



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.**

**April 19, 2026**

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

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

## 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.

Third Sunday of Easter  
April 19, 2026

## EVENING PRAYER

*Background notes on the prelude are on page 23 in this worship folder.*

### PRELUDE

Nun freut euch, lieben Christen g'mein  
(Dear Christians, one and all, rejoice)

Johann Sebastian Bach  
(1685–1750)

Partita Sopra „Nun freut euch”

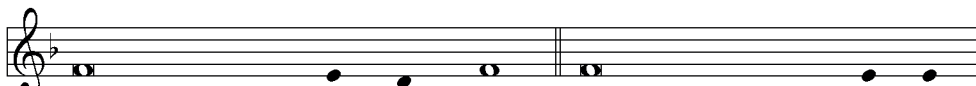
Lionel Rogg  
(b. 1936)

Choral  
Bicinium  
Canon  
Presto  
Recit  
Passacaglia  
Toccata

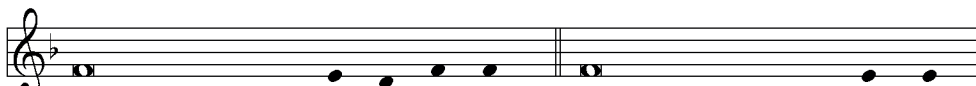
Michael D. Costello, organist

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

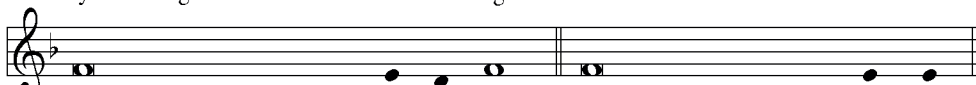
### SERVICE OF LIGHT



☐ 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 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:** Wir singen all mit Freudenschall

Johannes Eccard  
(1553–1611)

Wir singen all mit Freudenschall  
vom Krieg und Sieg des Herren  
Heut triumphirt der große Hirt,  
Christus, der König der Ehren.  
All unser Feind erleget seind,  
keiner konnt ihm entkommen!  
Der Herre Christ erstanden ist:  
das bringt uns ewig Frommen.

Ihr Christen gut, habt frischen Muth,  
Den Raub haben wir bekommen,  
Gerechtigkeit ist unser Beut',  
wir sind der Furcht entnommen.  
Hie ist die Beut', Gerechtigkeit!  
Nun sind wir Gottes Kinder.  
Drum sing'n wir all mit Freudenschall:  
Dank sei dem Überwinder.

Georg Reimann (1570–1615)

**We all sing with a joyful sound  
of the Lord's battle and victory.  
Today the great shepherd triumphs,  
Christ, the king of glory.  
All our foes have been laid low;  
Not one could escape him!  
The Lord Christ is risen:  
This brings us eternal gain.**

**You faithful Christians, take fresh courage!  
We have secured the spoils;  
righteousness is our prize,  
and we are delivered from fear.  
Here is the prize: righteousness!  
Now we are children of God.  
Therefore we all sing with joyful sound:  
Thanks be to the conqueror!**

*Silence for meditation is observed, then:*

**COLLECT**

- ☒ Almighty God, you give us the joy of celebrating our Lord's resurrection.  
Give us also the joys of life in your service,  
and bring us at last to the full joy of life eternal;  
through your Son, Jesus Christ our Lord,  
who lives and reigns with you and the Holy Spirit,  
one God, now and forever.

☑ **Amen.**

*The offering is gathered during the voluntary, which serves as the introduction to the hymn (next page).*

**OFFERING/VOLUNTARY**

Chorale Prelude on "GAUDEAMUS PARITER"

Michael D. Costello  
(b. 1979)

*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.bachverspers.org](http://www.bachverspers.org).  
Your generosity is appreciated.*

*At the conclusion of the voluntary, we stand and sing.*

**HYMN:** Come, You Faithful, Raise the Strain

Stanza 3 Setting by Michael D. Costello



1 Come, you faith-ful, raise the strain of tri-um-phant glad-ness!  
2 'Tis the spring of souls to-day: Christ has burst his pris-on,  
**Choir** 3 Now the queen of sea-sons, bright with the day of splen-dor,  
4 For to-day a-mong the twelve Christ ap-peared, be-stow-ing  
5 Al-le-lu-ia! Now we cry to our King im-mor-tal,



God has brought his Is-ra-el in-to joy from sad-ness,  
and from three days' sleep in death as a sun has ris-en;  
with the roy-al feast of feasts comes its joy to ren-der;  
his deep peace, which ev-er-more pass-es hu-man know-ing.  
who, tri-um-phant, burst the bars of the tomb's dark por-tal.



loosed from Pha-raoh's bit-ter yoke Ja-cob's sons and daugh-ters,  
all the win-ter of our sins, long and dark, is fly-ing  
comes to glad-den faith-ful hearts which with true af-fec-tion  
Neith-er could the gates of death, nor the tomb's dark por-tal,  
Come, you faith-ful, raise the strain of tri-um-phant glad-ness!



led them with un-moist-ened foot through the Red Sea wa-ters.  
from his light, to whom is giv'n laud and praise un-dy-ing.  
wel-come in un-wea-ried strain Je-sus' res-ur-rec-tion!  
nor the watch-ers, nor the seal, hold him as a mor-tal.  
God has brought his Is-ra-el in-to joy from sad-ness!

Text: John of Damascus, c. 696–c. 754; tr. John M. Neale, 1818–1866, alt.  
Music: GAUDEAMUS PARITER, Johann Horn, c. 1490–1547

# ✠ WORD ✠

*We sit.*

**READING:** 1 Peter 2:11–20

<sup>11</sup>Beloved, I urge you as aliens and exiles to abstain from the desires of the flesh that wage war against the soul. <sup>12</sup>Conduct yourselves honorably among the Gentiles, so that, though they malign you as evildoers, they may see your honorable deeds and glorify God when he comes to judge.

<sup>13</sup>For the Lord's sake accept the authority of every human institution, whether of the emperor as supreme, <sup>14</sup>or of governors, as sent by him to punish those who do wrong and to praise those who do right. <sup>15</sup>For it is God's will that by doing right you should silence the ignorance of the foolish. <sup>16</sup>As servants of God, live as free people, yet do not use your freedom as a pretext for evil. <sup>17</sup>Honor everyone. Love the family of believers. Fear God. Honor the emperor.

<sup>18</sup>Slaves, accept the authority of your masters with all deference, not only those who are kind and gentle but also those who are harsh. <sup>19</sup>For it is a credit to you if, being aware of God, you endure pain while suffering unjustly. <sup>20</sup>If you endure when you are beaten for doing wrong, what credit is that? But if you endure when you do right and suffer for it, you have God's approval.

☐ The Word of the Lord.

☑ **Thanks be to God.**

**ANTHEM:** Let Us Ever Walk with Jesus

David Cherwien  
(b. 1957)

Let us ever walk with Jesus,  
follow his example pure,  
through a world that would deceive us  
and to sin our spirits lure.

Onward in his footsteps treading,  
trav'lers here, our home above,  
full of faith and hope and love,  
let us do our Savior's bidding.  
Faithful Lord, with me abide;  
I shall follow where you guide.

Let us suffer here with Jesus,  
and with patience bear our cross.  
Joy will follow all our sadness;  
where he is there is no loss.  
Though today we sow no laughter,  
we shall reap celestial joy:  
all discomforts that annoy  
shall give way to mirth hereafter.  
Jesus, here I share your woe;  
help me there your joy to know.

Let us gladly die with Jesus.  
Since by death he conquered death,  
he will free us from destruction,  
give to us immortal breath.  
Let us mortify all passion  
that would lead us into sin;  
and the grave that shuts us in  
shall but prove the gate of heaven.  
Jesus, here with you I die,  
there to live with you on high.

Let us also live with Jesus.  
He has risen from the dead  
that to life we may awaken.  
Jesus, you are now our head,  
we are your own living members;  
where you live, there we shall be  
in your presence constantly,  
living there with you forever.  
Jesus, let me faithful be;  
life eternal grant to me.

Sigismund von Birken, 1626–1681;  
tr. *Lutheran Book of Worship*, alt.

## READING: John 16:16–23

<sup>16</sup>A little while, and you will no longer see me, and again a little while, and you will see me. <sup>17</sup>Then some of his disciples said to one another, “What does he mean by saying to us, ‘A little while, and you will no longer see me, and again a little while, and you will see me’; and ‘Because I am going to the Father?’” <sup>18</sup>They said, “What does he mean by this ‘a little while’? We do not know what he is talking about.” <sup>19</sup>Jesus knew that they wanted to ask him, so he said to them, “Are you discussing among yourselves what I meant when I said, ‘A little while, and you will no longer see me, and again a little while, and you will see me’? <sup>20</sup>Very truly, I tell you, you will weep and mourn, but the world will rejoice; you will have pain, but your pain will turn into joy. <sup>21</sup>When a woman is in labor, she has pain, because her hour has come. But when her child is born, she no longer remembers the anguish because of the joy of having brought a human being into the world. <sup>22</sup>So you have pain now; but I will see you again, and your hearts will rejoice, and no one will take your joy from you. <sup>23</sup>On that day you will ask nothing of me. Very truly, I tell you, if you ask anything of the Father in my name, he will give it to you.”

**L** The Word of the Lord.

**C** Thanks be to God.

## HOMILY

The Rev. Nathan Klein

**CANTATA:** *Wir müssen durch viel Trübsal in das Reich Gottes eingehen*, BWV 146

J. S. Bach

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

### 1. Sinfonia

The cantata’s opening movement is a concerto for organ and orchestra. Unison strings and oboes introduce an energetic theme that will alternate with virtuosic passages for the keyboard. Most of the action for the organist is in elaborate figures for the right hand played over the continuo bass of the orchestra. Some Bach biographers believe the music originated as a violin concerto; several of the organ solos mimic a violin technique called *briolage* which involves rapidly playing alternate notes on adjacent strings. The insistent repetition drives the music forward. The conversation between orchestra and organ also includes a free-form cadenza for the soloist.

## 2. Chorus

Wir müssen durch viel Trübsal in das Reich Gottes eingehen.

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

Bach took the adagio movement of the original concerto and added an expressive, independent chorus of lament. The fateful beats of the orchestral ostinato support sustained vocal lines depicting sadness and sorrow. A treble melody in the organ intensifies the dense harmonies and dissonance.

## 3. Aria (alto)

Ich will nach dem Himmel zu,

**I want to go to heaven;**

Schnödes Sodom, ich und du

**Vile Sodom, you and I**

Sind nunmehr geschieden.

**Are now forever parted.**

Meines Bleibens ist nicht hier,

**My abode is not here,**

Denn ich lebe doch bei dir

**For I can no longer**

Nimmermehr in Frieden.

**Live with you in peace.**

The alto aria turns away from the trials of this world and looks toward heaven. Sodom, the Old Testament city which God destroyed because of its sinfulness, stands for this wicked world; the word is sung to notes outlining tritones—traditionally the “devil’s interval.” The violin obbligato points to a happy reception in heaven. The aria is in ABA form. The middle section begins in the relative minor key and finds its way back to a major tonality at the cadence. The longer A section is then repeated.

#### 4. Recitative (soprano)

Ach! wer doch schon im Himmel wär!

**Ah! If only I were already in heaven!**

Wie dränget mich nicht die böse Welt!

**How I am oppressed by this wicked world!**

Mit Weinen steh ich auf,

**With weeping I rise,**

Mit Weinen leg ich mich zu Bette,

**With weeping I lay myself to bed,**

Wie trüglich wird mir nachgestellt!

**How deceitfully am I followed!**

Herr! merke, schaue drauf,

**Lord! Take heed, look here;**

Sie hassen mich, und ohne Schuld,

**They hate me, and without guilt,**

Als wenn die Welt die Macht,

**As if the world had the power**

Mich gar zu töten hätte;

**Even to kill me;**

Und leb ich denn mit Seufzen und Geduld

**And if I live, even with sighs and patience,**

Verlassen und veracht',

**Forsaken and despised,**

So hat sie noch an meinem Leide

**Still it finds in my suffering**

Die größte Freude.

**Its greatest joy.**

Mein Gott, das fällt mir schwer.

**My God, this falls heavily upon me.**

Ach! wenn ich doch,

**Ah! If only I,**

Mein Jesu, heute noch

**My Jesus, even today**

Bei dir im Himmel wär!

**Were with you in heaven!**

A dramatic recitative describes treacherous persecution from a world that delights in the suffering of one who yearns to be with Jesus in heaven. Sustained chords in the strings amplify the tension.



## 5. Aria (soprano)

Ich säe meine Zähren

**I sow my tears**

Mit bangem Herzen aus.

**With an anxious heart.**

Jedoch mein Herzeleid

**However, my heartache**

Wird mir die Herrlichkeit

**Will be glory for me**

Am Tage der seligen Ernte gebären.

**On the day of the blessed harvest.**

The aria's text is a paraphrase of the familiar verse from Psalm 126:5: "Those who sow with tears will reap with songs of joy." Bach accompanies the soprano with flute and oboes d'amore. The elegant first half describes anxiety and tears. In the second half similar sounds and melodic patterns turn to joy reaching upward to heaven.

## 6. Recitative (tenor)

Ich bin bereit,

**I am ready**

Mein Kreuz geduldig zu ertragen;

**To bear my cross patiently;**

Ich weiß, daß alle meine Plagen

**I know that all my tribulations**

Nicht wert der Herrlichkeit,

**Are not worthy of the glory**

Die Gott an den erwählten Scharen

**That God will reveal to the chosen flock**

Und auch an mir wird offenbaren.

**And in me as well.**

Jetzt wein ich, da das Weltgetümmel

**Now I weep, while the world's tumult**

Bei meinem Jammer fröhlich scheint.

**Seems joyful amidst my misery.**

Bald kommt die Zeit,

**Soon the time will come**

Da sich mein Herz erfreut,

**When my heart rejoices,**

Und da die Welt einst ohne Tröster weint.

**And when the world, in turn, will weep without comfort.**

Wer mit dem Feinde ringt und schlägt,

**Whoever wrestles and battles against the foe,**

Dem wird die Krone beigelegt;

**On that one the crown will be laid;**

Denn Gott trägt keinen nicht mit Händen in dem Himmel.

**For no one is not carried by the hand of God into heaven.**

A *secco* (“dry”) recitative calls for patience in suffering, even in the face of the world’s derision. The tenor anticipates a crown in heaven—and the joyful duet ahead.



## 7. Aria (tenor and bass)

Wie will ich mich freuen, wie will ich mich laben,

**How I will rejoice, how I will delight,**

Wenn alle vergängliche Trübsal vorbei!

**When all fleeting sorrows are past!**

Da glänz ich wie Sterne und leuchte wie Sonne,

**Then I will gleam like the stars and shine like the sun;**

Da störet die himmlische selige Wonne

**Then the heavenly, blessed joy will be disturbed**

Kein Trauern, Heulen und Geschrei.

**By no mourning, wailing, or shrieks.**

A bright, dance-like ritornello in  $\frac{3}{4}$  time introduces the movement. After brief imitative entrances, the singers move harmoniously in parallel thirds and sixths. Approaching the cadences, Bach lowers the third of the chord on the word *Trübsal* (sorrows) by a half step, giving that one word a minor inflection. The movement is in ABA form. The middle section is accompanied only by the continuo, with nothing else to disturb a statement about the delights of heaven.

## 8. Chorale

Freu dich sehr, o meine Seele,  
**Rejoice greatly, O my soul,**  
Und vergiß all Not und Qual,  
**And forget all woe and pain,**  
Weil dich nun Christus, dein Herre,  
**Since now Christ, your Lord,**  
Ruft aus diesem Jammertal!  
**Calls you out of this vale of tears!**  
Aus Trübsal und großem Leid  
**Out of tribulation and great sorrow**  
sollst du fahren in die Freud  
**You shall journey into a joy**  
die kein Ohre hat gehöret  
**That no ear has ever heard,**  
und in Ewigkeit auch währt.  
**And that endures eternally.**

The existing manuscripts for BWV 146 include music for the final chorale but no text. The tune is best known as “Jesu, Joy of Man’s Desiring.” The text sung in this afternoon’s performance is the first stanza of an early 17<sup>th</sup> century hymn whose themes echo those of the cantata.



*Silence is observed, then:*

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

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

*We stand.*

## MAGNIFICAT



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



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



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



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



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



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



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



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


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

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

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

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

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

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



## ✠ PRAYERS ✠

### LITANY



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

*After each petition:*

℣ ...let us pray to the Lord.



☩ Lord, have mer - cy.

*The litany continues:*

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



☩ Al - le - lu - ia.

*The litany concludes:*

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

*Silence is kept, then:*

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



☩ To you, O Lord.

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

☩ Amen.

**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.

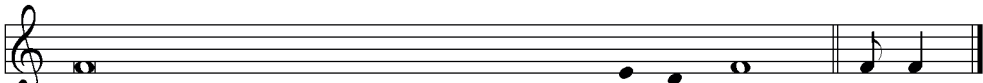
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those  
who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

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: This Joyful Eastertide

Stanza 2 Setting by S. Drummond Wolff  
(1916–2004)



- C 1. This joy - ful Eas - ter - tide, A - way with sin and  
Choir 2. Death's flood has lost its chill Since Je - sus crossed the  
C 3. My flesh in hope shall rest, And for a sea - son  
C 4. This joy - ful Eas - ter - tide, A - way with sin and



sor - - - - row! My love, the cru - ci - fied, Has  
 riv - - - - er; Lov - er of souls, from ill My  
 slum - - - - ber: Till trump from east to west Shall  
 sor - - - - row! My love, the cru - ci - fied, Has



sprung to life this mor - - - - row.  
 pass - ing soul de - liv - - - - er:  
 wake the dead in num - - - - ber:  
 sprung to life this mor - - - - row:

*Refrain*



Had Christ, who once was slain, Not burst his three - day pris - -



- on, Our faith had been in vain: But now has Christ a - ris - en, a -



- ris - en, a - ris - en; But now has Christ a - ris - - - en.

Text: George R. Woodward, 1848–1934  
Music: VRUECHTEN, Dutch folk tune, 17th cent.

## DISMISSAL

- 📖 Go in peace. Serve the Lord.
- 🙏 Thanks be to God!



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.**

**May 17**  
BWV 43

**GRACE  
LUTHERAN  
CHURCH  
& SCHOOL**

**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

**Free-will offering** ▪ **Accessible facility**

**7300 Division Street, River Forest, Illinois** ▪ **708-366-6900** ▪ **[bachvespers.org](http://bachvespers.org)**

## BACKGROUND OF THE PRELUDE

*Nun freut euch, lieben Christen g'mein* (“Dear Christians, one and all, rejoice,” *LBW* 299) is one of Martin Luther’s earliest chorale texts, likely his first for congregational singing. It was included in what is considered the first Lutheran hymnal, the *Achtliederbuch* of 1524 and also appeared in the Erfurt *Enchiridion* of the same year. *Nun freut euch* is the only chorale of Luther’s that was paired to the melody of a secular folk song, *Sie gleicht wohl enem Rosenstocke* (“She surely resembles a rosebush”). Contrary to popular belief, Luther did not find the tunes for his hymns in bars; rather, he composed in “bar form” [A-A-B], occasionally making use of secular music.

Lionel Rogg is a Swiss composer and organist, known for his performances of the works of J. S. Bach. Regarding his partita on the original chorale melody, Rogg writes: “A lesson in improvisation was the origin of this partita, composed in the spring of 1976. It is, however, not an improvisation. With hindsight, it seems to me that it is a typical demonstration of my style of writing in the ‘neo-baroque.’... Without my daring to pronounce on the artistic value of this partita, it seems to me to illustrate my purpose in the sense that it has been directly inspired by the aesthetic of instruments like those of Geneva Cathedral (Metzler), or the larger von Beckeraths of Canada and the United States.”

Luther’s chorale text has been sung to other tunes, including that of *Es ist das Heil* (“Salvation unto us has come,” *LBW* 297) and *Est ist gewisslich* (“The day is surely drawing near,” *LBW* 321). The Bach setting of *Nun freut euch* played today (BWV 734) makes use of the second of these alternate tunes in a three-part chorale prelude with a walking bass line in the left hand, flowing obbligato in the right, and steady chorale melody played in the pedal.

Michael D. Costello

## BACKGROUND OF THE CANTATA

*Wir müssen durch viel Trübsal*, BWV 146, was composed for Jubilate Sunday, the third Sunday after Easter in the 18th century Lutheran liturgical calendar. Jubilate means “shout for joy” or “rejoice,” and is taken from the psalm sung in the service— Psalm 66, “Make a joyful noise to God, all the earth.” The ideas in the cantata, however, come from the gospel lesson for the day, John 16:16–23, where Jesus is speaking to his disciples before his Passion. He tells them that he will be leaving them, that they will be sad and will suffer, but ultimately they will see him again and experience great joy. The cantata’s anonymous librettist sums up the theme with a quotation from St. Paul in Acts: “It is through many persecutions that we must enter the kingdom of God.” It was a favorite saying of Martin Luther’s, one familiar to Leipzig worshippers.

The cantata belongs to J. S. Bach’s third cycle. The date of its first performance is uncertain, 1726 or 1727, no later than 1728. Leipzig was a busy commercial city, and Jubilate traditionally marked the start of the spring trade fair when, for three weeks, the town was packed with visitors. Trading, however, was not permitted on Sundays. Visitors would, as Johann Kuhnau, Bach’s predecessor at the Thomaskirche pointed out, “certainly want to hear something fine in the principal churches.” Bach provided BWV 146 and kicked it off with a showy organ concerto in which he, more famous during his lifetime as a performer than composer, was almost certainly the soloist.

The concerto opening to BWV 146, however, was not newly composed for the cantata. Bach biographers long believed that it originated as a violin concerto composed during his years at the court of Weimar (1708–17). More recently scholars have suggested that the music may have been played on a visit to Dresden in 1725 where, according to a newspaper report, Bach played “various preludes and concertos” on the new organ at St. Sophia’s. The concert “was very well received by the local virtuosos at court and in the city.”

The organ concerto that opens BWV 146 reappears as a harpsichord concerto in 1738, part of a manuscript collection of concertos for one, two, three or four harpsichords. Bach may have intended some or all of these for publication. Keyboard concertos were a new genre; George Frederic Handel published a collection of organ concertos that same year. This music may have been heard in concerts Bach led as head of the Collegium Musicum in Leipzig. Keyboard showpieces could also have been useful to Bach’s sons and students as they sought professional positions.

Music from the original concerto and the later harpsichord work are also heard in the second movement of the cantata. Bach, always looking for new possibilities in existing music, added intricate, interwoven choral parts above the instrumental adagio. Cantata 146 must have been well received in Leipzig, since three additional cantatas from 1726 also begin with sinfonias with organ solos.

In the gospel lesson for the day Jesus tells his disciples that their grief will be turned into joy when, one day, they are reunited. The cantata's libretto (author unknown) focuses more on longing for death than on enduring the trials and persecutions of this life. True rejoicing arrives only with the second-to-the-last movement of the cantata, a crowd-pleasing duet for tenor and bass. It, too, is probably derived from a now-lost earlier work, probably a secular cantata. Bach sends his congregation out with joy, the better to endure the *Trübsal*, the troubles of earthly life.

Gwen Gotsch

the kapelle members

Sopranos



**Maddison Blodgett**  
Rochester, NY  
Music Education



**Olivia Frasca**  
Boise, ID  
Classical Lutheran Education



**Emily Greene**  
Port Washington, WI  
Strategic Comm & Spanish



**Eliana Jaffe**  
St. Louis, MO  
Director of Parish Music



**Abigail Pflughoeft**  
Lowell, IN  
Director of Christian Education (DCE), LTE



**Ava Shiels**  
Franksville, WI  
Social Work



**Olivia Wrolstad**  
Watertown, WI  
Music

Altos



**Abigail Herman**  
Chelsea, MI  
Mathematics



**Lillian Hildebrand**  
Fort Wayne, IN  
Elementary Education, LTE



**Grace Levitt**  
Fort Wayne, IN  
Secondary Education, LTE



**Heidi McKeage**  
Lee's Summit, MO  
Theology-Deaconess Program



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Lowell, IN  
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**Hannah Weber**  
Fort Wayne, IN  
Elementary Education, LTE

Tenors



**Joseph Jurca**  
Chicago, IL  
Psychology and Theology



**Caleb Krueger**  
Branson, MO  
Director of Christian Education (DCE)



**Connor Nichols**  
Brownstown, IN  
Theology



**Collin Pease**  
Elmwood Park, IL  
Music Education



**Travis Rupe**  
Novi, MI  
Secondary Education, LTE (Science)



**Jonah Witte**  
Monroe, MI  
Secondary Education, LTE (Science)

Basses



**Nathaniel Clayton**  
Maywood, IL  
Interdisciplinary: Graphic Design/Communication



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# Leading Worship Today

The Rev. Troy E. Medlin, leader  
The Rev. Nathan Klein, homilist

Concordia University Kapelle  
Charles P. Brown, conductor

Grace Parish Choir  
The Rev. Michael D. Costello, cantor

Carolyne DalMonte, soprano  
Emlynn Shoemaker, mezzo soprano  
Brian Skoog, tenor  
David Govertsen, bass

Susan Weber, Lois Harb, ushers  
Bill Rohlfing, audio engineer  
George Hogenson, Liz Hanson  
livestream audio/video

# Orchestra

Cynthia Fudala, flute  
Christine Janzow Phillips, Meg Busse, oboes/d'amore  
Natalie Swenson, English horn  
Dianne Ryan, bassoon

Betty Lewis, Paul Zafer, Caroline Slack, violin I  
François Henkins, Lou Torick, Becky Coffman, violin II  
Naomi Hildner, Ben Weber, viola

Jean Hatmaker, cello  
Douglas Johnson, double bass

Michael D. Costello, organ

# Grace Parish Choir

## Soprano

Ann Anderson  
Katrina Beck  
Sadie Beck  
Judy Berghaus  
Janel Dennen  
Gwen Gotsch  
Linda Grisham  
Kate Hogenson  
Katrina Jurica  
Ellen Pullin  
Ngairé Whiteside-Bull

## Alto

Karen Brunssen  
Leanne Cribbs  
Eunice Eifert  
Catherine Hegarty  
Cynthia Hill  
Martha Houston  
Johanna Johnson  
Christa Krout  
Jennifer Luebbe  
Marilyn Moehlenkamp  
Karen Rohde  
Liz Thompson

## Tenor

Paul Aanonsen  
John Beed  
Daniel Krout  
Colin Krueger  
Blaine Willhoft

## Bass

Douglas Anderson  
John Bouman  
Mark Bouman  
Jeff Cribbs  
Glenn Johnson  
David Kluge  
Richard Martens  
Craig Mindrum  
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Greg Rohlfing

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Background notes on the organ prelude by Michael D. Costello. Notes on the cantata by Gwen Gotsch. Used by permission.

## BIOGRAPHIES



**Charles P. Brown**, director, is Professor of Music and Director of Choral Activities at Concordia University Chicago, where he is also the program lead for the department of music and chair of the arts division. Conductor of Concordia's Kapelle, he has also taught undergraduate and graduate courses in conducting, choral literature, singer's diction, vocal techniques, and choral music education. Dr. Brown earned his bachelor and master degrees from Westminster Choir College and his Doctorate of Musical Arts in choral conducting and voice performance at the University of Arizona.



**Michael D. Costello**, director and organist, 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.



**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.



**Nathaniel P. Klein**, homilist, has served as an Associate to the Bishop in the Metropolitan Chicago Synod since March 2024, where he works with rostered ministers in call mobility processes, the synod worship team, first call rostered ministers, and with churches in the near west and northern suburbs of Chicago. Prior to serving on synod staff, Pastor Nathan served 6 years in his first call in Midlothian, Illinois. He attended Truman State University in Kirksville, Missouri, earning a BA in physics, prior to seminary at the Lutheran School of Theology at Chicago. Pastor Nathan has been married to his spouse, Kaylee, since 2013; they reside together in

the Loop. He enjoys traveling, exploring new restaurants, walking the lakefront trail, and cheering for the Cubs at Wrigley Field.



**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.



**Emlynn Shoemaker**, mezzo soprano, sings regularly with Lyric Opera Chicago, Chicago Symphony Orchestra, and sang for four seasons with Consonance—Chicago Choral Artists. Emlynn's upcoming engagements include appearing with Lyric Opera Chicago's productions of *Medea*, *Cavalleria Rusticana*, *Pagliacci*, and *Carmina Burana* as a member of the chorus. Emlynn obtained her Master of Music in Vocal Performance from the University of Kansas in 2021, where she studied with renowned mezzo-soprano Joyce Castle and graduated with honors. She holds a Bachelor of Arts in Music from Presbyterian College where she studied privately with

Dr. Christian Elser.



**Brian Skoog**, tenor, performs in a wide range of operatic and concert roles. This season, operatic performances include his role debut as Ferrando in *Così fan tutte* with Chicago's Salt Creek Chamber Orchestra, Narraboth in *Salome* with Union Avenue Opera, Ralph Rackstraw in *H.M.S. Pinafore* with Winter Opera Saint Louis, and the title role in the world premiere of *The Higgle* by Margi Griebeling-Haigh. In concert, Skoog makes appearances with the Bozeman Symphony (*Mozart Requiem*), Toledo Symphony (Beethoven *Symphony No. 9*, Handel *Messiah*), and West Shore Chorale (*Mozart Mass in C minor*). Skoog also recently appeared as Tempo in *Il trionfo del Tempo*

*e del Disinganno* and Lurcanio in *Ariodante* with Opera Neo, and as Mozart in Rimsky-Korsakov's *Mozart and Salieri* with The Cleveland Opera.

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Special thanks Gwen Gotsch for her informative notes on the cantata and careful editing of materials in this worship folder.

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