

Bach 2019–2020 49th Year Cantata Vespers

www.bachvespers.org

Grace Lutheran Church
River Forest, Illinois

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



January 26, 2020

Was mein Gott will, das g'scheh allzeit, BWV 111
What my God wills, that is always done

Welcome to Grace Lutheran Church

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

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.

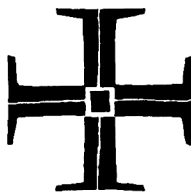
Recording or photography of any kind during the service is strictly forbidden.

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



Third Sunday after the Epiphany of Our Lord
January 26, 2020 † 3:45 p.m.

EVENING PRAYER



PRELUDE

String Quartet No. 13 in G Major, Op. 106

Antonín Dvořák
(1841–1904)

II. Adagio ma non troppo

III. Molto vivace

Kontras Quartet

Eleanor Bartsch, violin
François Henkins, violin
Ben Weber, viola
Jean Hatmaker, cello

We stand, facing the candle as we sing.

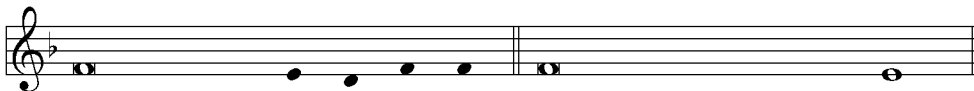
SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**

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

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

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

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

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

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

☐ 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 **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

☩ 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 O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.

II 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-u-ge. 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.



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.

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: Two Chorales from *Geistliche Kirchen-Melodien* (1649)

Johann Crüger
(1598–1662)

Allein zu dir, Herr Jesus Christ,
In you alone, Lord Jesus Christ,
Mein Hoffnung steht auf Erden.
Is my hope on this earth.
Ich weiss, dass du mein Tröster bist,
I know, you are my comforter,
Kein Trost mag mir sonst werden.
No other comfort may come to me.
Von Anbeginn ist nichts erkorn,
From the start nothing is chosen,
Auf Erden war kein Mensch geboren,
On earth no human being was born,
Der mir aus Nöten helfen kann.
Who can help me out of my troubles.
Ich ruf dich an,
I call to you,
Zu dem ich mein Vertrauen hab'n.
In whom I have my confidence.

Konrad Hubert (1507–1577); tr. Karen P. Danford

Ich ruf zu dir, Herr Jesus Christ,
I call to you, Lord Jesus Christ,
Ich bitt erhör mein Klagen
I bid you hear my cries.
Verleih mir Gnad zu dieser Frist,
Grant to me grace at that time,
Lass mich doch nicht verzagen.
Let me not be disheartened.
Den rechten Weg, O Herr, ich mein,
The right way, O Lord, I know,
Den wollest du mir geben.
You want to give me,
Dir zu leben,
To live for you.
Meinem Nächsten Nutz zu sein,
To be of use to my neighbor,
Dein Wort zu halten eben.
To keep your word always.

Johann Agricola (1494–1566); tr. Karen P. Danford

Silence for meditation is observed, then:

COLLECT

☐ God of might and compassion,
you sent your Word into the world as a watchman
to announce the dawn of salvation.
Do not leave us in the depths of our sins,
but listen to your Church
pleading for the fullness of your redeeming grace;
through Jesus Christ our Lord.

☑ **Amen.**

The offering is gathered.

VOLUNTARY: Meditation on an Ancient Czech Hymn, Op. 35

Josef Suk
(1874–1935)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church.
Your generosity is appreciated.*



We stand for the hymn.

HYMN: If You But Trust in God to Guide You Introduction by Walter Pelz (b. 1926)
Stanza 3 setting by Paul Bouman (1918–2019)



1 If you but trust in God to guide you and place your
2 What gain is there in fu - tile weep - ing, in help - less
Choir 3 In pa - tient trust a - wait his lei - sure in cheer - ful
4 Sing, pray, and keep his ways un - swerv - ing, of - fer your



con - fi - dence in him, you'll find him al - ways there be -
an - ger and dis - tress? If you are in his care and
hope, with heart con - tent to take what - e'er your Fa - ther's
ser - vice faith - ful - ly, and trust his word; though un - de -



side you, to give you hope and strength with - in. For those who
keep - ing, in sor - row will he love you less? For he who
plea - sure and all - dis - cern - ing love have sent; doubt not your
serv - ing, you'll find his prom - ise true to be. God nev - er



trust God's change - less love build on the rock that will not move.
took for you a cross will bring you safe through ev - 'ry loss.
in - most wants are known to him who chose you for his own.
will for - sake in need the soul that trusts in him in - deed.

Text: Georg Neumark, 1621–1681; tr. composite, alt.
Music: WER NUR DEN LIEBEN GOTT, Georg Neumark, 1621–1681

St. 2 text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

✠ WORD ✠

We sit.

READING: Romans 12:17–21

[St. Paul writes:] ¹⁷Do not repay anyone evil for evil, but take thought for what is noble in the sight of all. ¹⁸If it is possible, so far as it depends on you, live peaceably with all. ¹⁹Beloved, never avenge yourselves, but leave room for the wrath of God; for it is written, “Vengeance is mine, I will repay, says the Lord.” ²⁰No, “if your enemies are hungry, feed them; if they are thirsty, give them something to drink; for by doing this you will heap burning coals on their heads.” ²¹Do not be overcome by evil, but overcome evil with good.

ℒ The Word of the Lord.

☩ Thanks be to God.

READING: Matthew 8:1–13

¹When Jesus had come down from the mountain, great crowds followed him; ²and there was a leper who came to him and knelt before him, saying, “Lord, if you choose, you can make me clean.” ³He stretched out his hand and touched him, saying, “I do choose. Be made clean!” Immediately his leprosy was cleansed. ⁴Then Jesus said to him, “See that you say nothing to anyone; but go, show yourself to the priest, and offer the gift that Moses commanded, as a testimony to them.”

⁵When he entered Capernaum, a centurion came to him, appealing to him ⁶and saying, “Lord, my servant is lying at home paralyzed, in terrible distress.” ⁷And he said to him, “I will come and cure him.” ⁸The centurion answered, “Lord, I am not worthy to have you come under my roof; but only speak the word, and my servant will be healed. ⁹For I also am a man under authority, with soldiers under me; and I say to one, ‘Go,’ and he goes, and to another, ‘Come,’ and he comes, and to my slave, ‘Do this,’ and the slave does it.” ¹⁰When Jesus heard him, he was amazed and said to those who followed him, “Truly I tell you, in no one in Israel have I found such faith. ¹¹I tell you, many will come from east and west and will eat with Abraham and Isaac and Jacob in the kingdom of heaven, ¹²while the heirs of the kingdom will be thrown into the outer darkness, where there will be weeping and gnashing of teeth.” ¹³And to the centurion Jesus said, “Go; let it be done for you according to your faith.” And the servant was healed in that hour.

ℒ The Word of the Lord.

☩ Thanks be to God.

HOMILY

The Rev. Dr. Amy L. Peeler

CANTATA: *Was mein Gott will, das g'scheh allzeit*, BWV 111

Johann Sebastian Bach
(1685–1750)

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

1. Chorus

Was mein Gott will, das g'scheh allzeit,

What my God wants, that is always done,

Sein Will, der ist der beste;

His will is what is best;

Zu helfen den'n er ist bereit,

He is ready to help those

Die an ihn gläuben feste.

Who believe in him firmly.

Er hilft aus Not, der fromme Gott,

He helps us in our need, the holy God,

Und züchtiget mit Maßen:

And punishes in moderation.

Wer Gott vertraut, fest auf ihn baut,

Whoever places his trust in God and builds firmly on him,

Den will er nicht verlassen.

He will not abandon.

The opening chorus is a chorale fantasia. The *cantus firmus* (chorale melody) is heard in long, clear tones in the soprano, with imitative material in the other sections of the choir. Centered in the key of A minor, there is a certain sturdiness about this movement, a reminder that God will never abandon those who place their trust in him.



2. Aria (bass)

Entsetze dich, mein Herze, nicht,

Do not be terrified, my heart,

Gott ist dein Trost und Zuversicht

God is your comfort and confidence

Und deiner Seele Leben.

And the life of your soul.

Ja, was sein weiser Rat bedacht,

Yes, whatever he in his wisdom considers,

Dem kann die Welt und Menschenmacht

That, the world and men's might

Unmöglich widerstreben.

Cannot possibly oppose.

The second movement is scored only for continuo (bass line and keyboard instrument) and a bass soloist. It is stark in comparison to the first movement, but listening carefully, we hear the words as if spoken by a preacher: “God is your comfort and confidence and the life of your soul.” As the second section of the aria is concluding we hear the word *widerstreben* (oppose) in winding melismas, painting a musical picture of the ways the world may attempt to twist God’s will to its own desires. Bach does not leave us there, but returns us to the opening words of the movement, with reassuring words of comfort.



3. Recitative (alto)

O Törichter! der sich von Gott entzieht

O foolish one, who from God withdraws

Und wie ein Jonas dort

And like a Jonah there

Vor Gottes Angesichte flieht;

Before God's face flees;

Auch unser Denken ist ihm offenbar,

Our thoughts are also apparent to him,

Und unsers Hauptes Haar

And the hairs on our head

Hat er gezählet.

He has counted.

Wohl dem, der diesen Schutz erwählet

Happy is the person who chooses this protection

Im gläubigen Vertrauen,

In faithful trust,

Auf dessen Schluß und Wort

And looks on his conclusion and word

Mit Hoffnung und Geduld zu schauen.

With hope and patience.

The mood of the cantata shifts quickly in the alto recitative. The descending tri-tone, the so-called “devil’s interval,” on *O Törichter!* (foolish one) introduces an image of the prophet Jonah, who fled to Tarshish to distance himself from the Lord. We are not to be like Jonah in that moment, for every hair on our head is counted. Rather, the singer proclaims, happy is the person who chooses God’s protection.

4. Aria (alto and tenor)

So geh ich mit beherzten Schritten,

Therefore I walk with heartened steps

Auch wenn mich Gott zum Grabe führt.

Even if God leads me to the grave.

Gott hat die Tage aufgeschrieben,

God has written down the days,

So wird, wenn seine Hand mich rührt,

And so, when his hand touches me,

Des Todes Bitterkeit vertrieben.

The bitterness of death will be dispelled.

The duet for alto and tenor is scored in the bright key of G major, in three-quarter time. The underlying rhythm is long-short, giving the movement a “bounce in your step” feeling, fitting for a text that begins *So geh ich mit beherzten Schritten* (Therefore I walk with heartened steps). In the second section of the aria Bach makes quite an ordeal of the word *aufgeschrieben* (written down) with playful, melismatic writing, as if God has written our days with great joy and generosity. The section concludes with the promise that God’s hand will dispel the bitterness of death. Scored for strings and continuo, the duet is composed in *da capo* form, meaning that the first half of the movement is repeated.



5. Recitative (soprano)

Drum wenn der Tod zuletzt den Geist

Therefore when death finally rips

Noch mit Gewalt aus seinem Körper reißt,

The spirit from its body with force,

So nimm ihn, Gott, in treue Vaterhände!

Then take it, God, into your fatherly hands!

Wenn Teufel, Tod und Sünde mich bekriegt

If the devil, death and sin wage war on me

Und meine Sterbekissen

And my deathbed

Ein Kampfplatz werden müssen,

Must become a battleground,

So hilf, damit in dir mein Glaube siegt!

Then help, so that in you my faith triumphs!

O seliges, gewünschtes Ende!

O blessed longed-for end!

The soprano recitative, accompanied by two oboes and *basso continuo*, is in the form of a prayer. The soprano pleads that God would accept her spirit when the hour of death comes. The bass line descends by half steps under the words devil, death, and sin, creating a feeling of unease. The plea for a *seliges gewünschtes Ende* (blessed longed-for end) is accompanied by oboes swirling above a rich harmonic fabric in the *continuo*.

6. Chorale

Noch eins, Herr, will ich bitten dich,

One thing more, Lord, I ask of you,

Du wirst mir's nicht versagen:

You will not refuse it to me:

Wenn mich der böse Geist anficht,

When the evil spirit attacks me,

Laß mich doch nicht verzagen.

Let me still not despair.

Hilf, steur und wehr, ach Gott, mein Herr,

Help, guide and fight, ah God, my Lord,

Zu Ehren deinem Namen.

To the honor of your name.

Wer das begehrt, dem wird's gewährt;

Whoever desires this, to him it will be granted;

Drauf sprech ich fröhlich: Amen.

And thus I say with joy: Amen.

The concluding chorale is a standard four-part harmonization in sturdy 4/4 time, in the strong key of A minor. Again, the text is a prayer to God for help and guidance against the devil.



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,



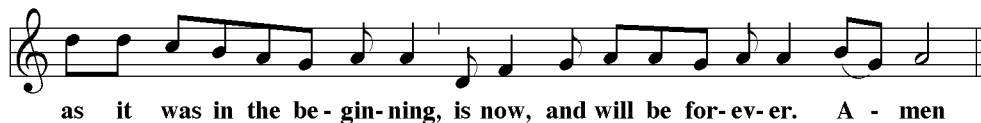
for he has re - mem - bered his prom - ise of mer - cy, the prom - ise he



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



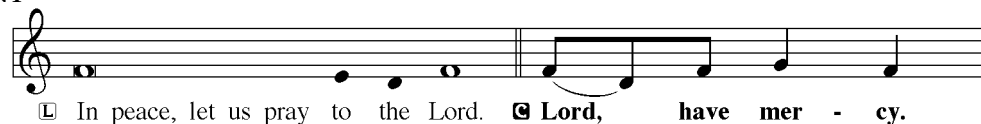
Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;



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

✠ PRAYERS ✠

LITANY



L In peace, let us pray to the Lord. **G** Lord, have mer - cy.

After each petition:

L ...let us pray to the Lord.



G 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.



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.



- ℣ 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.

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

☩ **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,

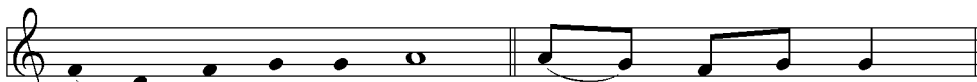
but deliver us from evil.

For thine is the kingdom,

and the power, and the glory,

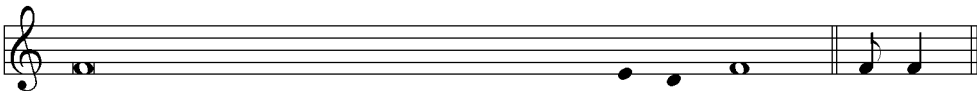
forever and ever. Amen.

BENEDICAMUS DOMINO



☐ Let us bless the Lord. ☑ Thanks be to God.

BENEDICTION



☐ The almighty and merciful Lord,
the Father, ✠ the Son, and the Holy Spirit, bless and pre-serve you. ☑ A - men

HYMN: The Church of Christ in Every Age

Concertato by Paul D. Weber

Please note the four-measure pauses (instrumental interludes) in stanza 3.

(b. 1949)



All 1 The church of Christ, in ev - 'ry age be - set by
Choir 2 A - cross the world, a - cross the street, the vic - tims
All 3 Then let the ser - vant church a - rise, (Pause) a car - ing
Choir 4 For he a - lone, whose blood was shed, can cure the
All 5 We have no mis - sion but to serve in full o -
All 6 Praise God, from whom all bless - ings flow; Praise him, all

Silence, then



change, but Spir - it - led, must claim and test its
of in - jus - tice cry for shel - ter and for
church that longs to be (Pause) a part - ner in Christ's
fe - ver in our blood, and teach us how to
be - dience to our Lord; to care for all, with -
crea - tures here be - low; Praise him, a - bove, ye



her - i - tage and keep on ris - ing from the dead.
bread to eat, and nev - er live be - fore they die.
sac - ri - fice, (Pause) and clothed in Christ's hu - man - i - ty.
share our bread and feed the starv - ing mul - ti - tude.
out re - serve, and spread his lib - er - at - ing word.
heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

Text: Fred Pratt Green, 1903–2000

Music: WAREHAM, William Knapp, 1698–1768

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DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

Leading Worship Today

The Rev. David R. Lyle, leader

The Rev. Dr. Amy L. Peeler, homilist

Bach Cantata Vespers Choir of Grace

The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Susan Nelson, soprano

Amanda Koopman, mezzo soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Orchestra

Christine Janzow Phillips, Meg Busse, oboes

Kontras Quartet

Eleanor Bartsch, violin I

François Henkins, violin II

Ben Weber, viola

Jean Hatmaker, cello

Douglas Johnson, double bass

Timothy Spelbring, continuo organ

Bach Cantata Vespers Choir

Soprano

Ann Anderson

Sarah Beatty

Katrina Beck

Judy Berghaus

Janel Dennen

Donna Dumpys

Sarah Gruendler-Ladner

Julie Hinz

Kate Hogenson

Ruth Otten

Val Poulos

Ellen Pullin

Eleanor Schneid

Ngaire Whiteside-Bull

Alto

Lucy Bouman

Karen Brunssen

Lois Cornils

Karen Danford

Eunice Eifert

Mary Jane Endicott

Margaret Garmatz

Lois Guebert

Susan Hammon

Catherine Hegarty

Cynthia Hill

Johanna Johnson

Christa Krout

Marilyn Moehlenkamp

Karen Rohde

Liene Sorenson

Irmgard Swanson

Liz Thompson

Tenor

Paul Aanonsen

John Beed

John Danford

Roy Frack

Daniel Krout

Colin Krueger

Kim Lyons

Justin Martin

Bass

Douglas Anderson

Len Berghaus

John Bouman

Mark Bouman

Kim Brunssen

David Kluge

Craig Mindrum

Peter Modrich

Bob Prischman

Bill Pullin

Greg Rohlfing

Pat Scala

Bob Sideman



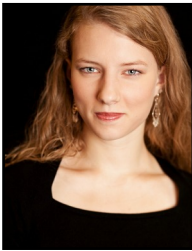
BIOGRAPHIES



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, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy and Festival.



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.



Amanda Koopman, mezzo soprano, has recently performed as soloist in Vivaldi *Gloria* and Bach's *Mass in F* with Music of the Baroque, performed several recitals in cities in China, and Bach's *Mass in B Minor* with Bella Voce. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, Elgin Master Chorale, and University of Illinois at Chicago. She graduated from Northwestern with her Masters in vocal performance in 2011.



Susan Nelson, soprano, a frequent soloist at Grace, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Coming up in the 2019–2020 season, Susan will sing Haydn's *Panthenmese* with First United Church of Oak Park Summer Sings, a concert of Broadway favorites with Harbor Country Opera, a return to the Midwest Mozart Festival, Handel's *Messiah* with Rockford Choral Union, and a recital for the 19th Century Club in Oak Park.





Amy L. Peeler, homilist, is Associate Professor of New Testament at Wheaton College and Associate Rector at St. Mark's Episcopal Church in Geneva, IL. Author of "You Are My Son": The Family of God in the Epistle to the Hebrews" (T&T Clark, 2014), her primary research interests include Hebrews and the theology of gender. She is married to her high school sweetheart, Lance, who serves as the Director of Music and Organist at St. Mark's. They enjoy time with their three kids, CrossFit, reading, and travel.



Ryan Townsend Strand, tenor, is a graduate of Northwestern University, where he received his Master of Music in Voice and Opera. Strand has been a featured soloist under the direction of conductors Paul Agnew, Jane Glover, and William Jon Gray with Music of the Baroque. In March, he will be the tenor soloist for Bach's *St. Matthew Passion* at Grace and the *St. John Passion* with the Elmhurst Symphony. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Lyric Opera Chorus, and the Grant Park Festival Chorus. He is a founding member and executive director of Constellation Men's Ensemble based in Chicago.



The Kontras Quartet has been described as "a tightly crafted and beautiful instrument" (CVNC Arts Journal) and has been commended by Gramophone Magazine for their "scrupulous shading and control" and "enjoyable musical personality" (Fanfare Magazine). Kontras means "contrasts" in the Afrikaans language – fitting for a string ensemble whose colorful repertoire spans centuries, genres, and continents. The Quartet's recent engagements include tours of South Africa and Switzerland; broadcasts on *Performance Today* and a three-month

residency with Chicago's WFMT 98.7 FM; appearances on NBC and PBS; and sold-out performances in San Diego, Chicago, Washington D.C., Telluride, Salt Lake City, Raleigh and Arizona. The Kontras Quartet records for MSR Classics and DoubleTime Music, and has released three critically acclaimed albums, including the premiere recording of Dan Visconti's *Ramshackle Songs*. Kontras enjoys educational work of all kinds, and is in its fourth year as the Professional Quartet in Residence at Western Michigan University. The Kontras Quartet has been in residence at Grace Lutheran Church and School for the last two seasons, presenting concerts at Grace, interacting with students at Grace Lutheran School, and performing regularly during services of worship.

BACKGROUND OF THE CANTATA

Bach came to Leipzig as Thomaskantor in 1723, and his first three or four years there were his most prolific. Besides his teaching responsibilities in the St. Thomas School, Bach composed a cantata for nearly every Sunday and major festival. This involved not only composing but also copying parts, distributing them to musicians, rehearsing, and having everything in good order for the Sunday services at the two main churches of Leipzig, St. Thomas and St. Nicholas.

The cantata for today, *Was mein Gott will, das g'scheh allzeit* (What my God wills, that is always done), BWV 111, is part of Bach's second annual cycle of cantatas, which began in 1724. *Was mein Gott will* was written for the Third Sunday after Epiphany, which we also celebrate today. Heard for the first time on January 21, 1725, the cantata carries the name of the chorale upon which it is based, written by Albrecht Herzog von Preußen in the middle of the 16th century. Bach scholar Ulrich Leisinger notes, "While verses 1 and 4 are used unaltered in the opening and closing movements, only a few textual motifs from the remaining hymn verses are employed in movements 2–5."

The original set of parts for Cantata #111 is lost; only a duplicate set of the original string parts survives, and these parts do not contain the markings that often reveal details about the original performance. What did survive through wars and the changing of hands over the years is the autograph score, which now resides in the Jagiellonian Library in Kraków, Poland.

The cantata, which is very basic in its form, contains an opening chorale fantasia followed by a bass aria, a recitative for alto and a duet for alto and tenor, a recitative for soprano, and a closing four-part chorale setting. It is scored for two oboes, two violins, viola, and *basso continuo* (today a cello, double bass, and organ); soprano, alto, tenor, and bass soloists; and four-part choir.

Michael D. Costello



IN MEMORIAM + PAUL BOUMAN

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Thank you for your continued support of this ministry, for your attendance at the services, and for your prayers.
Soli Deo Gloria!

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Kontras Quartet Chamber Music Series



Saturday, February 1, 3:00 p.m.

“Beyond Borders”

The struggle for identity in
turn-of-the-century Eastern Europe

Bartok: String Quartet No. 2

Dvořák: String Quartet No. 13
in G major, Op. 106

Suk: Meditation on an Ancient
Czech Hymn, Op. 35

In Grace’s Sanctuary

Free admission



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Cantata Vespers



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



February 23 **Sehet! Wir gehn hinauf gen Jerusalem** *Behold! We go up to Jerusalem*
BWV 159
David R. Lyle, Grace Lutheran Church and School, River Forest, Illinois, homilist
Steven Wenthe, Concordia University Chicago, organist

March 28, 29 **Matthäus-Passion** *St. Matthew Passion*
BWV 244
Admission is free; a free-will offering will be received
Saturday, March 28, 6:00 p.m. (Preview lecture at 5:00 p.m.)
Sunday, March 29, 4:00 p.m. (Preview lecture at 3:00 p.m.)
Bach Cantata Vespers Chorus and Orchestra in collaboration with Chicago Choral Artists
Grace Cantor Michael D. Costello, conducting Karen Brunssen, mezzo-soprano
Hoss Brock, tenor (Evangelist) Sarah Ponder, mezzo-soprano
Keven Keys, baritone (Jesus) Ryan Townsend Strand, tenor
Maura Janton Cock, soprano Douglas Anderson, baritone

April 26 **Wir müssen durch viel Trübsal in das Reich Gottes eingehen**
BWV 146
We must enter the kingdom of God through much sorrow
L. George Detweiler, Norristown, Pennsylvania, homilist
Kenneth Miller, Atlanta, Georgia, organist

May 17 **Wo Gott der Herr nicht bei uns hält** *Where God the Lord does not dwell with us*
BWV 178
Jill Peláez Baumgaertner, Wheaton College, Wheaton, Illinois, homilist
Vivaldi: Concerto for 4 violins in B minor, RV 580
Hillert: Prelude to Evening Prayer

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ST. MATTHEW
PASSION

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Bach Cantata Vespers Chorus and Orchestra
in collaboration with Chicago Choral Artists

Michael D. Costello, director
Hoss Brock, tenor (Evangelist)
Keven Keys, baritone (Jesus)
Maura Janton Cock, soprano
Karen Brunssen, mezzo soprano
Sarah Ponder, mezzo soprano
Ryan Townsend Strand, tenor
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