



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, 2026**

**Gott fährt auf mit Jauchzen**

*God goes up with jubilation*

## 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.

Seventh Sunday of Easter  
May 17, 2026

## EVENING PRAYER



*Background notes on the prelude are on page 26 in this worship folder.*

### PRELUDE

Violin Concerto

Gerald Finzi  
(1901–1956)

- I. Allegro
- II. Molto sereno
- III. Hornpipe Rondo – Allegro risoluto

Eleanor Bartsch, violinist

*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.

**PSALM 47: O Clap Your Hands**

Ralph Vaughan Williams  
(1872–1958)

O, clap your hands, all ye people; shout unto God with the voice of triumph.  
For the Lord most high is terrible; he is a great king over all the earth.  
God is gone up with a shout, the Lord with the sound of a trumpet.  
Sing praises to God, sing praises; sing praises unto our king.  
For God is the king of all the earth; sing ye praises, everyone that hath understanding.  
God reigneth over the heathen, God sitteth upon the throne of his holiness.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

- ☒ Lord Jesus,  
the dominion of the universe is yours,  
for you have ascended on high  
and are seated on the throne prepared for you by the Father.  
Gather all peoples into your Church and make them a holy nation,  
a royal priesthood, your own chosen heritage,  
to praise and adore your divine majesty now and forever.
- ☒ **Amen.**



Albrecht Dürer, Woodcut,  
*The Ascension (The Small Passion)*, c. 1510

*The offering is gathered.*

**OFFERING/VOLUNTARY**

Capriol Suite

Peter Warlock  
(1894–1930)

V. *Pieds-en-l'air* (Feet in the air)

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

*We stand.*

**HYMN:** Through the Heavens Christ Ascended

Concertato by Michael D. Costello  
(b. 1979)



1. Through the heav - ens Christ as - cend - ed, Shouts of joy sur -  
2. In the heav - ens King e - ter - nal! Na - tions fall be -  
**Choir** 3. From the heav - ens bless - ings show - er: Strength to bat - tle  
4. To the heav - ens we shall fol - low Join - ing in that



round His throne. As our Broth - er, He de - scend - ed,  
neath His feet. Yet in love He knows our weak - ness,  
world - ly ills; So His Church might grow and flow - er  
hap - py train. Christ pre - pares a roy - al wel - come,



Sa - tan's pow - er o - ver - thrown. Prince of Peace, our  
Pleads for us, as our High Priest, For His sac - ri -  
Zeal for ser - vice He in - stills; With His love He  
Round His throne our planned do - main. Clap your hands and



## READING: Mark 16:14–20

<sup>14</sup>Later he appeared to the eleven themselves as they were sitting at the table; and he upbraided them for their lack of faith and stubbornness, because they had not believed those who saw him after he had risen. <sup>15</sup>And he said to them, "Go into all the world and proclaim the good news to the whole creation. <sup>16</sup>The one who believes and is baptized will be saved; but the one who does not believe will be condemned. <sup>17</sup>And these signs will accompany those who believe: by using my name they will cast out demons; they will speak in new tongues; <sup>18</sup>they will pick up snakes in their hands, and if they drink any deadly thing, it will not hurt them; they will lay their hands on the sick, and they will recover."

<sup>19</sup>So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God. <sup>20</sup>And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it.

📖 The Word of the Lord.

🙏 Thanks be to God.

## CANTATA: *Gott fährt auf mit Jauchzen*, BWV 43

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are found on page 27 in this worship folder.*

### 1. Chorus

*Gott fährt auf mit Jauchzen*

**God goes up with rejoicing**

*und der Herr mit heller Posaunen.*

**and the Lord with bright trumpets.**

*Lobsinget, lobsinget Gott,*

**Sing praises, sing praises to God;**

*lobsinget, lobsinget unserm Könige.*

**sing praises, sing praises to our King.**

The opening chorus sounds much like one of Bach's Orchestral Suites. Only seven measures into the piece, however, the tempo is doubled and a trumpet solo announces the fugue subject. The basses of the choir take hold, singing *Gott fährt auf mit Jauchzen* (God goes up with rejoicing). Each section of the choir joins in the fugue in ascending order—tenor, alto, then soprano. As the trumpet returns to the opening subject, the sopranos sing *und der Herr mit heller Posaunen* (and the Lord with bright trumpets). The final section of the movement, which sounds like music for a coronation, grows out of yet another trumpet fanfare. The final cry of the choir is that of Psalm 47, verses 5 and 6: *Lobsinget Gott, lobsinget unserm Könige* (Sing praises to God; sing praises to our King).

## 2. Recitative (tenor)

*Es will der Höchste sich ein Siegsgepräng bereiten,*

**The Almighty will prepare for himself a victory pageant,**

*Da die Gefängnisse er selbst gefangen führt.*

**Since he himself leads the jailors captive.**

*Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt?*

**Who rejoices at him? Who is it that sounds the trumpets?**

*Wer gebet ihm zur Seiten?*

**Who goes along at his side?**

*Ist es nicht Gottes Heer,*

**Is it not God's army**

*Das seines Namens Ehr,*

**That sings in honor of his name,**

*Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet*

**Salvation, praise, kingdom, power and might with loud voices**

*Und ihm nun ewiglich ein Halleluja bringet.*

**And raises now to him an alleluia forever!**

Throughout the cantata each vocal soloist takes their turn singing a recitative, followed by an aria. The tenor begins by declaring that the victor prepares for himself a victory pageant. He follows by asking three questions, each beginning with *Wer* (who).

## 3. Aria (tenor)

*Ja tausend mal tausend begleiten den Wagen,*

**Thousands upon thousands accompany his chariot**

*Dem König der Kön'ge lobsingend zu sagen,*

**Singing praise to the King of kings, to declare**

*Daß Erde und Himmel sich unter ihm schmiegt*

**That earth and heaven beneath him are nestled,**

*Und was er bezungen, nun gänzlich erliegt.*

**And what he conquered is now completely defeated.**

The questions are answered in the text of this dance-like aria, which is accompanied by all of the violins in unison and the continuo group. The text is elegantly painted in music; for example, the tenor ascends to the top of his range on *Himmel* (heaven) and to the bottom on *Erde* (earth).

#### 4. Recitative (soprano)

*Und der Herr, nachdem er mit ihnen geredet hatte,*  
**And the Lord, after he had spoken with them,**  
*ward er aufgehoben gen Himmel*  
**was taken up to heaven**  
*und sitzt zur rechten Hand Gottes.*  
**and sits at the right hand of God.**

The soprano states in five short measures the words of Mark 16:19, that Jesus was received into heaven and sits at the right hand of God.

#### 5. Aria (soprano)

*Mein Jesus hat nunmehr*  
**My Jesus has now**  
*Das Heilandwerk vollendet*  
**Completed his work as Savior**  
*Und nimmt die Wiederkehr*  
**And makes his return**  
*Zu dem, der ihn gesendet.*  
**To the one who sent him.**  
*Er schließt der Erde Lauf,*  
**He is ending his course on earth,**  
*Ihr Himmel, öffnet euch*  
**You heavens, open up**  
*Und nehmt ihn wieder auf!*  
**And take him up once more!**

The soprano sings that Jesus has fulfilled his work as Savior and is again seated at the right hand of God. She cries out to heaven that it would open up to receive Jesus again. Even amid the joy of this movement, which concludes part one of the cantata, the key of E minor seems to suggest uneasiness with the idea of Jesus' departure.

## 6. Recitative (bass)

*Es kommt der Helden Held,*

**The hero of heroes comes,**

*Des Satans Fürst und Schrecken,*

**Satan's ruler and terror;**

*Der selbst den Tod gefällt,*

**Who has destroyed death itself,**

*Getilgt der Sünden Flecken,*

**Erased the stains of sin,**

*Zerstreut der Feinde Hauf;*

**Scattered the horde of enemies;**

*Ihr Kräfte, eilt herbei*

**You powers, hasten here**

*Und holt den Sieger auf.*

**and raise the conqueror up.**

This accompanied recitative begins with a fanfare played by the strings. It awakens us to the fact that Jesus comes as a hero to put to flight all of Satan's terrors. With an incredibly fast melisma the bass encourages us to glorify the Lord.

## 7. Aria (bass)

*Er ist, der ganz allein*

**It is he, who all alone**

*Die Kelter hat getreten*

**Has trodden the winepress,**

*Voll Schmerzen, Qual und Pein,*

**Full of pain, suffering and anguish,**

*Verlorne zu erretten*

**To rescue those who are lost,**

*Durch einen teuren Kauf.*

**At a precious cost.**

*Ihr Thronen, mühet euch*

**You thrones, trouble yourselves**

*Und setzt ihm Kränze auf!*

**And set wreaths upon him!**

The bass is accompanied only by a solo trumpet and the continuo group. Almost every line in this aria is treated by Bach as an opportunity to create a new motif. Perhaps the most interesting is how Bach outlines the top of a crown with the notes in the score for the word *Thronen* (thrones—see below).



auf, ihr Thro - - - - - nen, mü - het

## 8. Recitative (alto)

*Der Vater hat ihm ja*

**The Father has indeed ordained**

*Ein ewig Reich bestimmt:*

**An eternal kingdom for him:**

*Nun ist die Stunde nah,*

**Now the hour is near**

*Da er die Krone nimmt*

**When he takes up his crown**

*Vor tausend Ungemach.*

**After thousands of afflictions.**

*Ich stehe hier am Weg*

**I stand here on the way**

*Und schau ihm freudig nach.*

**And gaze after him joyfully.**

The alto recitative picks up on the idea of a coronation as the soloist joyfully exclaims that the Father has bestowed upon Jesus an everlasting kingdom. She stands upon the way and gazes after him.

## 9. Aria (alto)

*Ich sehe schon im Geist,*

**I see already in spirit**

*Wie er zu Gottes Rechten*

**How he, at God's right hand,**

*Auf seine Feinde schmeißt,*

**Smites his enemies**

*Zu helfen seinen Knechten*

**To help his servants**

*Aus Jammer, Not und Schmach.*

**Out of their misery, distress and shame.**

*Ich stehe hier am Weg*

**I stand here on the way**

*Und schau ihm sehnlich nach.*

**And gaze after him longingly.**

Accompanied by two oboes and the continuo group, the alto sings about what she sees: that Jesus, sitting at the right hand of God, smites his enemies in order to free his servants from *Jammer* (misery), *Not* (distress), and *Schmach* (shame). With one slight change, the soloist returns to the text of the preceding recitative to close this movement.

## 10. Recitative (soprano)

*Er will mir neben sich*

**He wants to prepare for me**

*Die Wohnung zubereiten,*

**A dwelling place near himself,**

*Damit ich ewiglich*

**So that for eternity**

*Ihm stehe an der Seiten,*

**I may stand at his side,**

*Befreit von Weh und Ach!*

**Set free from woe and misery!**

*Ich stehe hier am Weg*

**I stand here on the way**

*Und ruf ihm dankbar nach.*

**And call to him gratefully.**

The cantata nears its conclusion with one more statement of faith. The soprano sings on our behalf when she says that Jesus will prepare a dwelling place next to himself for us, so that we can stand forever at his side. Until that time, we stand here on the way and praise him with thanksgiving.

## 11. Chorale

*Du Lebensfürst, Herr Jesu Christ,*

**You Prince of Life, Lord Jesus Christ,**

*Der du bist aufgenommen*

**You who have been taken up**

*Gen Himmel, da dein Vater ist*

**To heaven, where your Father is,**

*Und die Gemein der Frommen,*

**And the congregation of the faithful.**

*Wie soll ich deinen großen Sieg,*

**How shall I rightly praise your great victory**

*Den du durch einen schweren Krieg*

**Which, through an arduous war,**

*Erworben hast, recht preisen*

**You have won,**

*Und dir g'nug Ehr erweisen?*

**And how shall I honor you sufficiently?**



*Zieh uns dir nach, so laufen wir,  
**Draw us after you, and we will run,**  
 Gib uns des Glaubens Flügel!*  
**Give to us the wings of faith!**  
*Hilf, daß wir fliehen weit von hier  
**Help us, that we might flee far from here**  
 Auf Israelis Hügel!*  
**Up to the hills of Israel!**  
*Mein Gott! wenn fahr ich doch dahin,  
**My God! When shall I travel there**  
 Woselbst ich ewig fröhlich bin?*  
**Where I shall be forever joyful?**  
*Wenn werd ich vor dir stehen,  
**When will I stand before you,**  
 Dein Angesicht zu sehen?*  
**To behold your countenance?**

The choir sings stanzas 1 and 13 of a hymn by Johann Rist (1607–1667) hymn, *Du Lebensfürst, Herr Jesu Christ* (Thou Prince of Life, Lord Jesus Christ). The first stanza of the chorale asks the question “How shall I rightly praise your great victory?” Stanza 13 answers that question with a prayer that acknowledges the source of faith: “Draw us after you, and we will run; give us the wings of faith!”



*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** God of majesty, whom saints and angels delight to worship in heaven:  
We give you thanks for the Bach Cantata Vespers ministry at Grace,  
for those who make music to your glory here,  
and for those who, through word and song, have proclaimed your Gospel of salvation.  
We give you thanks for all who contribute to this ministry with a variety of gifts:  
for those who lift their voices and instruments in praise of you,  
for those who support the series and offer their time,  
for directors and organists, lecturers and homilists.  
Especially on this day, we give thanks for your servant, Maura,  
and we ask your blessing as she and her family prepare to move.  
Be with them and with all those who make art and music to your glory,  
that with joy we may glimpse your beauty.  
Finally, bring us with all your saints to the fulfillment of that hope of perfection  
which will be ours as we stand before your unveiled glory.  
We pray in the name of Jesus Christ our Lord.

**C** Amen.

**CHORAL BLESSING: The Lord Bless You and Keep You**

John Rutter  
(b. 1945)

The Lord bless you and keep you,  
The Lord make his face to shine upon you,  
To shine upon you and be gracious,  
And be gracious, unto you.  
The Lord lift up the light of his countenance upon you,  
And give you peace. Amen.

Numbers 6:24–26

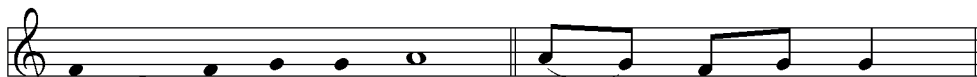


**L** Lord, remember us in your kingdom and teach us to pray:

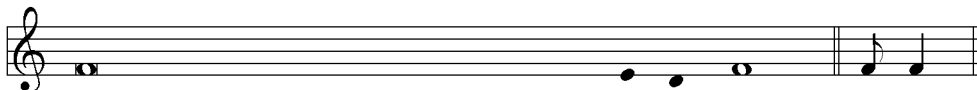
**C** Our Father, who art in heaven,  
hallowed be thy name,  
thy kingdom come,  
thy will be done,  
on earth as it is in heaven.

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.



**L** The almighty and merciful Lord,  
the Father, † the Son, and the Holy Spirit, bless and pre-serve you. **C** A-men





- 1 Crown him with man - y crowns, the Lamb up - on his throne;  
 [Choir] 2 Crown him the vir - gin's Son, the God in - car - nate born,  
 3 Crown him the Lord of love— be - hold his hands and side,  
 [Choir] 4 Crown him the Lord of life, who tri - umphed o'er the grave  
 5 Crown him the Lord of years, the po - ten - tate of time,



hark, how the heav'n-ly an - them drowns all mu - sic but its own.  
 whose arm those crim - son tro - phies won which now his brow a - dorn;  
 rich wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied.  
 and rose vic - to - rious in the strife for those he came to save.  
 cre - a - tor of the roll - ing spheres, in - ef - fab - ly sub - lime.



A - wake, my soul, and sing of him who died for thee,  
 fruit of the mys - tic rose, yet of that rose the stem,  
 No an - gels in the sky can ful - ly bear that sight,  
 His glo - ries now we sing, who died and rose on high,  
 All hail, Re - deem - er, hail! For thou hast died for me;



and hail him as thy match-less king through all e - ter - ni - ty.  
 the root whence mer - cy ev - er flows, the babe of Beth - le - hem.  
 but down - ward bend their burn - ing eyes at mys - ter - ies so bright.  
 who died, e - ter - nal life to bring, and lives that death may die.  
 thy praise and glo - ry shall not fail through-out e - ter - ni - ty.

Text: Matthew Bridges, 1800–1894, sts. 1–3, 5; Godfrey Thring, 1823–1903, st. 4  
 Music: DIADEMATA, George J. Elvey, 1816–1893

## DISMISSAL

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

**C** Thanks be to God!

## Leading Worship Today

The Rev. David R. Lyle, leader  
The Rev. Robert George Moore, homilist  
Grace Parish Choir  
The Rev. Michael D. Costello, cantor  
Timothy Spelbring, organist  
Maura Janton Cock, soprano  
Emlynn Shoemaker, mezzo soprano  
Ace Gangoso, tenor  
David Govertsen, bass  
Susan Weber, Lois Harb, ushers  
Bill Rohlfing, audio engineer  
Al Swanson, Liz Hanson  
    livestream audio/video

## Grace Parish Choir

### Soprano

Ann Anderson  
Katrina Beck  
Sadie Beck  
Judy Berghaus  
Maura Janton Cock  
Janel Dennen  
Gwen Gotsch  
Kate Hogenson  
Val Poulos  
Ellen Pullin  
Liz Rudy  
Ngaire Whiteside-Bull

### Alto

Karen Brunssen  
Lois Cornils  
Leanne Cribbs  
Eunice Eifert  
Catherine Hegarty  
Johanna Johnson  
Gaye Klopach  
Christa Krout  
Marilyn Moehlenkamp  
Karen Rohde  
Emlynn Shoemaker  
Irmgard Swanson  
Liz Thompson

### Tenor

Paul Aanonsen  
John Beed  
Ace Gangoso  
Daniel Krout  
Colin Krueger  
Justin Martin  
John Rudy  
Blaine Willhoft

### Bass

Douglas Anderson  
John Bouman  
Jeff Cribbs  
David Govertsen  
Glenn Johnson  
David Kluge  
Richard Martens  
Bill Pullin  
Vaughn Roste  
Peter Wesoloski

## Orchestra

Liz Deitemyer, Anna Jacobson, horns  
Sarah Heimberg, Jordan Olive, Gregory Strauss, trumpets  
Tim Coffman, Steven Duncan, trombones  
Sarah Christiansen, timpani  
Leslie Short, Jean Bishop, flutes  
Rebecca Schalk Nagel, oboe  
Christine Janzow Phillips, oboe/English horn  
Barbara Drapcho, Patrick Rehker, clarinets  
Dianne Ryan, Lynette Pralle, bassoons  
Betty Lewis, Caroline Slack,  
    Eleanor Bartsch, Lou Torick, violin I  
Paul Zafer, Becky Coffman, Sherri Zhang, violin II  
Naomi Hildner, Karl Davies, Bridget Andes, viola  
Jean Hatmaker, Vicki Mayne, cello  
Douglas Johnson, double bass  
Timothy Spelbring, continuo organ

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Save the dates and join us for our 56<sup>th</sup> Year!



56<sup>th</sup> Year  
2026–2027

# BACH

## Cantata Vespers



Grace Lutheran Church  
River Forest, Illinois

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

September 27

BWV 148

### Bringet dem Herrn Ehre seines Namens

*Bring to the Lord the glory due his name*

Bruce K. Modahl, Elmhurst, Illinois, homilist

J. S. Bach: Concerto in D minor, BWV 1052; Jory Vinikour, Chalon-sur-Saône, France, harpsichordist

October 25

BWV 194

### Höchsterwünschtes Freudenfest

*Most highly desired festival of joy*

Brian E. Konkol, Valparaiso University, Valparaiso, Indiana, homilist

J. S. Bach: Concerto in D minor, BWV 1043; Betty Lewis and Paul Zafer, violinists

Richard Hillert: Prelude to Evening Prayer

November 22

BWV 171

### Gott ist mein König

*God is my king*

Carla Thompson-Powell, Metropolitan Chicago Synod, Evangelical Lutheran Church in America, homilist

Catherine R. Rodland, St. Olaf College, Northfield, Minnesota, organist

January 24

BWV 3

### Ach Gott, wie manches Herzeleid

*Ah, God, how much heartache*

Dan Helm, Good Shepherd Lutheran Church, Oak Park, Illinois, homilist

Kontras Quartet, Chicago, Illinois

February 28

BWV 159

### Sehet! Wir gehn hinauf gen Jerusalem

*Behold! We go up to Jerusalem*

Craig Mueller, Holy Trinity Lutheran Church, Chicago, Illinois, homilist

Steven Wente, Concordia University Chicago, organist

March 20, 21

BWV 245

### Johannes-Passion

*St. John Passion*

Admission is free; free-will offering

Saturday, March 29, 7:00 p.m. (Preview lecture at 6:00 p.m.)

Sunday, March 30, 4:00 p.m. (Preview lecture at 3:00 p.m.)

Bach Cantata Vespers Chorus and Orchestra in collaboration with Consonance—Chicago Choral Artists  
Grace Cantor Michael D. Costello, conducting

April 25

BWV 134

### Ein Herz, das seinen Jesum lebend weiß

*A heart that knows its Jesus is living*

Robert L. Shaner, Hinsdale, Illinois, homilist

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

Scott M. Hyslop, Zion Lutheran Church and School, Dallas, Texas, organist

May 23

BWV 129

### Gelobet sei der Herr, mein Gott

*Praised be the Lord, my God*

Jennie English-Dumont, Bethlehem Lutheran Church, Chicago, Illinois, homilist

Richard Hillert: Three Pieces for Brass, Timpani, and Organ

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## BACKGROUND OF THE PRELUDE

Gerald Finzi composed his violin concerto when he was in his mid-20s, from 1925 to 1927, originally titling the work, “Concerto for Small Orchestra and Violin Solo.” The premiere of the work took place in Queen’s Hall in London on May 4, 1927, with Malcolm Sargent conducting the British Women’s Symphony Orchestra and Sybil Eaton as violin soloist. But why did they play only the second and third movements?

Finzi was quite dissatisfied with the first movement and consulted Ralph Vaughan Williams on the work. As director of the Bach Choir in London, Vaughan Williams programmed the entire concerto for performance at a Bach Choir concert on February 1, 1928, this time with the London Symphony Orchestra and Eaton once again serving as soloist.

Finzi, still dissatisfied with the overall concerto, focused on promoting the second movement as a standalone work called “Introit,” published for violin and piano in 1935 and for violin and orchestra in 1943. The entire concerto wasn’t heard again until November 20, 1999, when the City of London Sinfonia performed it in the Turner Sims Concert Hall at Southampton University under the direction of Richard Hickox with Tasmin Little as the soloist.

The evolution of the concerto is complex and not the least bit convoluted since Finzi himself admitted to giving the work “much revision” over the years. Additionally, Vaughan Williams made several of his own markings in the score that are said to have the composer’s approval, but to what extent that approval was given is unknown. Vaughan Williams was said to have made comments at a rehearsal about Finzi’s youth and inexperience when composing this work, but noted also that Finzi would “do great things some day.”

The concerto is scored for violin solo, a full complement of woodwinds, 2 horns, 2 trumpets, timpani, and strings.

Michael D. Costello

## BACKGROUND OF THE CANTATA

*Gott fähret auf mit Jauchzen* (BWV 43) was written by Bach for the feast of the Ascension and first performed on May 30, 1726. Ascension Day occurs 40 days after Easter Sunday and thus is always celebrated on a Thursday.

This cantata falls into the third annual cycle of cantatas Bach composed for Leipzig. For Ascension Day of his first cycle of cantatas he composed *Wer da gläubet und getauft wird* (BWV 37), for the second *Auf Christi Himmelfahrt allein* (BWV 128), and several years later he completed *Lobet Gott in seinen Reichen* (BWV 11), better known as the Ascension Oratorio.

Cantata 43 is divided into two parts; the first half is sung before the sermon and the second half following the sermon. Despite the fact that the cantata appears lengthy with 11 movements in two major sections, it lasts only about 22 minutes. The cantata is a setting of a rather unusual libretto, which contains words from both the Old and New Testaments, two poems, and two stanzas of a single chorale. Oddly, the division between the two sections of the cantata comes in the middle of the second of the two poems.

Peter Wollny, director of the Bach-Arkiv in Leipzig, notes that Bach led only one extended series of performances of works by another composer. That stretch came in 1726, when Bach temporarily halted his own composition and performed 18 cantatas composed by his cousin from Meiningen, Johann Ludwig Bach. Bach scholar William H. Scheide has noted similarities in style between the librettos of Johann Ludwig Bach's cantatas and several cantatas J. S. Bach composed around this time. Scholars suggest these texts share the same source.\*

Cantata 43 is scored for SATB choir and soloists, three trumpets, timpani, two oboes, strings, and continuo. Today's continuo group consists of bassoon, cello, double bass, and organ.

Michael D. Costello

\*<http://www.bach-cantatas.com/Guide/BWV43-Guide.htm>

# 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.



**Eleanor Bartsch**, violinist, is a member the Chicago Lyric Opera Orchestra and is also first violinist of the Chicago-based Kontras Quartet. Prior to her appointment at Lyric, Bartsch was concertmaster of the Dubuque Symphony and associate concertmaster of the Elgin Symphony. As a soloist, she has performed with many regional Midwest orchestras including the Wisconsin Chamber Orchestra, Dubuque Symphony, Elgin Symphony, Chicago Philharmonic, and others. A passionate educator, Bartsch is Professor of Violin and Head of Strings at Elmhurst University. Originally from St. Paul, Minnesota, Bartsch studied at the University of Wisconsin-Madison as a Paul Collins Distinguished Graduate Fellow and Perlman Undergraduate Chamber Music Fellow,

studying violin performance under David Perry and business entrepreneurship. She spent summers studying at the Aspen Music Festival under Paul Kantor. She returns to Madison, Wisconsin, each summer as co-founder and violinist of the Willy Street Chamber Players summer music festival.



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



**Ace Gangoso**, tenor, enjoys a varied career in Chicago as a singer, pianist, and liturgical musician. Recent concert solo engagements include Liszt’s *Missa Solemnis* (Symphony OPRF), Mozart’s *Requiem* (DuPage Chorale), Bach’s *Weihnachts-Oratorium* (Chicago Choral Artists), and recurring appearances in the Bach Cantata Vespers series at Grace. Ace is a chorister at the Lyric Opera of Chicago where he also sang the title role in *Jason and the Argonauts* in the 2023 production with Opera in the Neighborhoods. Other choral work includes the Chicago Symphony Orchestra and Grant Park Music Festival; he also performs with ensembles and chamber groups such as Fourth Coast Ensemble, Chicago a cappella, Schola Antiqua, Waveform, and Líriko (Filipino Tenors). An active church

musician, his main post is as the Director of Liturgy and Music at Old St. Mary’s Catholic Church in the South Loop.



**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.



**Robert Moore**, homilist, served as pastor of Christ the King Lutheran Church in Houston from 1994 until 2016 when he and his wife, Kathy, moved to Houston's sister city, Leipzig, Germany, to represent the City of Leipzig and the Evangelical Lutheran Church in America (ELCA) during the 500th Anniversary Observation of the Reformation. This project ended in 2019, but Robert and Kathy remained in Leipzig at the historic St. Thomas Church where Robert serves as pastor in residence. Prior to his call to the serve Christ the King Lutheran Church, Dr. Moore earned the Ph.D. in Religious Studies at Rice University. He served on the Board of Regents at Texas Lutheran University from 2011 until 2016 and was elected in 2011 to the church council of the Evangelical Lutheran

Church in America. Robert was awarded the Golden Pin of Honor from the City of Leipzig in 2013. He received the German Federal Cross of Merit (*Bundesverdienstkreuz am Bande*) on January 14, 2013.



**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.

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Special thanks Karen Danford for her translation of the cantata from German to English and to Gwen Gotsch for her careful editing of materials in this worship folder.

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