

50TH
YEAR



2020-2021

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

May 23, 2021

O ewiges Feuer, o Ursprung der Liebe
O eternal fire, O source of love

Today's Bach Cantata Vespers service is underwritten by an anonymous donor:

- ✝ In memory of Paul Bouman and Carl F. Schalk,
co-founders of the Bach Cantata Vespers series
and in celebration of its 50th Anniversary;
- ✝ In gratitude to Grace Cantor Michael D. Costello
and the musicians and people of Grace who persevered
through this most unusual 50th anniversary season.



Welcome to Grace Lutheran Church

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

To minimize the spread of COVID-19, we worship online today via live stream on the [Bach Cantata Vespers YouTube Channel](#). We encourage you to follow along in this bulletin and join us in singing the hymns and liturgy as you watch and listen.

The Bach Cantata Vespers ministry relies on the financial support of hundreds of people like you, especially this year when we are not able to be together in person. If you are able to support this ministry financially, please consider making a donation [online](#). Thank you!

The Day of Pentecost
May 23, 2021

EVENING PRAYER



PRELUDE

Sonata in F Major, KV 244

Wolfgang Amadeus Mozart
(1756–1791)

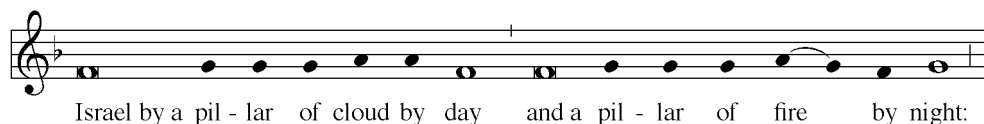
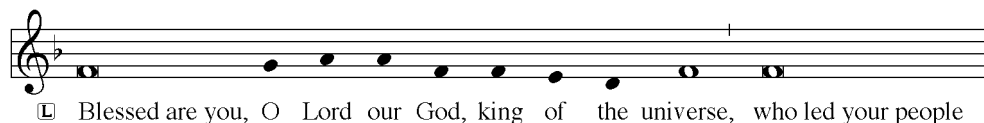
Organ Concerto in B-flat Major, Op. 4, No. 2

George Frideric Händel
(1685–1759)

A tempo ordinario e staccato
Allegro
Adagio e staccato
Allegro, ma non presto

SERVICE OF LIGHT





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 ✠

PSALM 141

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




① Set a watch be-fore my mouth, O Lord, and guard the door of my lips.


② 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. ① But my eyes are


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


② Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;


① as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.


③ 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: Peace I Leave with You

Paul Bouman
(1918–2019)

Peace I leave with you;
my peace I give to you;
such as the world cannot give.
Let not your hearts be troubled,
and neither let them be afraid.

John 14:27

Anoint and cheer our soiled face
With the abundance of thy grace.
Keep far our foes; give peace at home.
Where thou art guide, no ill can come.
Praise to thine eternal merit,
Father, Son, and Holy Spirit. Amen.

Veni, Creator Spiritus

Silence for meditation is observed, then:

COLLECT

📖 God, the Father of our Lord Jesus Christ,
as you sent upon the disciples the promised gift of the Holy Spirit,
look upon your Church and open our hearts to the power of the Spirit.
Kindle in us the fire of your love, and strengthen our lives for service in your kingdom;
through your Son, Jesus Christ our Lord,
who lives and reigns with you in the unity of the Holy Spirit, one God, now and forever.

📖 Amen.

OFFERING/VOLUNTARY: Minuet in F

Robert Lind
(b. 1940)

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

[Click here to contribute online.](#) *Your generosity is appreciated.*



HYMN: God of Tempest, God of Whirlwind

Concertato by Michael D. Costello
(b. 1979)



1 God of tem - pest, God of whirl - wind, as on Pen - te -
2 God of blaz - ing, God of burn - ing, all that blocks your
Choir 3 God of earth - quake, God of thun - der, shake us loose from
4 God of pas - sion, God un - sleep - ing, stir in us love's



cost de - scend! Drive us out from shel - tered com - fort;
pur - pose, purge! Through your church, Christ's liv - ing Bod - y,
leth - ar - gy! Break the chains of sin a - sun - der,
rest - less - ness! Where the peo - ple cry in an - guish,



past these walls your peo - ple send! Sweep us in - to cost - ly ser - vice,
let your flam - ing Spir - it surge! Where de - ceit con - ceals in - jus - tice,
for earth's heal - ing set us free! Crum - ble walls that still di - vide us;
may we share your heart's dis - tress. Rouse us from con - tent with e - vil;



there with Christ to bear the cross, there with Christ to bear the cross!
kin - dle us to speak your truth, kin - dle us to speak your truth!
make us one in Christ our Lord, make us one in Christ our Lord!
claim us for your king - dom's work, claim us for your king - dom's work!

Text: Herman G. Stuempfle Jr., 1923–2007

Music: CWM RHONDDA, John Hughes, 1873–1932

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✠ WORD ✠

READING: Acts 2:1–13

When the day of Pentecost had come, they were all together in one place. ²And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. ³Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. ⁴All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability. ⁵Now there were devout Jews from every nation under heaven living in Jerusalem. ⁶And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. ⁷Amazed and astonished, they asked, “Are not all these who are speaking Galileans?” ⁸And how is it that we hear, each of us, in our own native language? ⁹Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, ¹⁰Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, ¹¹Cretans and Arabs — in our own languages we hear them speaking about God’s deeds of power.” ¹²All were amazed and perplexed, saying to one another, “What does this mean?” ¹³But others sneered and said, “They are filled with new wine.”

L The Word of the Lord.

C Thanks be to God.

READING: John 14:23–31

²³Jesus answered [Judas (not Iscariot)], “Those who love me will keep my word, and my Father will love them, and we will come to them and make our home with them. ²⁴Whoever does not love me does not keep my words; and the word that you hear is not mine, but is from the Father who sent me. ²⁵I have said these things to you while I am still with you. ²⁶But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you everything, and remind you of all that I have said to you. ²⁷Peace I leave with you; my peace I give to you. I do not give to you as the world gives. Do not let your hearts be troubled, and do not let them be afraid. ²⁸You heard me say to you, ‘I am going away, and I am coming to you.’ If you loved me, you would rejoice that I am going to the Father, because the Father is greater than I. ²⁹And now I have told you this before it occurs, so that when it does occur, you may believe. ³⁰I will no longer talk much with you, for the ruler of this world is coming. He has no power over me; ³¹but I do as the Father has commanded me, so that the world may know that I love the Father. Rise, let us be on our way.”

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. David R. Lyle



*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

O ewiges Feuer, o Ursprung der Liebe,
O fire eternal, O wellspring of love,
Entzünde die Herzen und weihe sie ein.
Enkindle our hearts and consecrate them.
Laß himmlische Flammen durchdringen und wallen,
Let heavenly flames penetrate and flow,
Wir wünschen, o Höchster, dein Tempel zu sein,
We wish, O Most High, to be your temple,
Ach, laß dir die Seelen im Glauben gefallen.
Ah, let our souls in faith be pleasing to you.

The cantata begins with a movement of great power with bustling activity for all instruments and voices. The first violins provide the forward propulsion of busy sixteenth-note passages; the oboes and trumpets reflect the flickering flame of the Pentecost scene in short bursts of punctuating sound; the bass and remaining strings play staccato notes, which provide an appropriate element of dynamic energy to the movement.

The voices soon enter to clarify in words what the instruments have suggested. They sing brief phrases that give way to instrumental passages. Sometimes the voices imitate each other in rich polyphony; but they also sing lines of dense parallel motion. *Ewiges* (eternal) is set to long notes at times, and *Feuer* (fire) and *entzünde* (enkindle) receive special attention. The chorus is written as a large *da capo* form with a repetition of the opening material at the end.

This movement is a magnificent invocation of the Spirit to strengthen the believer's intimate relationship with God.

2. Recitative (tenor)

Herr, unsre Herzen halten dir

Lord, our hearts hold

Dein Wort der Wahrheit für:

Your word to be the truth:

Du willst bei Menschen gerne sein,

You would like to be with people,

Drum sei das Herze dein;

Therefore may my heart be yours;

Herr, ziehe gnädig ein.

Lord, graciously enter in.

Ein solch erwähltes Heiligtum

Such a chosen sanctuary

Hat selbst den größten Ruhm.

Has itself the greatest glory.

In a simply accompanied recitative the believer declares allegiance to the Word cited in the Gospel (John 14:23) and rejoices that the Lord would make his home with humans. The author of the Pentecost text of the two recitatives is unknown; it may have been Bach himself.

3. Aria (alto)

Wohl euch, ihr auserwählten Seelen,

Happy are you, you chosen souls,

Die Gott zur Wohnung ausersehn.

Whom God has destined for his dwelling.

Wer kann ein größer Heil erwählen?

Who can choose a greater salvation?

Wer kann des Segens Menge zählen?

Who can count the multitude of blessings?

Und dieses ist vom Herrn geschehn.

And this has come from God.

The text of the alto aria refers to the intimate relation of the believer and the Lord. The last line of text recalls Psalm 118:23. Bach's setting for flutes, strings, and alto is really a tender love song of happiness that God has chosen to dwell with us. The movement alternates instrumental and solo phrases. Throughout, both carry a gently syncopated melodic line over slowly moving, steadily repeated bass notes. Bach scholar Alec Robertson and others have called this the "most beautiful aria Bach ever composed."



4. Recitative (bass)

Erwählt sich Gott die heiligen Hütten,
If God chooses the sacred dwellings,
Die er mit Heil bewohnt,
That he inhabits with salvation,
So muß er auch den Segen auf sie schütten,
Then he must also pour out his blessing on them,
So wird der Sitz des Heiligtums belohnt.
Then the seat of his sanctuary is rewarded.
Der Herr ruft über sein geweihtes Haus
The Lord proclaims over his consecrated house
Das Wort des Segens aus:
The word of his blessing:

Accompanied only by *continuo*, the bass prepares the listener for the blessing in the final chorus that follows immediately.

5. Chorus

Friede über Israel.
Peace upon Israel.
Dankt den höchsten Wunderhänden,
Give thanks to the most miraculous hands,
Dankt, Gott hat an euch gedacht.
Give thanks that God has thought of you.
Ja, sein Segen wirkt mit Macht,
Yes, his blessing works with power,
Friede über Israel,
To send peace upon Israel,
Friede über euch zu senden.
To send peace upon you.

The choir and all instruments begin without pause, boldly, in a majestic tempo: *Friede über Israel!* (Peace upon Israel!). After a slight pause the instruments take off at a brisk tempo, to be joined in a few bars by the chorus. A lengthy *ritornello* (“returning” passage) follows, after which all move quickly to a joyful conclusion. The word *danket* (thanks) is repeated several times by the singers, reinforced by trumpets and oboes, almost as an imperative shout.

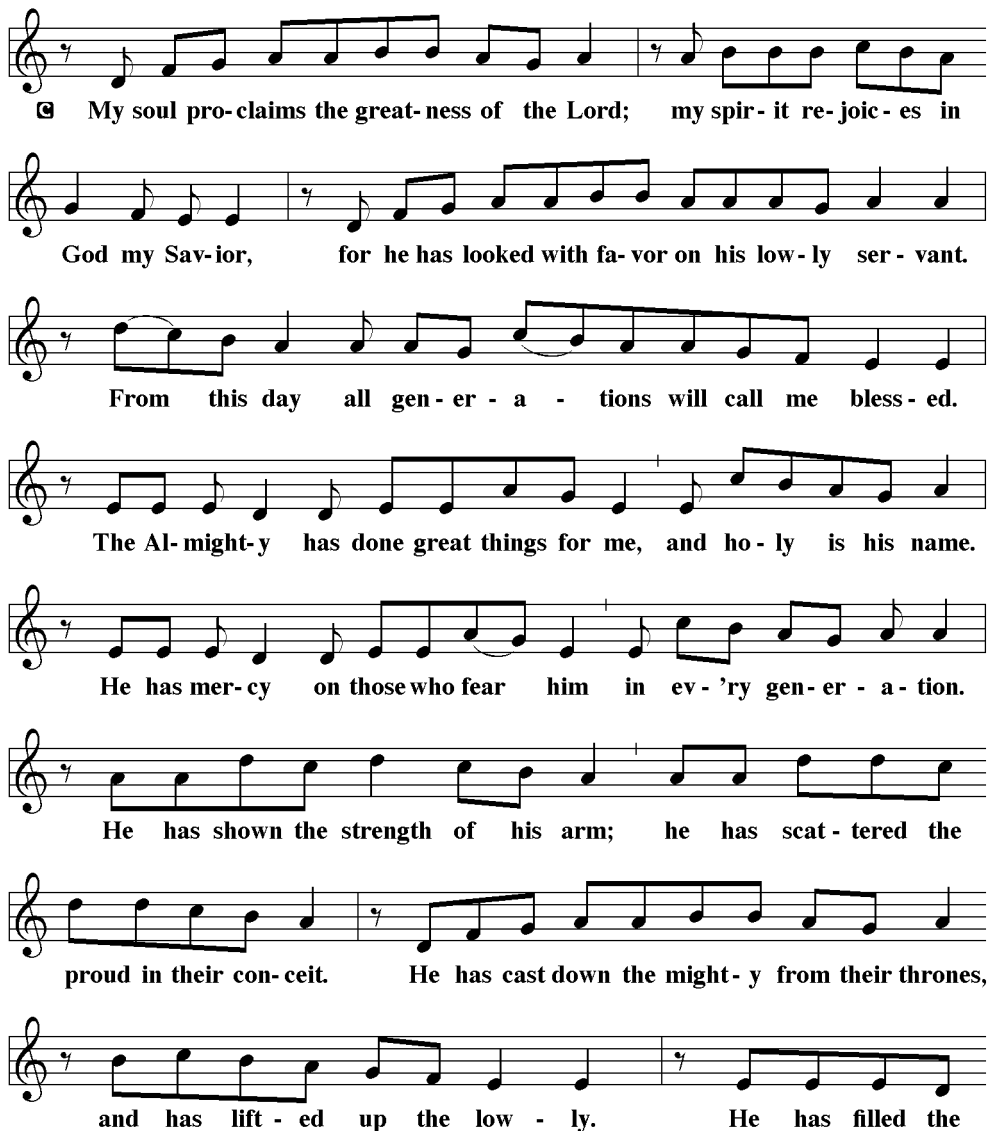
Carlos Messerli

Silence is observed, then:

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

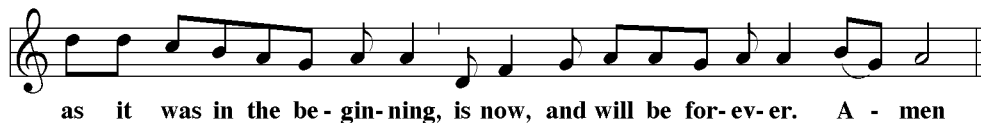
C But now in these last days he has spoken to us by his Son.

MAGNIFICAT



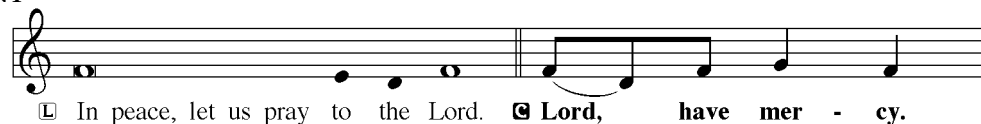
C My soul pro-claims the great-ness of the Lord; my spir- it re-joic- es in
God my Sav-ior, for he has looked with fa-vor on his low-ly ser- vant.
From this day all gen- er - a - tions will call me bless- ed.
The Al- might- y has done great things for me, and ho- ly is his name.
He has mer- cy on those who fear him in ev- 'ry gen- er - a - tion.
He has shown the strength of his arm; he has scat- tered the
proud in their con- ceit. He has cast down the might- y from their thrones,
and has lift - ed up the low - ly. He has filled the





✠ PRAYERS ✠

LITANY



After each petition:

ℒ ...let us pray to the Lord.



The litany continues:

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



The litany concludes:

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

Silence is kept, then:

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



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

C Amen.

- L** 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 have made music to your glory here, and for those who, through word and song, have proclaimed your Gospel of salvation. We give you thanks for those who have led this series throughout these 50 years: for co-founders Paul and Carl, for John and Jonathan, and for Michael. Be 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.



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

C Our Father, who art in heaven,

hallowed be thy name,

thy kingdom come,

thy will be done,

on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses,

as we forgive those who trespass against us;

and lead us not into temptation,

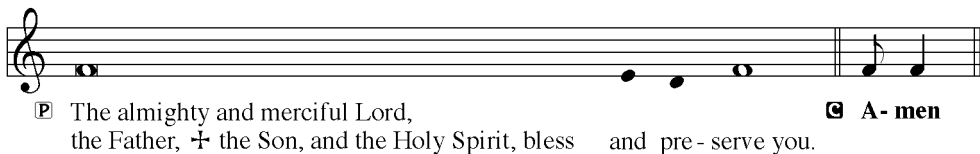
but deliver us from evil.

For thine is the kingdom,

and the power, and the glory,

forever and ever. Amen.

BENEDICAMUS DOMINO & BENEDICTION



HYMN: O Day Full of Grace

Concertato by Carl F. Schalk
(1929–2021)



1 O day full of grace that now we see ap - pear - ing on
 2 O day full of grace, O bless - ed time, our Lord on the
 3 For Christ bore our sins, and not his own, when he on the
 4 God came to us then at Pen - te - cost, his Spir - it new
 5 When we on that fi - nal jour - ney go that Christ is for



earth's ho - ri - zon, bring light from our God that we may
 earth ar - riv - ing; then came to the world that light sub -
 cross was hang - ing; and then he a - rose and moved the
 life re - veal - ing, that we might no more from him be
 us pre - par - ing, we'll gath - er in song, our hearts a -



be re - plete in his joy this sea - son. God, shine for us
 lime, great joy for us all re - triev - ing; for Je - sus all
 stone, that we, un - to him be - long - ing, might join with an -
 lost, all dark - ness for us dis - pel - ling. His flame will the
 glow, all joy of the heav - ens shar - ing, and walk in the



now in this dark place; your name on our hearts em - bla - zon.
 mor - tals did em - brace, all dark - ness and shame re - mov - ing.
 gel - ic hosts to raise our voic - es in end - less sing - ing.
 mark of sin ef - face and bring to us all his heal - ing.
 light of God's own place, with an - gels his name a - dor - ing.

Text: Danish folk hymn, c. 1450; tr. Gerald Thorson, 1921–2001
 Music: DEN SIGNEDE DAG, Christoph E. F. Weyse, 1774–1842

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DISMISSAL

☞ Go in peace. Serve the Lord.

☞ Thanks be to God!

Leading Worship Today

The Rev. David R. Lyle, leader and homilist

Bach Cantata Vespers Orchestra of Grace

Members of the Grace Parish Choir

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Matthew Dean, tenor

Douglas Anderson, baritone

Eunice Eifert, videographer

Bill Rohlfing, audio engineer

Julie Hinz, sound board operator

Orchestra

Donna Port and Ann Anderson, flutes

Christine Janzow Phillips and Meg Busse, oboes

Dianne Ryan, bassoon

Greg Fudala, Christian Anderson,

Candi Horton, and Brian Becker, trumpets

Tim Coffman and Brad Payne, trombones

Kyle Bellin, timpani

Betty Lewis, Paul Zafer,

Eleanor Bartsch, and Mark Agnor, violins 1

Roy Meyer, Elizabeth Brausa,

and Amanda Fenton, violins 2

Naomi Hildner and Becky Coffman, violas

Jean Hatmaker, cello

Douglas Johnson, double bass

Michael D. Costello, organist for prelude

Timothy Spelbring, continuo organ

Members of the Grace Parish Choir*

Soprano

Ann Anderson

Ellie Anderson

Janel Dennen

Gwen Gotsch

Sarah Gruendler-Ladner

Susan Nelson

Val Poulos

Ellen Pullin

Ngaire Whiteside-Bull

Alto

Karen Brunssen

Johanna Johnson

Christa Krout

Irmgard Swanson

Liz Thompson

Tenor

Matthew Dean

Dan Krout

Colin Krueger

Justin Martin

Bass

Douglas Anderson

John Bouman

Mark Bouman

Kim Brunssen

Bill Pullin

*Due to the pandemic, numbers for the chorus continue to be limited. Chorus is masked, socially distanced, and each person received a rapid COVID-19 test before singing. Our prayer is to be back to full forces by this fall. Thank you to everyone for your support throughout this season as we have had to make adjustments each month in order to bring these services to you.



BACKGROUND NOTES

Today's cantata, BWV 34, *O ewiges Feuer*, has a close cousin, a wedding cantata, BWV 34a, also titled *O ewiges Feuer*. We know of the wedding cantata from an incomplete set of parts that sources date to 1725. Bach's autograph score for the Pentecost cantata of the same name can be dated to a 1746 or 1747 performance in Halle, where Bach's son William Friedemann was making his debut as music director.

However, the Halle performance, late in Bach's life, was not the first performance of the Pentecost version of the music. For many years scholars believed it was a "late cantata," but then, a dozen or so years ago, a printed leaflet with the text of BWV 34 was discovered in the Russian National Library in St. Petersburg. The booklet, which also includes texts for cantatas for Pentecost Monday and Tuesday and Trinity Sunday, gives the date of the first performance of *O ewiges Feuer* as June 1, 1727. Booklets like these were printed ahead of time and sold to the people of Leipzig so that they could read the text before the Sunday service or use the booklet to follow along during the performance.

(Imagine this bulletin turning up in a library halfway around the world two centuries from now! Or simply continuing to appear in Google searches for the next millennium.)

The wedding cantata, BWV 34a, came first, and the Pentecost cantata is a parody. Or so it seems. Maybe it's the other way around. Now that they have definitively placed the Pentecost cantata in 1727, musicologists are considering whether the wedding cantata perhaps comes from the 1730s. Or they have a common source in a still earlier work, perhaps music Bach composed during his time at the Court of Cöthen (1717–23).

Whatever the solution Bach is borrowing from himself, which is what parody means: adapting a piece of music to be used again in a new work. Bach, a practical musician in need of a steady stream of compositions for worship and other occasions, did this often. Music commissioned to celebrate weddings or birthdays, the installation of the town council, or even funerals, could, with some changes to the text and perhaps additional adjustments, be used for other festive occasions or in Sunday worship services. Why should perfectly good music be heard only once or in only one context?

The two versions of *O ewiges Feuer* are more closely related than many parodies. The wedding cantata was longer and was performed in two parts, before and after the marriage ceremony. The opening and closing choruses of the Pentecost cantata appear in the first part of the wedding cantata, framing the beautiful pastoral aria that is the third movement of both.



Important words in the opening chorus are the same in both texts, so that the long notes associated with *ewiges* (eternal) and the sixteenth notes illustrating the upward leaping flames of *entzündete* (enkindle) make musical and literary sense in both contexts. In the wedding cantata the prayer is that God would kindle heavenly love in the married couple. In the Pentecost setting we pray that the fire of God's love would set all of our hearts aflame in faith, evoking the image of the tongues of fire over the heads of the apostles in the epistle reading for the day from the Book of Acts.

The texts for the recitatives that are the second and fourth movements in the Pentecost cantata bring in additional themes from the gospel for the day. Jesus says in John 14:23, "We will come to them and make our home with them." The recitative answers, "*Herr, ziehe gnädig ein*" (Lord, graciously enter in).

The peaceful, pastoral character of the beautiful central aria is especially suited to the text of the wedding cantata, "*Wohl euch, ihr auserwählten Schafe*" (Happy are you, O chosen sheep). We don't know the names of the couple for whom the wedding cantata was composed, but it seems that the groom may have been a pastor, a shepherd of the people. In both cantatas the second recitative leads directly into a full-ensemble blessing, "*Friede über Israel*" (Peace upon Israel). It echoes Jesus' blessing in the gospel, "Peace I leave with you; my peace I give to you." Again, it's an appropriate gesture at the wedding of a pastor.

Neither BWV 34 or BWV 34a includes a chorale text or directly quotes scripture, unusual for Bach. The librettos are made up entirely of free poetry. While we don't know who wrote the words, the dense theology of the text suggests that the authors may have been theologians or pastors.

It must have been quite the wedding, whenever BWV 34a was performed. And at Pentecost, as we celebrate God dwelling with us, Bach's festive music with its full orchestra — trumpets, timpani, flutes, oboes, strings and continuo — overflows with joy. It's glorious music, certainly worth hearing again and again!

Gwen Gotsch

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

Notes on individual movements of the cantata by Carlos Messerli. Used by permission.

BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers and is Artistic Director of Chicago Choral Artists.



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four adult children, all of whom have studied music.



Matthew Dean, tenor, is a sought-after soloist, collaborator, and storyteller in ensembles and oratorios around the country. He has been an artist in residence at Chicago's Rockefeller Chapel since 2005. A medievalist and folklorist, he has studied in Spain and Siberia, and appears and records with The Newberry Consort, The Rose Ensemble, Bella Voce, Third Coast Baroque, Ensemble Lipzodes, and Schola Antiqua. He has originated roles in works by James Kallembach and Sven-David Sandström, and collaborated with Eighth Blackbird and Giordano Dance. Building community through sound, he leads the international Sounds of Faith initiative, and co-directs The Rookery men's choir.



Betty Lewis, principal violinist, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She maintains a full teaching schedule as well as conducting the orchestras at Francis Parker School in Chicago.



David R. Lyle, homilist, has been the Senior Pastor at Grace since August, 2015. He is passionate about proclaiming Christ and his kingdom through Word and sacrament. Prior to his arrival at Grace, he served congregations in Pawleys Island, South Carolina, and Appleton, Wisconsin. He also spent four summers doing outdoor ministry at several Lutheran camps and has extensive experience in youth ministry. He holds degrees from The College of William & Mary and Luther Seminary. As the recipient of Luther's Graduate Preaching Fellowship, he spent nine months as a Visiting Scholar with the Institute for Theology, Imagination and the Arts at the University of St. Andrews, Scotland.



Susan Nelson, soprano, a frequent soloist at Grace, holds degrees from the University of Illinois and the Eastman School of Music. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared as a chorister and soloist with Lyric Opera of Chicago, Grant Park Chorus and Music of the Baroque, for which she has also served as a teaching artist for the past six years. Other local appearances include performances with Midwest Mozart Festival, Harbor Country Opera, and the Rockford and Elmhurst Choral Unions.



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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged in this worship folder. Please inform the Grace business office of any errors or omissions. This listing of our supporters acknowledges contributions to the 50th season of Bach Cantata Vespers, beginning June 1, 2020. Gifts received after May 9 will be acknowledged in the September 26 worship folder.

Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English.

Thank you for your continued support of this ministry and for your prayers. *Soli Deo Gloria!*

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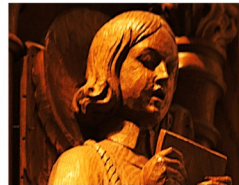


51st Year

2021-2022

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

September 26

BWV 29

Wir danken dir, Gott, wir danken dir *We thank you, God, we thank you*

Rebekah Weant Costello, Lord of Life Lutheran Church, Schaumburg, Illinois, homilist
Thomas Schmidt, Chicago, Illinois, guest organist

October 31

BWV 80

Ein feste Burg ist unser Gott *A mighty fortress is our God*

James L. Brooks, Harmony Community Church, Lawndale, Chicago, Illinois, homilist
Barbara Harbach: *Suite Luther*

November 21

BWV 61

Nun komm, der Heiden Heiland *Now come, Savior of the nations*

Esther Menn, Lutheran School of Theology at Chicago, homilist
Chad Fothergill, Birmingham, Alabama, guest organist

January 30

BWV 123

Liebster Immanuel, Herzog der Frommen *Dearest Immanuel, ruler of the righteous*

Troy E. Medlin, Grace Lutheran Church and School, River Forest, Illinois, homilist
Kontras Quartet: Eleanor Bartsch, François Henkins, Ben Weber, and Jean Hatmaker

February 27

BWV 23

Du wahrer Gott und Davids Sohn *You true God and David's son*

Peter A. Pettit, St. Paul Lutheran Church, Davenport, Iowa, homilist
J. S. Bach: *Orchestral Suite No. 1 in C Major, BWV 1066*

March 27

BWV 178

Wo Gott der Herr nicht bei uns hält *Where the Lord God does not abide with us*

Myron F. McCoy, First United Methodist Church at the Chicago Temple, homilist
Vivaldi: *Concerto for 4 violins in B minor, RV 580*
Hillert: *Prelude to Evening Prayer*

April 24

BWV 67

Halte im Gedächtnis Jesum Christ *Hold in remembrance Jesus Christ*

E. Jon Benson, Saint John Lutheran Church, Council Bluffs, Iowa, homilist
Steven Wente, Concordia University Chicago, guest organist

May 22

BWV 172

Erschallet ihr Lieder, erklinget ihr Saiten! *Ring forth, you songs, resound, you strings!*

Ingrid Schalk, Shepherd of the Lake Lutheran Church, Loudon, Tennessee, homilist
J. M. Molter: *Sonata Grossa in D Major for 3 trumpets, 2 oboes, timpani, strings, and continuo*

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