by violins and violas slashing about like powerful weapons thrown in battle. In the more lyrical middle section of this da capo (ABA) aria, Jesus urges the soul to cease weeping as the first violins play a sighing motif reminiscent of the earlier soprano aria.



6. Recitative (Soprano & Bass)

Jesus

In meiner Schoß liegt Ruh und Leben,

In my bosom lies peace and life,

Dies will ich dir einst ewig geben.

This I will one day give you eternally.

Soul

Ach! Jesu, wär ich schon bei dir,

Ah! Jesus, were I already with you,

Ach striche mir

Ah, that the wind already swept

Der Wind schon über Gruft und Grab,

Over my coffin and grave,

So könnt ich alle Not besiegen.

Then I would defeat all suffering.

Wohl denen, die im Sarge liegen

Happy those who lie in the tomb

Und auf den Schall der Engel hofften!

And hope for the call of the angels!

Ach! Jesu, mache mir doch nur,

Ah! Jesus, only open for me,

Wie Stephano, den Himmel offen!

As for Stephen, heaven!

Mein Herz ist schon bereit,

My heart is already prepared

Zu dir hinaufzusteigen.

To climb up to you,

Komm, komm, vergnügte Zeit!

Come, come, O pleasant time!

Du magst mir Gruft und Grab

You may show me coffin and grave

Und meinen Jesum zeigen.

And my Jesus.

In soothing, simple major harmonies, the bass as Jesus offers peace and life in heaven. But minor-key harmonies prevail as the soul recognizes that an end to life's trials comes only in the grave, when the heavens open as they did for Stephen.

7. Aria (Soprano)

Ich ende behende mein irdisches Leben,

I eagerly end my earthly life,

Mit Freuden zu scheiden verlang ich itzt eben.

Now I even long to depart with joy.

Mein Heiland, ich sterbe mit höchster Begier,

My Savior, I die with the greatest eagerness,

Hier hast du die Seele, was schenkest du mir?

Here you have my soul, what will you give me?

Accompanied by a solo violin, the soul joyfully anticipates death in a lively, acrobatic aria bouncing with the rhymes in the text. There's a sense of wild abandonment in both singer and instrumentalist. But the music ends abruptly at the final question.

8. Chorale

Richte dich, Liebste, nach meinem Gefallen und gläube

Rule yourself, beloved, after my will and believe

Daß ich dein Seelenfreund immer und ewig verbleibe,

That I will remain your soul's friend for ever and ever,

Der dich ergötzt

Who delights you

Und in den Himmel versetzt

And places you in heaven

Aus dem gemarterten Leibe.

Out of your suffering body.

The answer to the soul's question—a place forever in heaven—is in the final chorale, the sixth verse of a hymn by Ahasverus Fritsch (1668) sung to the tune best known as “Praise to the Lord, the Almighty.” Bach chose this text and this hymn, a change from Georg Lahms' original. It's a surprisingly bright ending to a cantata about death and martyrdom.

Translation © Pamela Dellal, courtesy Emmanuel Music, Inc.



Silence is observed, then:

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

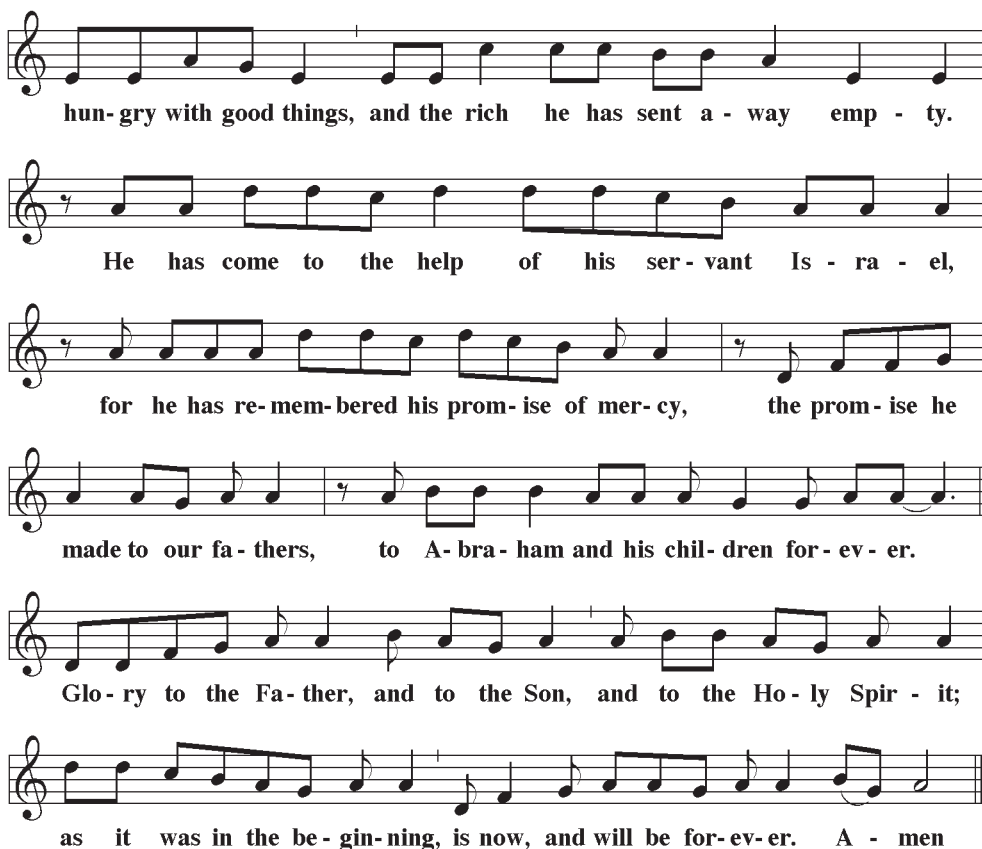
C But now in these last days he has spoken to us by his Son.

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- 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:

- 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.



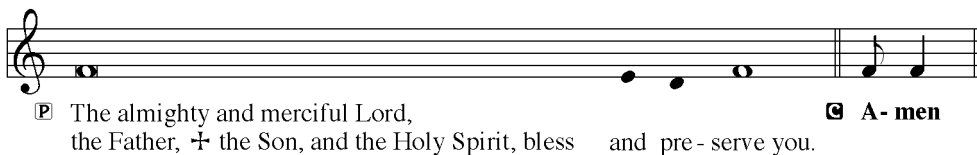
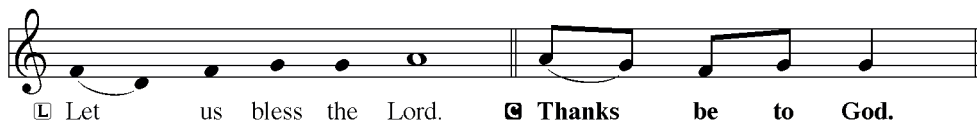
- L** O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness;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

C Amen.

- 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



HYMN: Why Should Cross and Trial Grieve Me

Harmonizations by Paul Bouman
(1918–2019)



1. Why should cross and tri - al grieve me? Christ is near With His cheer;
2. When life's trou - bles rise to meet me, Though their weight May be great,
Choir 3. God gives me my days of glad - ness, And I will Trust Him still
4. From God's joy can noth - ing sev - er, For I am His dear lamb,
5. Now in Christ, death can - not slay me, Though it might, Day and night,



Nev - er will He leave me. Who can rob me of the heav - en
They will not de - feat me. God, my lov - ing Sav - ior, sends them;
When He sends me sad - ness. God is good; His love at - tends me
He, my Shep - herd ev - er. I am His be - cause He gave me
Trou - ble and dis - may me. Christ has made my death a por - tal



That God's Son For me won When His life was giv - en?
He who knows All my woes Knows how best to end them.
Day by day, Come what may, Guides me and de - fends me.
His own blood For my good, By his death to save me.
From the strife Of this life To His joy im - mor - tal!

Text: Paul Gerhardt, 1607-1679; tr. *Christian Worship*, 1993, sts. 1-3;

tr. Stephen P. Starke, b. 1955, sts. 4-5 © 2004 Stephen P. Starke; admin. Concordia Publishing House. Used by permission.

Tune: *Warum sollt ich mich denn Grämen*, Johann G. Ebeling, 1637-1676; setting, *The Lutheran Hymnal*, 1941.



DISMISSAL

📖 Go in peace. Serve the Lord.

🙏 Thanks be to God!

Leading Worship Today

The Rev. Troy E. Medlin, leader

The Rev. Katie Hines-Shah, homilist

Grace Parish Choir

The Rev. Michael D. Costello, cantor

Steven Wenthe, organist

Carolynne DalMonte, soprano

Daniel Eifert, bass-baritone

Susan Weber, Lois Harb,

Mike Gillespie, ushers

Bill Rohlfsing, audio engineer

Al Swanson, George Hogenson

livestream audio/video

Orchestra

Christine Janzow Phillips, Meg Busse, oboes

Adele-Marie Buis, English horn

Betty Lewis, Becky Coffman, Lou Torick, violin I

Paul Zafer, Amanda Beaune, violin II

Naomi Hildner, Ben Weber, viola

Jean Hatmaker, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ

Michael D. Costello, harpsichord

Grace Parish Choir

Soprano

Katrina Beck

Sadie Beck

Judy Berghaus

Carolynne DalMonte

Janel Dennen

Gwen Gotsch

Linda Grisham

Sarah Gruendler-Ladner

Kate Hogenson

Ellen Pullin

Liz Rudy

Alto

Karen Brunssen

Leanne Cribbs

Eunice Eifert

Cynthia Hill

Johanna Johnson

Gaye Klopach

Christa Krout

Jennifer Luebbe

Marilyn Moehlenkamp

Karen Rohde

Irmgard Swanson

Liz Thompson

Tenor

Paul Aanonsen

John Beed

Daniel Krout

Colin Krueger

John Rudy

Bass

John Bouman

Mark Bouman

Karl Brunssen

Jeff Cribbs

Daniel Eifert

Glenn Johnson

David Kluge

Richard Martens

Bill Pullin

Greg Rohlfsing

BACKGROUND OF THE CANTATA

Cantata 57, *Selig ist der Mann*, was first performed in Leipzig on December 26, 1725. It is a dialogue cantata, or as J. S. Bach wrote on the score, a *Concerto in Dialogo*. Concerto implies groups of musicians in back-and-forth conversation, in this case, a dialogue between vocal soloists in the roles of Jesus and the soul, with dramatic support from the orchestra. The mood is somber; the cantata is about the soul's longing for death amid trials and suffering.

Why such gloom and doom in a cantata performed on the Second Day of Christmas? And why are we hearing a Christmas cantata at Bach Vespers on a Sunday in November? December 26 is the Feast of St. Stephen, the first Christian martyr. His story appears in the Book of Acts, chapters 6 and 7, the Epistle lesson for the day. Stephen was a deacon of the early church; because of his public witness to Jesus of Nazareth as the “Righteous One,” he was accused of blasphemy against Moses and was stoned to death outside the gates of Jerusalem. His dying words, commending his spirit to God and forgiving his enemies, recall the death of Christ on the cross. The sermon he delivers in his defense echoes Jesus’ words in the day’s Gospel lesson from Matthew: “Which of the prophets did your ancestors not persecute?”

The relics of St. Stephen were purportedly discovered in the year 415 and taken in procession to the Church of Hagia Sion, outside the walls of the Old City of Jerusalem, on December 26, 415; thus the date for the feast of Saint Stephen, which is celebrated throughout Christianity. It is a public holiday in much of Europe, though in the 21st century it is more about recovering from Christmas than remembering a saint.

Selig ist der Mann is one of four cantatas Bach composed for the Second Day of Christmas; the others, including the one that is part of the Christmas Oratorio, are festive, ringing out praises to God. *Selig ist der Mann*, by contrast, is intimate, achingly beautiful, and not very cheerful. It requires more modest resources: a bass soloist (traditionally the voice of Jesus in Bach’s vocal works), a soprano soloist as the soul, violins doubled by oboes, and continuo. The choir sings only the closing chorale.

The librettist was Georg Christian Lehms (1684–1717), court librarian and poet at Darmstadt who was educated in Leipzig. He published a cycle of sacred cantata texts in 1711 written in the new recitative-and-aria format modeled after Italian opera. While Lehms’ collection includes larger texts intended for morning services, Bach used mainly the more intimate texts intended for afternoon services. In 1714 he used texts from this collection in cantatas composed for the chapel at the court of Weimar—the solo cantatas *Mein Herz schwimmt im Blut* (BWV 199) and *Widerstehe doch der Sünde* (BWV 54). Bach returned to Lehms’ texts for six cantatas during the Christmas and Epiphany season, 1725–26, in Leipzig.



Devotional writing using dialogue between Jesus (or God) and the Soul is as old as the Song of Solomon in the Old Testament. Medieval mystics used the form to describe spiritual encounters. Lehms' text for BWV 57 has the soprano soloist imploring Jesus' comfort and aid in times of temptation and trial. The text can be heard as the personal, subjective prayer of the believer even as it recalls Stephen's plight as a lamb assaulted by wolves and his final vision of the heavens opening to receive his spirit as he is stoned to death.

Bach composed a highly dramatic work in BWV 57. The recitatives show Bach's gift for opera-like declamation, using music to communicate and heighten the emotional action underlying the text. And, as in Baroque opera, each of the arias explores a single affect at greater length. What did the Leipzig town council members think of this music, especially the one who had specified only a few years earlier that Bach "should make music that was not theatrical"? Did they disapprove? Or were they swept up by the emotional power of the music? Perhaps they breathed a sigh of relief as the cantata ended with a chorale, transitioning them back to familiar liturgical music.

Gwen Gotsch

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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.



Carolyne DalMonte, soprano, is a versatile artist whose skills are equally at home in opera, oratorio, art song, and choral music. She brings her signature richness of vocal color, superb language skills, and extraordinarily sensitive musicianship to each of her musical endeavors. Ms. DalMonte is a voice teacher in downtown Chicago and anywhere in the world via Zoom. In the rare moments that she's not singing or teaching, she loves to take long walks, explore the arts in Chicago, and lounge in the sun with her dog, Apollo. Ms. DalMonte is a proud graduate of the University of Delaware and Westminster Choir College and is a student of Braeden Harris.



Daniel Eifert, bass-baritone, is a former member of the Chicago Symphony Chorus and the Grant Park Music Festival Chorus, where he also made appearances as a soloist. He has been featured with the Fort Wayne Philharmonic, the Symphony of Oak Park and River Forest, the Civic Orchestra of Chicago, the Apollo Chorus of Chicago, and the San Luis Obispo Master Chorale of California. Daniel enjoyed a collaboration with the Bach Institute of Valparaiso University, where he appeared in performances of Bach's four major choral works. In October 2017, Daniel joined the VU Chorale with the Leipzig Baroque Orchestra for a celebration of the 500th Anniversary of the Lutheran Reformation in Germany. He earned degrees from Valparaiso University and the University of Minnesota. Daniel currently resides in Wisconsin with his wife and three children.



Katie Hines-Shah, homilist, is Senior Pastor of Redeemer Lutheran Church in Hinsdale, Illinois, where she has served for the past 14 years. Prior to returning to Illinois, she also served churches in Northern California. Katie is a graduate of the Divinity School of the University of Chicago and of Carleton College where she received her Bachelor of Arts in Classical Languages. She writes for *The Christian Century*, Augsburg Fortress, and *Gather Magazine*. This summer she did her second stint on the teaching faculty at Holden Village, one of her favorite places to rest and recharge. Katie lives in Hinsdale with her husband, Jay, and two children, John and Betty.



Betty Lewis, principal 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 is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



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

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