



54<sup>th</sup> Year  
2024–2025

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

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

**January 26, 2025**

**Was mein Gott will, das g'scheh allzeit**  
*What my God wills, may that always happen*

## Welcome to Grace Lutheran Church

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

Today's service is also available on the [Bach Cantata Vespers YouTube Channel](#).

For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

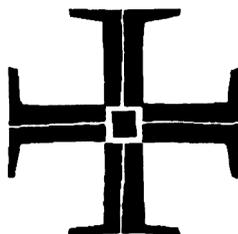
Recording or photography of any kind during the service is strictly forbidden.

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



Third Sunday after Epiphany  
January 26, 2025

## EVENING PRAYER



### PRELUDE

Quartet No. 10 in E-flat Major, Op. 51 (B. 92) “Slavonic”

Antonín Dvořák  
(1841–1904)

I. Allegro ma non troppo  
IV. Finale: Allegro assai

Kontras Quartet

*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 ☑.*

**☑** 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.



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.

III Amen.

**MOTET:** O Lord God

Pavel Chesnokov  
(1877–1944)

O Lord God, hear thou my prayer.  
Help thou me, and give ear to my prayer.  
Daily do I worship thy great name and thy power.

Thou alone canst help me;  
O send me thy peace and love,  
O protect me, my God.

Let me never stray, O my Savior.  
Leave me not, O God of my salvation.  
I will sing to the Lord as long as I live,  
And praise thy great name while I have my being.

Hear my prayer, hear thou my prayer;  
Help thou me, and give ear to my prayer.  
Glory to thee, Glory to thee.

*Silence for meditation is observed, then:*

**COLLECT**

℣ Almighty God, to whom our needs are known before we ask:  
Help us to ask only what accords with your will;  
and those good things which we dare not or, in our blindness, cannot ask,  
grant us for the sake of your Son, Jesus Christ our Lord.

☩ Amen.



The offering is gathered.

**OFFERING/VOLUNTARY:** Dear Shogher

Komitas Quartet

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

*Please make checks payable to Grace Lutheran Church.*

*You may also contribute online at [www.bachvespers.org](http://www.bachvespers.org).*

*Your generosity is appreciated.*

We stand.

**HYMN:** If You but Trust in God to Guide You      Settings by Michael D. Costello (b. 1979)

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:] <sup>17</sup>Do not repay anyone evil for evil, but take thought for what is noble in the sight of all. <sup>18</sup>If it is possible, so far as it depends on you, live peaceably with all. <sup>19</sup>Beloved, never avenge yourselves, but leave room for the wrath of God; for it is written, “Vengeance is mine, I will repay, says the Lord.” <sup>20</sup>No, “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.” <sup>21</sup>Do not be overcome by evil, but overcome evil with good.

**L** The Word of the Lord.

**C** Thanks be to God.

**READING:** Matthew 8:1–13

<sup>1</sup>When Jesus had come down from the mountain, great crowds followed him; <sup>2</sup>and there was a leper who came to him and knelt before him, saying, “Lord, if you choose, you can make me clean.” <sup>3</sup>He stretched out his hand and touched him, saying, “I do choose. Be made clean!” Immediately his leprosy was cleansed. <sup>4</sup>Then 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.”

<sup>5</sup>When he entered Capernaum, a centurion came to him, appealing to him <sup>6</sup>and saying, “Lord, my servant is lying at home paralyzed, in terrible distress.” <sup>7</sup>And he said to him, “I will come and cure him.” <sup>8</sup>The 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. <sup>9</sup>For 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.” <sup>10</sup>When 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. <sup>11</sup>I tell you, many will come from east and west and will eat with Abraham and Isaac and Jacob in the kingdom of heaven, <sup>12</sup>while the heirs of the kingdom will be thrown into the outer darkness, where there will be weeping and gnashing of teeth.” <sup>13</sup>And 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.

**C** Thanks be to God.

**HOMILY**

The Rev. Dr. Erin Bouman

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 23 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:*

- 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.

*We stand.*

**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-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:*

**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.



## LORD'S PRAYER

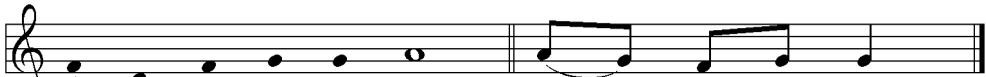
**L** Lord, remember us in your kingdom and teach us to pray:

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

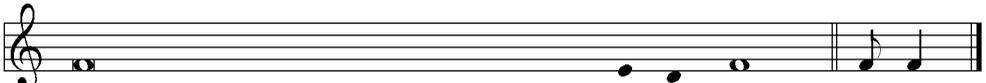
Give us this day our daily bread;  
and forgive us our trespasses,  
as we forgive those who trespass against us;  
and lead us not into temptation,  
but deliver us from evil.

For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.

## BENEDICAMUS DOMINO & BENEDICTION



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



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



HYMN: O Christ the Same

Tune and Concertato by Carl F. Schalk  
(1929–2021)



1 O Christ the same, through all our sto - ry's pag - es,  
 Choir 2 O Christ the same, the friend of sin - ners, shar - ing  
 3 O Christ the same, se - cure with - in whose keep - ing



our loves and hopes, our fail - ures and our fears;  
 our in - most thoughts, the se - crets none can hide,  
 our lives and loves, our days and years re - main,



e - ter - nal Lord, the king of all the a - ges,  
 still as of old up - on your bod - y bear - ing  
 our work and rest, our wak - ing and our sleep - ing,



un - chang - ing still a - mid the pass - ing years:  
 the marks of love, in tri - umph glo - ri - fied:  
 our calm and storm, our plea - sure and our pain:



O liv - ing Word, the source of all cre - a - tion,  
 O Son of Man, who stooped for us from heav - en,  
 O Lord of love, for all our joys and sor - rows,



who spread the skies, and set the stars a - blaze,  
 O Prince of life, in all your sav - ing pow'r,  
 for all our hopes, when earth shall fade and flee,



O Christ the same, who wrought our whole sal - va - tion,  
 O Christ the same, to whom our hearts are giv - en,  
 O Christ the same, be - yond our brief to - mor - rows,





we bring our thanks for all our yes - ter - days.  
we bring our thanks for this the pres - ent hour.  
we bring our thanks for all that is to be.

Text: Timothy Dudley-Smith, b. 1926  
Music: RED HILL ROAD, Carl F. Schalk, b. 1929  
Text © 1984 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.  
Music © 2006 Augsburg Fortress.

## DISMISSAL

- ☐ Go in peace. Serve the Lord.
- ☑ Thanks be to God!



THOMANERCHOR  
L E I P Z I G

**March 14, 7:30 p.m. at Grace**

*The St. Thomas Boys Choir of Leipzig, Germany  
Thomaskantor Andreas Reize, conducting*

**Purchase tickets (\$25-\$55) at [www.bachvespers.org](http://www.bachvespers.org)  
or call the Grace Music Office at 708-366-6900.**

We strongly urge concertgoers to purchase tickets in advance.  
We expect this concert to be sold out.

**GRACE  
LU<sup>+</sup>HERAN  
CHURCH  
& SCHOOL**

7300 Division Street ■ River Forest, Illinois  
708-366-6900 ■ [www.gracriverforest.org](http://www.gracriverforest.org)



## Leading Worship Today

The Rev. David R. Lyle, leader  
The Rev. Erin Bouman, homilist  
Grace Parish Choir  
The Rev. Michael D. Costello, cantor  
Timothy Spelbring, organist  
Carolyne DalMonte, soprano  
Amanda Koopman, mezzo soprano  
Ryan Townsend Strand, tenor  
Douglas Anderson, bass-baritone  
Susan Scherer, usher  
Bill Rohlfing, audio engineer  
Liz Hanson and Al Swanson  
    livestream audio/video

## Grace Parish Choir

### Soprano

Ann Anderson  
Judy Berghaus  
Carolyne DalMonte  
Janel Dennen  
Gwen Gotsch  
Linda Grisham  
Sarah Gruendler-Ladner  
Kate Hogenson  
Katrina Jurica  
Val Poulos  
Ellen Pullin  
Ngairé Whiteside-Bull

### Alto

Karen Brunssen  
Lois Cornils  
Leanne Cribbs  
Eunice Eifert  
Lois Guebert  
Cynthia Hill  
Johanna Johnson  
Gaye Klopach  
Amanda Koopman  
Christa Krout  
Jennifer Luebbe  
Marilyn Moehlenkamp  
Karen Rohde  
Irmgard Swanson  
Liz Thompson  
Helen VanWyck

### Tenor

Paul Aanonsen  
John Beed  
Daniel Krout  
Colin Krueger  
Justin Martin  
Ryan Townsend Strand

### Bass

Douglas Anderson  
John Bouman  
Mark Bouman  
Jeff Cribbs  
Jake Just  
David Kluge  
Craig Mindrum  
Bill Pullin  
Greg Rohlfing

## Orchestra

Christine Janzow Phillips, oboe  
Meg Busse, oboe  
Dianne Ryan, bassoon  
Kontras Quartet  
    Eleanor Bartsch, violin  
    Sherri Zhang, violin  
    Ben Weber, viola  
    Jean Hatmaker, cello  
Timothy Spelbring, continuo organ



## 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 16<sup>th</sup> 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



## BIOGRAPHIES



**Michael D. Costello**, director, has served as Cantor at Grace since 2008. Pastor Costello 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, Costello graduated with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. Pastor Costello has published choral and organ works with several publishers, sings as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and is Artistic Director of Consonance – 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.



Erin Bouman, homilist, has served as pastor of Irving Park Lutheran Church since 2013. After college she worked for Lutheran World Relief and a soup kitchen based at a Lutheran church in New York City. Then she and her husband, Tim, moved to Tanzania, where they served as teaching missionaries at a Lutheran elementary school. After returning to the United States Erin received her Masters of Divinity from the University of Chicago and a Doctor of Ministry from Luther Seminary. She and Tim, who is principal of Walther Christian Academy, have two college-aged children.



**Carolyn DalMonte**, soprano is a versatile artist whose skills are equally at home in opera, oratorio, art song, and choral music. She brings her signature richness of vocal color, superb language skills, and extraordinarily sensitive musicianship to each of her musical endeavors. Ms. DalMonte is a voice teacher in downtown Chicago and anywhere in the world via Zoom. In the rare moments that she's not singing or teaching, she loves to take long walks, explore the arts in Chicago, and lounge in the sun with her dog, Apollo. Ms. DalMonte is a proud graduate of the University of Delaware and Westminster Choir College and is a student of Braeden Harris.





**Amanda Koopman**, mezzo soprano, has recently performed as soloist in Vivaldi's *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.



**Betty Lewis**, 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 is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



**Ryan Townsend Strand**, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Strand most recently was a featured soloist performing Beethoven's Symphony No. 9 with the Illinois Philharmonic. This November, Strand will debut at Bennett Gordon Hall at Ravinia with his solo recital entitled *Letters To Jackie*, performing 14 works by some of the most sought after voices in classical music today, in tandem with the 61st anniversary of JFK's assassination. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Stare at the Sun, Bella Voce, and the Grant Park Festival Chorus. Mr. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.

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**Kontras Quartet** boldly explores the evolving role of chamber music in the new millennium. Equally committed to time-honored classics, contemporary compositions, and genre-bending collaborations, Kontras strives to continually enrich the string quartet art form, expand audiences, and champion diverse voices.

Formed in 2009, the “superb Chicago-based ensemble” (Gramophone Magazine) has become known for its vibrant and nuanced performances, “crisp precision” (Palm Beach Daily News), “superlative artistry” (CVNC Arts Journal), and a passion for exploring the folk roots of classical music. Kontras’s “enjoyable musical personality” (Fanfare Magazine) and welcoming, friendly approach to the recital stage have attracted audiences near and far for over fifteen years. Kontras means ‘contrasts’ in the Afrikaans language – fitting for a string ensemble whose colorful repertoire spans centuries, genres, and continents.

Kontras Quartet’s recent engagements include international tours of South Africa and Europe, broadcasts on classical radio stations nationwide (including Performance Today and a 3-month residency with Chicago’s WFMT 98.7 FM), performances at Chicago’s Symphony Center and the National Gallery of Art in Washington D.C., and television appearances on NBC and PBS. Kontras served as Artists in Residence with San Diego’s Art of Elan from 2018–2021, commissioning and premiering multiple new works, and collaborating with numerous artists including Malashock Dance and Branford Marsalis.

2024’s “All Made of Stories” on MSR Classics is Kontras’s fifth studio album. The first, “Origins,” also on MSR Classics, features music honoring the diversity of the founding members’ home countries. 2013’s “Lucid Dreamer,” a Chamber Music America commission, treads the line between classical and American folk music and invigorated Kontras’ now ongoing collaboration and friendship with the esteemed Kruger Brothers trio. 2017’s “Roan Mountain Suite” and 2023’s “Moonshine Sonata” are also Kruger collaborations. Other notable projects for the Kontras/Kruger pairing include national and international tours, performances at Merlefest and Telluride festivals, and an appearance on Late Night with David Letterman with Steve Martin on banjo.

All four Kontras members are passionate music educators. Currently holding faculty positions at Elmhurst University, Kontras served as Quartet in Residence at Western Michigan University from 2014 through 2020. The group has held short-term teaching residencies at the University of Chicago, University of California–San Diego, University of Oregon, and many others. In 2016, Kontras received a grant from the Boeing Company to perform outreach programs for thousands of students across the Chicagoland area. Kontras travels to Virginia each summer for their beloved Kontras Quartet Chamber Music institute, which teaches the joy of the string quartet to advanced students and adult amateur learners against the beautiful backdrop of the Appalachian Mountains.

Kontras Quartet gained early acclaim during a four-year chamber music residency with the Western Piedmont Symphony established through Chamber Music America’s Residency Partnership Program. While in North Carolina, the quartet made a significant community impact in the Hickory metro area with their innovative and interactive programming, performing for over 40,000 school-age and college students in addition to their popular recital series.

Kontras Quartet’s early mentors included the Vermeer and Juilliard Quartets.





54<sup>th</sup> Year

2024–2025

# BACH

## Cantata Vespers



**Grace Lutheran Church**  
River Forest, Illinois

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

**February 23**  
BWV 126

**Erhalt uns, Herr, bei deinem Wort** *Lord, keep us steadfast in your word*  
Kathy Nolte, Metropolitan Chicago Synod, homilist; Steven Wentz, Concordia University Chicago, organist

**March 14**

**Leipzig Thomanerchor** *Choir of St. Thomas from Leipzig, Germany*  
In concert at Grace on Friday, March 14, 7:30 p.m. Visit [www.bachvespers.org](http://www.bachvespers.org) for tickets.

**March 29, 30**  
BWV 232

**Mass in B Minor**  
Admission is free; free-will offering  
Saturday, March 29, 7:00 p.m. (Preview lecture at 6:00 p.m.)  
Sunday, March 30, 4:00 p.m. (Preview lecture at 3:00 p.m.)

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

**April 27**  
BWV 42

**Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*  
Ian A. McFarland, Candler School of Theology, Atlanta, Georgia, homilist  
J. S. Bach: Brandenburg Concerto No. 3, BWV 1048; Hennig Kraggerud: *Victimae paschali*

**May 18**  
BWV 128

**Auf Christi Himmelfahrt allein** *On Christ's Ascension into heaven alone*  
Paul D. Weber, Staunton, Virginia, homilist; Florence Jowers, Staunton, Virginia, organist



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Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English, to Michael D. Costello for notes on the cantata, and to Gwen Gotsch for her careful editing of materials in this worship folder.

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# JOHANN SEBASTIAN BACH

## MASS IN B MINOR

MARCH 29, 2025 7 P.M. ✝ MARCH 30, 2025 4 P.M.

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

**Michael D. Costello**, director  
**Katelyn Lee**, soprano  
**Alexandra Kassouf**, soprano  
**Sarah Ponder**, mezzo-soprano  
**Brian Skoog**, tenor  
**Sam Handley**, bass-baritone



Katelyn Lee



Brian Skoog



Alexandra Kassouf



Sam Handley

Presented in concert with intermission.

Pre-concert lecture with Carl Grapentine  
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Sarah Ponder



Michael D. Costello

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