

The Lessons

Acts 17:22-31

So Paul, standing in the midst of the Areopagus, said: “Men of Athens, I perceive that in every way you are very religious. For as I passed along and observed the objects of your worship, I found also an altar with this inscription: ‘To the unknown god.’ What therefore you worship as unknown, this I proclaim to you. The God who made the world and everything in it, being Lord of heaven and earth, does not live in temples made by man, nor is he served by human hands, as though he needed anything, since he himself gives to all mankind life and breath and everything. And he made from one man every nation of mankind to live on all the face of the earth, having determined allotted periods and the boundaries of their dwelling place, that they should seek God, and perhaps feel their way toward him and find him. Yet he is actually not far from each one of us, for “ ‘In him we live and move and have our being’; as even some of your own poets have said, “ ‘For we are indeed his offspring.’ Being then God’s offspring, we ought not to think that the divine being is like gold or silver or stone, an image formed by the art and imagination of man. The times of ignorance God overlooked, but now he commands all people everywhere to repent, because he has fixed a day on which he will judge the world in righteousness by a man whom he has appointed; and of this he has given assurance to all by raising him from the dead.”

Luke 23:32-46

Two others, who were criminals, were led away to be put to death with him. And when they came to the place that is called The Skull, there they crucified him, and the criminals, one on his right and one on his left. And Jesus said, “Father, forgive them, for they know not what they do.” And they cast lots to divide his garments. And the people stood by, watching, but the rulers scoffed at him, saying, “He saved others; let him save himself, if he is the Christ of God, his Chosen One!” The soldiers also mocked him, coming up and offering him sour wine and saying, “If you are the King of the Jews, save yourself!” There was also an inscription over him, “This is the King of the Jews.” One of the criminals who were hanged railed at him, saying, “Are you not the Christ? Save yourself and us!” But the other rebuked him, saying, “Do you not fear God, since you are under the same sentence of condemnation? And we indeed justly, for we are receiving the due reward of our deeds; but this man has done nothing wrong.” And he said, “Jesus, remember me when you come into your kingdom.” And he said to him, “Truly, I say to you, today you will be with me in paradise.” It was now about the sixth hour, and there was darkness over the whole land until the ninth hour, while the sun’s light failed. And the curtain of the temple was torn in two. Then Jesus, calling out with a loud voice, said, “Father, into your hands I commit my spirit!” And having said this he breathed his last.

BACH CANTATA VESPERS

Gottes Zeit ist die allerbeste Zeit, BWV 106
“God’s Time Is the Best Time”
by J. S. Bach

SUNDAY, FEBRUARY 18, 2024
4:00PM

St. Andrew Lutheran Church
1005 1st St., West Fargo

S T. A N D R E W L U T H E R A N C H U R C H

A member of The Lutheran Church–Missouri Synod &
the Red River Lutheran School Association

Our Mission is Learning, Living and Sharing Christ through God’s Word

1005 First St., West Fargo, ND 58078

Telephone:(701) 282-4195

Email: office@standrewlcms.org Web: www.standrewlcms.org

Follow us on Facebook: “St. Andrew Lutheran Church, LCMS”

Grace Lutheran School 701-232-7747

C.H. Jahnke, Senior Pastor (701)-281-9367

February 18, 2024 Evening Prayer

The Prelude

Prelude in E-flat Major (St. Anne), BWV 552

Johann Sebastian Bach (1685-1750)

The Canata

Gottes Zeit ist die allerbeste Zeit, BWV 106

J. S. Bach

I. Sinfonia

IIa. Chorus: Gottes Zeit ist die allerbeste Zeit

God’s time is the very best time.

In Him we live, move, and have our being,

as long as He wills.

Acts 17:28

In Him we die at the appointed time,

whenever He wills.

free poetry by unknown author

IIb. Tenor Arioso: Ach, Herr, lehre uns bedenken

O Lord, teach us to ponder

that we must die,

so that we may become wise.

Psalm 90:12

IIc. Bass Aria: Bestelle dein Haus

Set your house in order!

For you will die

and not remain alive.

Isaiah 38:1

IId. Chorus with Soprano Arioso: Es ist der alte Bund

It is the old law:

mortal, you must perish!

Ecclesiasticus 14:17

Yes, come, Lord Jesus!

Revelation 22:20

IIIa. Alto Aria: In deine Hände

Into Your hands I commend my spirit;

you have redeemed me, Lord,

You faithful God.

Psalm 31:5

IIIb. Bass Arioso and Chorale: Heute, heute wirst du mit mir

Today you will be with me in paradise.

Luke 23:43b

In peace and joy I depart,

According to God’s will;

My heart and mind are comforted,

Calm and still.

As God has promised me:

Death has become my sleep.

Chorale by Martin Luther (paraphrase of the Nunc Dimittis)

IV. Chorus: Glorie, Lob, Ehr und Herrlichkeit

Glory, praise, honor, and majesty

Be given to You, God the Father,

Son, and Holy Spirit with your power!

The divine strength

Makes us victorious

Through Jesus Christ. Amen.

Chorale by Adam Reusner

The Postlude

Fugue in E-flat Major (St. Anne), BWV 552

J. S. Bach

Please join us after the service for refreshments sponsored by St. Andrew Lutheran Church Board of Christian Outreach.

Sponsors of Bach Cantata Vespers: Red River Valley Chapter of the American Guild of Organists, St. Andrew Lutheran Church, Immanuel Lutheran Church, and an anonymous donor.

An offering is gathered at the door for the Red River Valley Chapter of the American Guild of Organists’ **Cantata Vespers** initiative.

Evening Prayer

February 18, 2024

The Prelude *see inside*

SERVICE OF LIGHT p. 203

The Phos Hilaron-*Hymn of Light* p.244

The Thanksgiving for Light p. 245

The Psalmody p. 245-7

The Prayer p. 247

The Psalm *Psalm 90*

The Readings *see back*

The Office Hymn #333

The Cantata *see inside*

The Canticle-*Nunc Dimittis* p. 211

PRAYER

The Litany p. 249-251

The Collect for Peace p. 251

The Lord’s Prayer p. 251

The Benedicamus p. 252

The Benediction p. 252

The Closing Hymn #540

The Postlude *see inside*

NOTES ON THE CANTATA

Bach scholar Alfred Dürr praises *Gottes Zeit ist die allerbeste Zeit* (Actus Tragicus) as “a work of genius such as even great masters seldom achieve.” One of Bach’s earliest cantatas, it was composed around 1707 for a funeral. Of the cantata texts, Dürr writes,

“The contents fall into two distinct parts: death under the Law and under the Gospel. The first part [movement II] touches on the theme of death, proceeding from general reflections on God and temporality. With increasing urgency it warns of the inevitability of death, culminating in the lapidary statement ‘It is the Old Covenant, man you must die’. Here the turning point is reached: under the Gospel, death has lost its sting and brings the desired union with Jesus, which man can await with confidence.”

Instrumentation in this cantata is notable: two flutes (recorders) and two violas rather than the typical two violins and one viola. The prominence of the violas gives the work a darker sound, fitting of the thematic material.

The first movement, a beautiful Sinfonia marked “molt’ adagio” (very slow), sets a reflective mood with a beautiful flute duet. The opening chorus (movement IIa) is composed like a motet, with new music and affect for each new section of text. The short first section proclaims with hope that “God’s time is the best time.” The second section includes lively melismas on the word “leben” (live). For the third section (in Him we die...), the mood suddenly shifts through a slower tempo, key change to D minor, and more complex harmonies.

Movement IIId brings a conclusion to reflections on death with the juxtaposition of the “old law” (sung by the chorus) with the Gospel “Yes, come, Lord Jesus!” (sung by the soprano). Expressive dissonances are heard on the word “sterben” (die). The movement ends strikingly with the chorus and then instruments fading out, leaving the soprano unaccompanied.

Movement IIIb combines bass arioso with treble voices singing a chorale paraphrase of the Nunc Dimittis (Song of Simeon), which listeners in Bach’s day would have recognized. Text painting on the words “stille” (still) and “Schlaf” (sleep) is created by having the instruments fade out briefly. In movement IV, the cantata concludes with a joyful doxology.

Quotes taken from *The Cantatas of J. S. Bach* by Alfred Dürr (Oxford University Press, 2005).



Dr. Kathryn Rolf, artistic director and conductor

Soprano

Kendra Bartholomay
Heidi Braunagel
Sammi Hintz
Jean Mahlum
Meagan Olson

Alto

Mary Conant
Pam Twedt
Louise Tegtmeier
Kristine Shafer
Mariah Westerhausen

Tenor

Michael Burns
Michael Cumings
Jacob Hoefler

Bass

Floyd Althoff
Clark Jahnke
Jim Fugleberg

Soloists

Kendra Bartholomay, *soprano*
Kristine Shafer, *mezzo-soprano*
Jacob Hoefler, *tenor*
Floyd Althoff, *baritone*

Organists: Benton Schmidt, Alex Swanson

Chamber Orchestra

Tim Nelson, *viola 1, concertmaster*
Allison Burggraff, *viola 2*
Debora Harris, *flute 1*
Dr. Laura Kellogg, *flute 2*
Elise Buffat Nelson, *cello*
Matthew Jahnke, *bass*