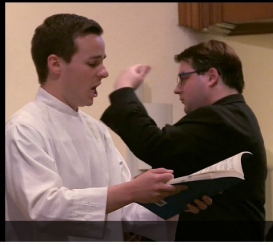




Bach 2018-2019 48th Year Cantata Vespers

www.bachvespers.org



Grace Lutheran Church
River Forest, Illinois
Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

February 24, 2019

Jesus nahm zu sich die Zwölfe, BWV 22
Jesus gathered the twelve to himself

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.

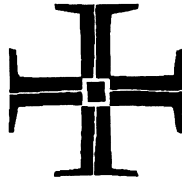
Please silence all cell phones and pagers.

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.

The Seventh Sunday after Epiphany
February 24, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

String Quartet No. 2 in A minor, Op. 13

Felix Mendelssohn
(1809–1847)

2. Adagio non lento
3. Intermezzo: Allegretto con moto – Allegro di molto

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

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



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

II Let not my heart in-cline to an- y e- vil thing; let me not be oc- cu-
 pied in wick- ed- ness with e- vil- do - ers. **I** But my eyes are
 turned to you, Lord God; in you I take ref- uge. Strip me not of my life.

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

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

C Let my prayer rise be - fore you as in - cense;
 the lift- ing up of my hands as the eve- ning sac- ri - fice.

Silence for meditation is observed, then:

PSALM PRAYER

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

MOTET: *Confitemini Domino*

Orlando di Lasso
(1532–1594)

Confitemini Domino et invocate nomen ejus;

Give thanks to the Lord and call upon his name;

annunciate inter gentes opera ejus.

announce his deeds among the peoples.

Cantate ei et psallite ei.

Sing to him and give him praise.

Psalm 105:1–2a

Silence for meditation is observed, then:

COLLECT

- ☐ God our Father, you have created us as your people and you sustain us with your hand.
Help us always to give you thanks and to announce your marvelous deeds,
for you alone are worthy of thanksgiving and praise and honor now and forever.
- ☑ **Amen.**



The offering is gathered.

VOLUNTARY: String Quartet in F Major

Maurice Ravel
(1878–1937)

1. Allegro moderato – très doux

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.

HYMN: If Then You Have Been Raised with Christ

Michael D. Costello
(b. 1979)



1. If then you have been raised with Christ Look not to earth - en things,
Choir 2. As cho - sen ones, be - loved by God, Put on the clothes of grace:
3. With grat - i - tude for all good gifts Sing psalms and hymns and songs.



For Christ's own death has saved your life From sin and death's sharp sting.
Com - pas - sion, kind - ness, pa - tience, love, For - give - ness in Christ's name.
In word or deed, do ev - 'ry - thing In Christ, whose name is strong.



Set hearts and minds on things a - bove, On Christ who reigns on high.
And may your hearts be filled with peace, In per - fect har - mo - ny.
All glo - ry to the Trin - i - ty: The Fa - ther and the Son,



In Christ your life will be re - vealed And with him you will rise.
Be thank - ful as Christ's word takes root; In him you are set free.
And glo - ry to the Spir - it blest. All praise the Three in One!

Text: Michael D. Costello, based on Colossians 3:1-4, 12-17

Tune: *HICKORY*, Michael D. Costello

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✠ WORD ✠

We sit.

READING: 1 Corinthians 13:1–13

[St. Paul writes:] ¹If I speak in the tongues of mortals and of angels, but do not have love, I am a noisy gong or a clanging cymbal. ²And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but do not have love, I am nothing. ³If I give away all my possessions, and if I hand over my body so that I may boast, but do not have love, I gain nothing.

⁴Love is patient; love is kind; love is not envious or boastful or arrogant ⁵or rude. It does not insist on its own way; it is not irritable or resentful; ⁶it does not rejoice in wrongdoing, but rejoices in the truth. ⁷It bears all things, believes all things, hopes all things, endures all things.

⁸Love never ends. But as for prophecies, they will come to an end; as for tongues, they will cease; as for knowledge, it will come to an end. ⁹For we know only in part, and we prophesy only in part; ¹⁰but when the complete comes, the partial will come to an end. ¹¹When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became an adult, I put an end to childish ways. ¹²For now we see in a mirror, dimly, but then we will see face to face. Now I know only in part; then I will know fully, even as I have been fully known. ¹³And now faith, hope, and love abide, these three; and the greatest of these is love.

L The Word of the Lord.

C Thanks be to God.

READING: Luke 13:31–43

³¹Then [Jesus] took the twelve aside and said to them, “See, we are going up to Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. ³²For he will be handed over to the Gentiles; and he will be mocked and insulted and spat upon. ³³After they have flogged him, they will kill him, and on the third day he will rise again.” ³⁴But they understood nothing about all these things; in fact, what he said was hidden from them, and they did not grasp what was said.

³⁵As he approached Jericho, a blind man was sitting by the roadside begging. ³⁶When he heard a crowd going by, he asked what was happening. ³⁷They told him, “Jesus of Nazareth is passing by.” ³⁸Then he shouted, “Jesus, Son of David, have mercy on me!” ³⁹Those who were in front sternly ordered him to be quiet; but he shouted even more loudly, “Son of David, have mercy on me!” ⁴⁰Jesus stood still and ordered the man to be brought to him; and when he came near, he asked him, ⁴¹“What do you want me to do for you? He said, “Lord, let me see again.” ⁴²Jesus said to him, “Receive your sight; your faith has saved you.” ⁴³Immediately he regained his sight and followed him, glorifying God; and all the people, when they saw it, praised God.

L The Word of the Lord.

C Thanks be to God.

HOMILY

Dr. M. Daniel Carroll R. (Rodas)



CANTATA: *Jesus nahm zu sich die Zwölfe*, BWV 22

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 23 and 24 in this worship folder.*

1. Aria and Chorus

Tenor

Jesus nahm zu sich die Zwölfe und sprach:

Jesus took the twelve to himself and spoke:

Bass

Sehet, wir gehn hinauf gen Jerusalem, und es wird alles vollendet werden,

See, we are going up to Jerusalem, and all will be fulfilled,

das geschrieben ist von des Menschen Sohn.

that has been written about the Son of Man.

Chorus

Sie aber vernahmen der keines und wußten nicht, was das gesaget war.

But they understood none of this and knew not what had been said.

The text of the opening movement is Luke 18:31–32. In the initial arioso section the tenor functions as an Evangelist and the bass sings the role of Jesus announcing his intention to go to Jerusalem. As he sings, the opening instrumental theme is repeated in the accompaniment, and the oboe and the first violin engage in imitative “traveling music.” Without a pause the chorus, beginning with the sopranos, embarks on a complex choral fugue depicting the disciples’ inability to understand Jesus’ purpose.

2. Aria (Alto)

Mein Jesu, ziehe mich nach dir,

My Jesus, draw me after you;

Ich bin bereit, ich will von hier

I am ready, I want to leave here and go

Und nach Jerusalem zu deinen Leiden gehn.

To Jerusalem, to your suffering.

Wohl mir, wenn ich die Wichtigkeit

Happy am I, if I can grasp the significance

Von dieser Leid- und Sterbenszeit

Of this time of suffering and death

Zu meinem Troste kann durchgehends wohl verstehn!

Thoroughly as my consolation.

In contrast to the disciples, who were so slow to understand, the alto aria reflects on the meaning and importance of Jesus' impending journey. The oboe and voice speak in two distinct and complementary lines. The flowing 9/8 meter provides a quality of tender, compassionate understanding.



3. Recitative (Bass)

Mein Jesu, ziehe mich, so werd ich laufen,

My Jesus, draw me, so that I shall run,

Denn Fleisch und Blut verstehet ganz und gar,

Since flesh and blood absolutely do not understand –

Nebst deinen Jüngern nicht, was das gesaget war.

Just as your disciples did not – what had been said.

Es sehnt sich nach der Welt und nach dem größten Haufen;

There is a longing for the world and the largest crowds;

Sie wollen beiderseits, wenn du verkläret bist,

They both want, when you are transfigured,

Zwar eine feste Burg auf Tabors Berge bauen;

To build a strong fortress on Mount Tabor;

Hingegen Golgatha, so voller Leiden ist,

However, Golgotha, so full of suffering,

In deiner Niedrigkeit mit keinem Auge schauen.

In your lowliness, they wish not to behold.

Ach! kreuzige bei mir in der verderbten Brust

Ah! Crucify for me in my depraved breast

Zuvörderst diese Welt und die verbotne Lust,

Above all this world and forbidden lust,

So werd ich, was du sagst, vollkommen wohl verstehen

So that what you say I shall perfectly understand

Und nach Jerusalem mit tausend Freuden gehen.

And go to Jerusalem with a thousand joys.

Accompanied by the sustained chords of the strings and *continuo*, the bass reflects on the believer's own wish to follow Jesus, contrasting the desire to build a tower on Mt. Tabor (the traditional site of Jesus' transfiguration) with the pain and sorrow of the cross on Golgatha. At the end, instruments and soloist conclude with a burst of joy at the prospect of going to Jerusalem.

4. Aria (Tenor)

Mein alles in allem, mein ewiges Gut,

My all in all, my eternal good:

Verbeßre das Herze, verändre den Mut;

Rectify my heart, change my spirit;

Schlag alles darnieder,

Beat down everything

Was dieser Entsagung des Fleisches zuwider!

That opposes this self-denial of the flesh!

Doch wenn ich nun geistlich ertötet da bin,

For when I am spiritually dead there,

So ziehe mich nach dir in Friede dahin!

Then draw me after you in peace.

In a paean of praise and devotion, the tenor sings of the denial of the flesh in anticipation of eternal life with Jesus, treasure of treasures. The minuet-like movement is cast in a graceful 3/8 meter for soloist and strings, with the first violin providing a fanciful, highly ornamented upper melody that contrasts with the simpler line of the tenor. In the middle section Bach focuses on the word *Friede* (peace), with the voice sustaining the word for three measures, followed by a pause. The movement concludes with a repetition of the opening text, including a sustained high F and joyful melisma on the word *ewiges* (eternal).



5. Chorale

Ertöt uns durch dein Güte,
Deaden us by your goodness,
Erweck uns durch dein Gnad;
Awaken us by your grace;
Den alten Menschen kränke,
Mortify the old person,
Daß der neu' leben mag
So that the new one may live
Wohl hie auf dieser Erden,
Well here on this earth,
Den Sinn und all Begehren
Having a mind and all desires
Und G'danken hab'n zu dir.
And thoughts for you.

An extended chorale setting for choir and strings forms the final movement. The simple harmonization of the chorale melody is accompanied by a flowing melodic line for violin and oboe. The chorale text, which encourages the transformed believer to follow Christ faithfully, is the fifth stanza of an Epiphany hymn, “The Only Son from Heaven,” the first four stanzas of which are found in *Lutheran Book of Worship* #86). The tune in the *LBW* is the original from Erfurt (1524), which was also used by Bach. The text is by Elisabeth Cruciger (c. 1500–1535).

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-ceil. He has cast down the might-y from their thrones,



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



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

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

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

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

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

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



✠ PRAYERS ✠


LITANY



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

After each petition:

☒ ...let us pray to the Lord.



☑ Lord, have mer - cy.

The litany continues:

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



☑ Al - le - lu - ia.

The litany concludes:

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

Silence is kept, then:

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



☑ To you, O Lord.

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

☑ Amen.



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

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

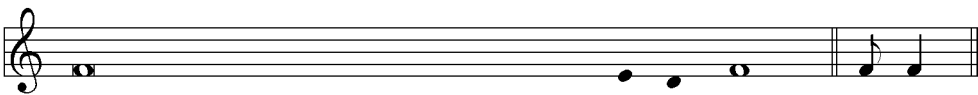
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those
who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.

BENEDICAMUS DOMINO



L Let us bless the Lord. **C** Thanks be to God.

BENEDICTION



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



HYMN: Lord, Thee I Love with All My Heart

Stanza 2 Setting by Michael D. Costello

Stanza 1 – All, in unison
Stanza 2 – Choir
Stanza 3 – All, in harmony

1 Lord, thee I love with all my heart; I pray thee, ne'er from me de-part;
2 Yea, Lord, thine own rich boun-ty gave my bod - y, soul, and all I have
3 Lord, let at last thine an-gels come, to A-br'ham's bos-om bear me home,

with ten-der mer-cy cheer me. Earth has no plea-sure I would share,
in this poor life of la - bor. Lord, grant that I in ev - 'ry place
that I may die un-fear - ing; and in its nar - row cham-ber keep

yea, heav'n it - self were void and bare if thou, Lord, were not near me.
may glo - ri - fy thy lav - ish grace and serve and help my neigh - bor.
my bod - y safe in peace-ful sleep un - til thy re - ap - pear - ing.

And should my heart for sor-row break, my trust in thee can noth-ing shake.
 Let no false teach-ing me be-guile, let Sa-tan not my soul de-file.
 And then from death a-wak-en me, that these mine eyes with joy may see,

Thou art the por-tion I have sought; thy pre-cious
 Give strength and pa-tience un-to me to bear my
 O Son of God, thy glo-rious face, my Sav-ior

blood my soul has bought. Lord Je-sus Christ, my God and Lord,
 cross and fol-low thee. Lord Je-sus Christ, my God and Lord,
 and my fount of grace. Lord Je-sus Christ, my prayer at-tend,

my God and Lord, for-sake me not! I trust thy word.
 my God and Lord, in death thy com-fort still af-ford.
 my prayer at-tend, and I will praise thee with-out end!

DISMISSAL

☞ Go in peace. Serve the Lord.

☞ **Thanks be to God!**

Leading Worship Today

The Rev. David W. Wegner, leader
Dr. M. Daniel Carroll R. (Rodas), homilist
Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist
Karen Brunssen, mezzo-soprano
Matthew Dean, tenor
Douglas Anderson, baritone

Greg Fudala, trumpet
Rebecca Schalk Nagel, oboe
Christine Chon, violin 2 for the cantata
The Kontras Quartet
Eleanor Bartsch, violin
François Henkins, violin
Ben Weber, viola
Jean Hatmaker, cello
Jerry Fuller, double bass
Timothy Spelbring, continuo organ

Choir of Grace Lutheran Church

Soprano

Ann Anderson
Sarah Beatty
Katrina Beck
Judy Berghaus
Cathy DeLanoy
Janel Dennen
Gwen Gotsch
Sarah Gruendler-Ladner
Julie Hinz
Ellen Pullin
Joan Strom
Ngaire Whiteside-Bull

Alto

Mary Margaret Bartley
Karen Brunssen
Lois Cornils
Karen Danford
Eunice Eifert
Margaret Garmatz
Lois Guebert
Susan Hammon
Catherine Hegarty
Cynthia Hill
Martha Houston
Christa Krout
Marilyn Moehlenkamp
Martha Nielsen
Karen Rohde
Martha Rohlfig
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor

Paul Aanonsen
John Danford
Dan Krout
Colin Krueger
Kim Lyons
Justin Martin

Bass

Douglas Anderson
Len Berghaus
John Bouman
Mark Bouman
Kim Brunssen
Jeff Cribbs
David Kluge
Emmanuel Mackenzie
Peter Modrich
Bob Prischman
Bill Pullin
Greg Rohlfig
Pat Scala
Bob Sideman

BACKGROUND OF THE CANTATA

Among Bach's many cantatas, *Jesus nahm zu sich die Zwölfe*, BWV 22, holds a place of special distinction, for it was one of two audition pieces that the composer prepared as part of his 1723 application for the position of Cantor at St. Thomas in Leipzig. At that time he was director of music at the small court in Cöthen and did not enjoy the resources and freedom that would be available in the larger and more prosperous university town of Leipzig. At St. Thomas he would also have the opportunity to fulfill his dream of organizing a "well-regulated" church music program.

Despite his excellent reputation as an organist and composer, Bach was not the first choice of the Leipzig authorities. They wanted a famous musician as well as one who was willing to teach schoolboys Latin and religion. The position had already been turned down by two respected musicians: Georg Philipp Telemann and Christoph Graupner. The town council then offered the position to Johann Sebastian Bach. Facing the reality of their dilemma, one councillor said, "Since the best could not be obtained, a mediocre one would have to be accepted."

The application process had involved interviews and meetings with authorities, as well as the performance of examination pieces. The interviews were satisfactory enough, and Bach expressed a willingness to assume all of the position's responsibilities, except for teaching Latin. (He did, however, agree to pay a substitute.) Bach's music, as demonstrated by the report of the performance of the test pieces in the Leipzig newspapers, was well received and "amply praised on that occasion by all knowledgeable persons." Thus, *Jesus nahm zu sich die Zwölfe* played a significant role in the career of the most celebrated of all Lutheran cantors in his twenty-seven-year tenure at St. Thomas.

The cantata was written for Quinquagesima Sunday (*Estomibi*), the last Sunday before Ash Wednesday. It was first performed on February 7, 1723, at St. Thomas, and was performed again in 1724 as part of Bach's first complete cycle of cantatas for the church year in Leipzig. The Epistle for the day was 1 Corinthians 13, which enumerates the qualities of love and loyalty. The Holy Gospel was Luke 18:31–43, in which Jesus tells his disciples of his intention to go to Jerusalem where he will suffer and die, and then heals a blind man. BWV 22 was performed before the sermon; a second cantata (BWV 23, *Du wahrer Gott und Davids Sohn*) was performed after the sermon.

Continued on the following page.

Although the author of the libretto is uncertain, it is likely that the text was prepared by Leipzig Burgomaster Gottfried Lange, who was influential in securing Bach's appointment. Bach scholar Alec Robertson comments, "This is one of the most admirable librettos among the church cantatas, a true meditation consistently worked out and, unless the congregation [of Bach's day] were as stupid as the disciples, it must have made a deep impression on those who first heard it." The subject of the text might even be seen as somewhat prophetic, for the Cantor would be traveling to accept the new position in the service of the Lord.

The work is scored for alto, tenor, and bass solos, choir, oboe, strings, and *basso continuo* (keyboard and bass). Considering the importance of the occasion for which the cantata was written, it is remarkable that its scoring and dimensions are quite modest. Perhaps Bach wanted to impress but not overwhelm his auditors.

Carlos Messerli



Bach

2018–2019 48th Year

Cantata Vespers

www.bachvespers.org

March 24	Aus der Tiefe rufe ich, Herr, zu dir <i>Out of the depths I call, Lord, to you</i>
<i>BWV 131</i>	Elizabeth Palmer, <i>The Christian Century</i> , Chicago, Ill., homilist Musicians from the Haymarket Opera Company, Chicago, Ill.
April 28	Christ lag in Todesbanden <i>Christ lay in death's bonds</i>
<i>BWV 4</i>	Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist Daniel Schwandt, South Bend, Ind., organist
May 19	Erfreut euch, ihr Herzen <i>Rejoice, you hearts</i>
<i>BWV 66</i>	Lois E. Malcom, Luther Seminary, St. Paul, Minn., homilist Telemann: Concerto for 3 Trumpets, 2 Oboes, and Timpani in D Major, TWV 54:D3 Hillert: Prelude to Evening Prayer

CELEBRATING PAUL BOUMAN AT 100

The following individuals have contributed to the Bach Cantata Vespers ministry in honor of Paul Bouman:

Robert and Evy Alsaker	Evelyn Grams	Rev. Richard and Shirley Patt
David and Gay Anderson	Sandra Grams	Randall and Janet Peterson
Jane Andrew	Ronald and Belen Gresens	Carol Ramsay
Anonymous	Carl and Donna Gruendler	Ruth Rehwaldt
Marvin and Judy Bartell	Rev. Paul J. Haberstock	William and Shari Rietschel
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BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since June 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.



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.



Karen Brunssen, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



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.



M. Daniel Carroll R. (Rodas), homilist, is Blanchard Professor of Old Testament at Wheaton College in Wheaton, Ill. He earned his Ph.D. in Old Testament from the University of Sheffield, and is also a graduate of Dallas Theological Seminary and Rice University. Dr. Carroll is half Guatemalan and was raised bilingual and bicultural. In his youth he spent many summers in Guatemala and later taught at El Seminario Teológico Centroamericano in Guatemala City for thirteen years. Before coming to Wheaton Dr. Carroll taught Old Testament at Denver Seminary for many years and founded a Spanish-language lay program there.



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.

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