



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.**

March 29, 2026

Also hat Gott die Welt geliebt

God so loved the world

Welcome to Grace Lutheran Church

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

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

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

Please silence all cell phones and pagers.

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

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

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

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

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

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

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

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

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

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

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

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

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

✠ PSALMODY ✠

We sit.

PSALM 141

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

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

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

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

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

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

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

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

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

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

Silence for meditation is observed, then:

PSALM PRAYER

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

C Amen.

MOTET: Also hat Gott die Welt geliebt, SWV 380

Heinrich Schütz
(1585–1672)

Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab

For God so loved the world, that he gave his only begotten Son,
auf daß alle, die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben.
so that everyone who believes in him should not perish, but have eternal life.

John 3:16

Silence for meditation is observed, then:

COLLECT

L Almighty God, rich in mercy,
by the humiliation of your Son you lifted up this fallen world
and rescued us from the hopelessness of death.
Lead us into your light, that all our deeds may reflect your love,
through Jesus Christ, our Savior and Lord,
who lives and reigns with you and the Holy Spirit,
one God, now and forever.

G Amen.

The offering is gathered during the Voluntary, which serves as the introduction to the Hymn (next page).

OFFERING/VOLUNTARY

Improvisation on “A Lamb Goes Uncomplaining Forth”

David Cherwien

The offering assists in defraying costs of the Bach Cantata Vespers ministry.

Please make checks payable to Grace Lutheran Church with “Bach Cantata Vespers” in the memo.

You may also contribute online at www.bachvespers.org.

Your generosity is appreciated.



At the conclusion of the Voluntary, we stand and sing.

HYMN: A Lamb Goes Uncomplaining Forth

Stanza 2 Setting by Ernst Pepping
(1901–1981)



- C** 1 A lamb goes un - com - plain - ing forth to save a world of sin - ners.
Choir 2 This lamb is Christ, our great - est friend, the Lamb of God, our Sav - ior,
C 3 Our Sav - ior an - swered from his heart that he would take the bur - den:
C 4 Of death I am no more a - fraid; your dy - ing is my liv - ing.



He bears the bur - den all a - lone, dies shorn of all his hon - ors.
whom God in mer - cy chose to send to win us reb - els o - ver.
"My Fa - ther's will is my com - mand; I'll do as I am bid - den."
You clothe me in your roy - al robes that you are al - ways giv - ing.



He goes to slaugh - ter, weak and faint, is led to die with -
"Go down, my child," the Fa - ther said, "and free my chil - dren
Oh, won - drous love! Oh, lov - ing might! To right what mor - tals
Your love is dress e - nough for me to wear through all e -



out com - plaint; his spot - less life he of - fers. He bears the shame,
from their dread of death and con - dem - na - tion. The pain - ful stripes
can - not right the Son was sent from heav - en. What love, O Love,
ter - ni - ty be - fore the throne of heav - en, where we shall stand



the stripes, the wrath; his an - guish, mock - er - y,
are hard to bear, but by your death they all
who came to save by lov - ing e - ven to
close by your side, your church, the well - ap - point -



and death for us he glad - ly suf - fers.
can share the joy of your sal - va - tion."
the grave un - til the stone was riv - en.
ed bride, when all the faith - ful gath - er.

Text: Paul Gerhardt, 1607–1676; tr. *Lutheran Book of Worship*, alt.
Music: AN WASSERFLÜSSEN BABYLON, Wolfgang Dachstein, c. 1487–1553
Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

✠ WORD ✠

We sit.

READING: Acts 10:42–48

⁴²“[Jesus] commanded us to preach to the people and to testify that he is the one ordained by God as judge of the living and the dead. ⁴³All the prophets testify about him that everyone who believes in him receives forgiveness of sins through his name.”

⁴⁴While Peter was still speaking, the Holy Spirit fell upon all who heard the word. ⁴⁵The circumcised believers who had come with Peter were astounded that the gift of the Holy Spirit had been poured out even on the Gentiles, ⁴⁶for they heard them speaking in tongues and extolling God. Then Peter said, ⁴⁷Can anyone withhold the water for baptizing these people who have received the Holy Spirit just as we have? ⁴⁸So he ordered them to be baptized in the name of Jesus Christ. Then they invited him to stay for several days.

L The Word of the Lord.

C Thanks be to God.

READING: John 3:16–21

¹⁶“God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

¹⁷Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him. ¹⁸Those who believe in him are not condemned; but those who do not believe are condemned already, because they have not believed in the name of the only Son of God. ¹⁹And this is the judgment, that the light has come into the world, and people loved darkness rather than light because their deeds were evil. ²⁰For all who do evil hate the light and do not come to the light, so that their deeds may not be exposed. ²¹But those who do what is true come to the light, so that it may be clearly seen that their deeds have been done in God.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

Dr. M. Daniel Carroll R. (Rodas)

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

1. Chorus

Also hat Gott die Welt geliebt,
For God so loved the world
Daß er uns seinen Sohn gegeben.
That he gave to us his Son.
Wer sich im Glauben ihm ergibt,
Whoever gives himself in faith to him
Der soll dort ewig bei ihm leben.
Shall there abide with him forever.
Wer glaubt, daß Jesus ihm geboren,
Whoever believes that Jesus was born for him
Der bleibt ewig unverloren,
Will never be lost,
Und ist kein Leid, das den betrübt,
And there is no sorrow that grieves one
Den Gott und auch sein Jesus liebt.
Who loves God and also his Jesus.

The opening movement is a siciliano, a slow, lilting dance in a 12/8 time signature. The text is from a 1675 hymn by Salomo Liscow based on John 3:16. The chorale tune is in the soprano line, but with more embellishment than is usual in the choruses of Bach's second-cycle chorale cantatas. Sustained notes in each vocal entrance at "*Der bleibt ewig unverloren*" (he will never be lost) show how the believer is held eternally comforted and close to God. The dissonant harmonies and their resolution in the next phrase illustrate *Leid* (sorrow) and the relief that comes with believing in Jesus.

2. Aria (soprano)

Mein gläubiges Herze,
My faithful heart,
Frohlocke, sing, scherze,
Rejoice, sing, and frolic;
Dein Jesus ist da!
Your Jesus is here!
Weg Jammer, weg Klagen,
Away with wailing, away with woe;
Ich will euch nur sagen:
I only want to say to you:
Mein Jesus ist nah.
My Jesus is near.

The soprano aria bubbles over with a happy tune for the vocalist and an equally joyful cello obbligato. It describes the joy in the believer's heart, bids sorrow and lamentation depart, and then returns with more of the opening melody. The music continues long after the singer is finished, as oboe and violin join the cello for a lovely trio.

3. Recitative (bass)

Ich bin mit Petro nicht vermessen,
I am, like Peter, not presumptuous;
Was mich getrost und freudig macht,
What comforts me and makes me joyful,
Daß mich mein Jesus nicht vergessen.
Is that my Jesus has not forgotten me.
Er kam nicht nur, die Welt zu richten,
He came not only to judge the world;
Nein, nein, er wollte Sünd und Schuld
No, no, he wanted sin and guilt,
Als Mittler zwischen Gott und Mensch vor diesmal schlichten.
As mediator twixt God and man, to be ever reconciled.

The cantata was composed for Pentecost Monday. The epistle reading for the day was from Acts 10:42–48 and tells how both Jews and Gentiles came to faith after hearing a sermon by the apostle Peter. He preached that all who believe in Jesus will have forgiveness of sins. The text of the recitative focuses on Jesus as the one who reconciles God and all of humankind.

4. Aria (bass)

Du bist geboren mir zugute,
You were born for my sake;
Das glaub ich, mir ist wohl zumute,
Which I believe and makes me happy,
Weil du vor mich genug getan.
Because you have done enough for me.
Das Rund der Erden mag gleich brechen,
The orb of the earth may break soon,
Will mir der Satan widersprechen,
And Satan may speak against me;
So bet ich dich, mein Heiland, an.
But I worship you, my Savior.

The bass also sings of joy and confidence in knowing Jesus as Savior, in jig-like rhythms accompanied by a trio of oboes. Fanfares in the oboes and repeated exclamations of *genung* (enough) in the vocal part magnify the joy. Even in the middle section's depictions of danger, the assurance of God's goodness is never far away as the oboes continue their sprightly rhythms.

5. Chorus

Wer an ihn gläubet, der wird nicht gerichtet;

Whoever believes in him will not be judged;

wer aber nicht gläubet, der ist schon gerichtet;

but whoever does not believe is already judged,

denn er gläubet nicht an den Namen des eingebornen Sohnes Gottes.

since he does not believe in the name of the only begotten Son of God.

The final chorus is a double fugue built on parallel clauses from John 3:18 about those who do or do not believe and consequently are or are not free from judgment. The initial subject is set to the text “*wer an ihn gläubet*” (whoever believes in him) with bass, tenor, alto and soprano entrances. There is a countersubject, and when sung by the sopranos its text changes to “*wer aber nicht gläubet*” (who does *not* believe). It becomes the subject of new fugal entrances, this time proceeding from top to bottom. The original subject reappears in every voice, and there is one final statement of the subject right before the cadence, this time with the final line of the John 3:18 text. Trombones (not used today) and trumpet as well as oboes and strings double the vocal parts.

The antiquated form of a fugue might seem a stern contrast to the cheerful preceding movements, but for Bach the logic and intricacy of counterpoint were the highest form of music and as such, reveal God’s justice, wisdom, power, and redeeming love.

Silence is observed, then:

- Ⓛ In many and various ways God spoke to his people of old by the prophets.
- Ⓢ But now in these last days he has spoken to us by his Son.

We stand.

MAGNIFICAT



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



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



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



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



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



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



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



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

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

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

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

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

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

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



† PRAYERS †


LITANY



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

After each petition:

℣ ...let us pray to the Lord.



℣ Lord, have mer - cy.

The litany concludes:

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

Silence is kept, then:

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



℣ To you, O Lord.

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

℣ Amen.

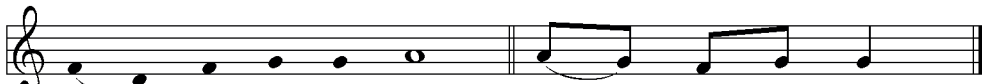
L Lord, remember us in your kingdom and teach us to pray:

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.

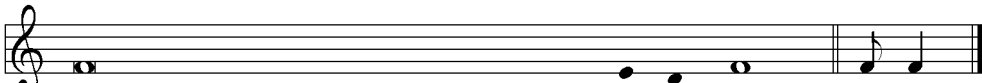
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those
who trespass against us;
and lead us not into temptation,
but deliver us from evil.

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: When I Survey the Wondrous Cross

Concertato by Michael D. Costello
(b. 1979)



1 When I sur - vey the won - drous cross on which the
Choir 2 For - bid it, Lord, that I should boast save in the
3 See, from his head, his hands, his feet, sor - row and
4 Were the whole realm of na - ture mine, that were a



prince of glo - ry died, my rich - est gain I
death of Christ, my God; all the vain things that
love flow min - gled down. Did e'er such love and
trib - ute far too small; love so a - maz - ing,



count but loss and pour con - tempt on all my pride.
charm me most, I sac - ri - fice them to his blood.
sor - row meet, or thorns com - pose so rich a crown?
so di - vine, de - mands my soul, my life, my all!

Text: Isaac Watts, 1674–1748
Music: ROCKINGHAM OLD, adapt. Edward Miller, 1731–1807

DISMISSAL

L Go in peace. Serve the Lord.

C Thanks be to God!

Leading Worship Today

The Rev. Troy E. Medlin, leader
M. Daniel Carroll R. (Rodas), homilist

Grace Parish Choir
The Rev. Michael D. Costello, cantor
David Cherwien, organist

Carolyne DalMonte, soprano
David Govertsen, bass

Susan Weber, Lois Harb, ushers
Bill Rohlfing, audio engineer
Al Swanson, Liz Hanson
livestream audio/video

Orchestra

Charles Roberts, trumpet
Christine Janzow Phillips, Meg Busse, oboes
Natalie Swenson, English horn
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer,
Caroline Slack, Lou Torick, violin I
François Henkins, Becky Coffman,
Kjersti Nostbakken, violin II
Naomi Hildner, Karl Davies, viola
Jean Hatmaker, cello
Douglas Johnson, double bass
Timothy Spelbring, continuo organ
Michael D. Costello, harpsichord

Grace Parish Choir

Soprano

Sadie Beck
Judy Berghaus
Carolyne DalMonte
Gwen Gotsch
Linda Grisham
Kate Hogenson
Katrina Jurica
Ann Mason
Ellen Pullin
Liz Rudy
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Leanne Cribbs
Eunice Eifert
Catherine Hegarty
Johanna Johnson
Francesca Huemer Kelly
Gaye Klopach
Christa Krout
Marilyn Moehlenkamp
Karen Rohde
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Beed
Daniel Krout
Colin Krueger
John Rudy
Blaine Willhoft

Bass

Douglas Anderson
John Bouman
Mark Bouman
Jeff Cribbs
David Govertsen
Glenn Johnson
David Kluge
Richard Martens
Craig Mindrum
Bill Pullin

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

BACKGROUND OF THE CANTATA

Pentecost was a three-day festival in Leipzig in Bach's day, which meant that Bach presented special music in church services on Monday and Tuesday, as well as on Pentecost Sunday. This afternoon's cantata, *Also hat Gott die Welt geliebt*, BWV 68, was composed for the Second Day of Pentecost, May 21, 1725, with a text based on the readings for the day, especially the gospel, John 3:16–21. The biblical focus has moved beyond the story of the disciples receiving the Holy Spirit in the upper room after Jesus' resurrection and ascension, to Jesus' ongoing presence in the world in the hearts of all those who believe. As we hear the cantata today on Passion Sunday, we are especially mindful of its focus on salvation through the cross of Christ.

The libretto is by Christiane Mariane von Ziegler, one of nine texts by von Ziegler that Bach used in the spring of 1725 as he completed his second year of composing cantatas in Leipzig. The librettist for the earlier cantatas in the cycle was no longer available, so Bach turned to this local poet for texts for the Third Sunday after Easter through Trinity Sunday.

Von Ziegler was twice-widowed and her two children had also died when she returned to live in the family home in Leipzig in 1722 at the age of 27. Her father had once been mayor but was now imprisoned for political reasons. Nevertheless, with her lively and clever personality she established a salon in Leipzig where artists, poets, and writers encountered one another as well as intellectuals from the university. Von Ziegler could play several instruments, accompany herself as she sang, and shoot rifles, pistols, and crossbows in competition. Encouraged by Leipzig literary figure Johann Christoph Gottsched, Ziegler wrote and published poetry and received several prizes and honors during the 1730s.

Von Ziegler published these librettos herself in 1728 as part of a full-year cycle of cantata texts. Differences between the 1728 text for BWV 68 and the words in Bach's score suggest that he made alterations to von Ziegler's poetry as he adapted it to music he was recycling from earlier cantatas. The soprano and bass arias in BWV 68 are parodies of arias from an earlier work, Bach's Hunt Cantata, BWV 208, *Was mir behagt, ist nur die muntre Jagd!* In the world of Baroque music, the term parody refers to the reworking of an existing musical composition to make something new (without the humorous or satirical associations the word has today). Bach recycled music frequently. Parodying earlier work was both a shortcut for turning out new music on a demanding schedule and a way to re-explore interesting and useful musical ideas from the past. The Hunt Cantata was composed while Bach was employed at the Court of Weimar in 1713, for the 31st birthday of Duke Christian of Saxe-Weissenfels.

The soprano aria, “*Mein gläubiges Herze*” (well known in English as “My heart ever faithful”) is built on the continuo of the earlier aria. In the score for BWV 68 Bach assigned this lively part to a piccolo cello, a smaller, higher instrument, and added an additional continuo line beneath. The vocal part is much altered from the original, with quick melodic leaps and many small flourishes. The delightful trio sonata that ends the movement also comes from BWV 208.

In the Hunt Cantata, the bass aria is assigned to the character of Pan, the god of woods and shepherds—which explains the movement’s three oboes, often thought of as pastoral instruments. In Cantata 68 the melody and instrumental parts remain much the same, though Bach had to rewrite parts of the melody to work with the new text.

The Hunt Cantata was full of useful material. Bach also recycled one of its choruses in 1728 or 1729 in Cantata #149, *Man singet mit Freuden vom Sieg*, the last of his St. Michael’s Day cantatas. But he never reused what has become the best-known music from the Hunt Cantata, “Sheep may safely graze,” the familiar pastoral aria with its pair of flutes playing in thirds above the continuo.

Bach included *Also hat Gott die Welt geliebt* in his Chorale Cycle, the year-long cycle of church cantatas based on Lutheran hymns, though it is not a chorale cantata in the usual sense. The opening movement uses the text of a 1675 hymn by Salomo Liscow with a highly embellished version of the tune by Gottfried Lopelius (1682). Unlike most chorale cantatas, however, the final chorus is not a straightforward four-part setting of the hymn. Instead, it uses words from scripture in a motet-like double fugue.

The cantata is scored for soprano and bass soloists, choir, 2 oboes, taille (English horn is used today), cornett (trumpet is used today), 3 trombones (not used today), 2 violins, viola, violoncello piccolo and basso continuo.

Gwen Gotsch

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.



David Cherwien, organist, served as Cantor at Mount Olive Lutheran Church, Minneapolis from 2001–2024, continuing the tradition of creative hymn singing begun and sustained by predecessors Paul Manz and Mark Sedio. From 2001 until 2022 he also served as Artistic Director of the National Lutheran Choir. Prior to those he has served church music positions in Minneapolis, Chicago, Seattle, and Berlin, Germany. He is a nationally known conductor, composer and organist. Recognized for his contributions to the field of church music and liturgy, he is often called upon to serve as clinician and hymn festival leader across the country.

He has composed and published a considerable amount of music for the church with several publishers. During his time with the National Lutheran Choir he served as editor of the National Lutheran Choir Series of choral music published by Morningstar Music Publishers and produced many recordings – including the “Hymns We Love To Sing” series, still available at www.nlca.com. He is a founding member of the Association of Lutheran Church Musicians and has served in its leadership in a variety of capacities, including as National President from 1993–1997.



M. Daniel Carroll R. (Rodas), homilist, is Scripture Press Ministries Professor of Biblical Studies and Pedagogy in the Wheaton College graduate school, where he has taught Old Testament since 2016. Danny is half-Guatemalan and was raised bilingual and bicultural. He spent time there in his youth and later for many years was a professor in Guatemala City. Upon returning to the US and before coming to Wheaton, he taught at Denver Seminary for 20 years. His areas of expertise are the Old Testament prophets and ethics, as well as matters related to Latino/a migration. His PhD is from the University of Sheffield in the UK. He has authored or edited 19 books. He and his wife, Joan, have two adult sons and five grandchildren.



Carolyn 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.



David Govertsen, bass-baritone, has been active as a professional singer for over twenty years, portraying a wide variety of opera's low-voiced heroes, villains, and buffoons. Mr. Govertsen has appeared as a soloist with numerous local and regional opera companies, including Lyric Opera of Chicago, Santa Fe Opera, Tulsa Opera, Chicago Opera Theater, and the Haymarket Opera Company. He is a member of the vocal chamber quartet Fourth Coast Ensemble, performing art song in Chicago and throughout the Midwest. As a concert soloist Mr. Govertsen has performed with the Chicago Symphony Orchestra, Detroit Symphony Orchestra, Milwaukee Symphony Orchestra, Madison Symphony Orchestra, Rochester Philharmonic Orchestra, Grant Park Orchestra, Santa Fe Symphony and Santa Fe Chamber Music Festival among many others. He made his Carnegie Hall debut as the Herald in *Otello* with the CSO conducted by Riccardo Muti. Mr. Govertsen is currently on faculty at North Park University, Lewis University and the College of DuPage.



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.

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Special thanks are extended to Karen P. Danford for her translation of the motet and cantata texts and to Gwen Gotsch for her informative notes on the cantata and careful editing of materials in this worship folder.

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55th Year

2025–2026

BACH

Cantata Vespers



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River Forest, Illinois**

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

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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