

GRACE LUTHERAN CHURCH ■ RIVER FOREST  
in cooperation with CONCORDIA UNIVERSITY CHICAGO



  
Bach  
Cantata Camp

## *Bach Cantata Vespers*

Cantata #100: *Was Gott tut, das ist wohlgetan*  
What God does, that is done well

Friday, July 25 at 7:15 p.m.

## Welcome to Grace Lutheran Church

We are glad that you have joined us for this evening'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.

July 25, 2014 † 7:15 p.m.

# EVENING PRAYER

## PRELUDE

Concerto in F Major, RV 288

Antonio Vivaldi  
(1678–1741)

- I. Allegro
- II. Adagio
- III. Allegro

Concerto in G Major, TWV 40:201

Georg Philipp Telemann  
(1681–1767)

- I. Largo non tanto
- II. Allegro
- III. Un poco Adagio
- IV. Vivace

O Gracious Light

Howard Helvey  
(b. 1968)

O gracious Light, pure brightness of the ever-living Father in heaven,  
O Jesus Christ, holy and blessed!  
Now as we come to the setting of the sun, and our eyes behold the vesper light,  
We sing your praises, O God: Father, Son, and Holy Spirit.  
You are worthy at all times to be praised by happy voices,  
O Son of God, O Giver of life, and to be glorified through all the worlds.

*Phos hilaron*, Greek 3<sup>rd</sup> century, tr. American Book of Common Prayer, 1979

*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. **C** A - men

## ✠ PSALMODY ✠

*We sit.*

### PSALM 141

*Women sing parts marked I. Men sing parts marked II. All sing parts marked C.*

**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.  
**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.

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

② Let not my heart in-cline to an - y e - vil thing; let me not be oc - cu -

pied in wick - ed - ness with e - vil - do - ers. ① But my eyes are

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

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

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

③ Let my prayer rise be - fore you as in - cense;

the lift-ing up of my hands as the eve-ning sac-ri - fice.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☞ 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.

☛ **Amen.**

**MOTET:** Psalm 117

*Laudate Dominum* (from *Vesperae solennes de Confessore*, KV 339) Wolfgang Amadeus Mozart  
(1756–1791)

*Laudate Dominum omnes gentes: laudate eum omnes populi.*

Praise the Lord all you nations: Praise him all you people.

*Quoniam confirmata est super nos misericordia ejus: et veritas Domini manet in aeternum.*

For his mercy is confirmed upon us: and the truth of the Lord remains forever.

*Gloria Patri, et Filio, et Spiritui Sancto.*

Glory to the Father, and to the Son, and to the Holy Spirit.

*Sicut erat in principio et nunc, et semper, et in saecula saeculorum. Amen.*

As it was in the beginning, is now, and will be forevermore. Amen.

*Silence for meditation is observed, then:*

**PSALM PRAYER**

☞ Lord God, you have revealed your kindness to all people.  
Gather the nations into your Church,  
that in all the various tongues of this world  
one hymn of praise may be offered to you;  
through your Son, Jesus Christ our Lord.

☛ **Amen.**

*The offering is gathered.*

**VOLUNTARY:** Partita on “*Was Gott tut, das ist wohlgetan*” Johann Pachelbel  
(1653–1706)

*The offering assists in defraying costs of the Bach Cantata Vespers ministry, including the Bach Cantata Camp.  
Your generosity is appreciated.*

*The voluntary serves as the introduction to the hymn; we stand.*

## HYMN: In Christ an Inheritance Is Ours



- C** 1. In Christ an in - her - i - tance is ours; \_\_\_\_\_ So that  
**Choir** 2. In Christ when we heard the word of truth \_\_\_\_\_ We were  
**C** 3. In Christ, with our hearts en - light - ened now \_\_\_\_\_ We may  
**Choir** 4. In Christ was this Eas - ter pow'r re - vealed \_\_\_\_\_ When God  
**C** 5. Through Christ, who is head o'er all the church, \_\_\_\_\_ We give



we, the first to set our hope on Christ, Might  
sealed and marked with God's re - demp - tive pledge Toward  
know the hope to which the saints are called, The  
raised and seat - ed him a - bove all rule For  
praise to God, the Fath - er, Spir - it, Son, for



live for the praise \_\_\_\_\_ of the glo - ry \_\_\_\_\_ of God.  
life in the Lord \_\_\_\_\_ and the glo - ry \_\_\_\_\_ of God.  
great - ness and pow'r \_\_\_\_\_ of the glo - ry \_\_\_\_\_ of God.  
age af - ter age, \_\_\_\_\_ to the glo - ry \_\_\_\_\_ of God.  
age af - ter age \_\_\_\_\_ to the glo - ry \_\_\_\_\_ of God.

Text: Michael D. Costello (b. 1979), based on Ephesians 1:11–23

Tune: Michael D. Costello

DUTCH FORK

9 11 11

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# ✠ WORD ✠

*We sit.*

**READING:** Galatians 5:25–6:10

[St. Paul writes:] If we live by the Spirit, let us also be guided by the Spirit. Let us not become conceited, competing against one another, envying one another.

My friends, if anyone is detected in a transgression, you who have received the Spirit should restore such a one in a spirit of gentleness. Take care that you yourselves are not tempted. Bear one another's burdens, and in this way you will fulfill the law of Christ. For if those who are nothing think they are something, they deceive themselves. All must test their own work; then that work, rather than their neighbor's work, will become a cause for pride. For all must carry their own loads.

Those who are taught the word must share in all good things with their teacher.

Do not be deceived; God is not mocked, for you reap whatever you sow. If you sow to your own flesh, you will reap corruption from the flesh; but if you sow to the Spirit, you will reap eternal life from the Spirit. So let us not grow weary in doing what is right, for we will reap at harvest time, if we do not give up. So then, whenever we have an opportunity, let us work for the good of all, and especially for those of the family of faith.

☒ The Word of the Lord.

☑ **Thanks be to God.**

**ANTHEM:** *Heilig ist der Herr*

Andreas Hammerschmidt  
(1611–1675)

*Heilig ist der Herr, der Herre Zebaoth!*

Holy is the Lord, the Lord of Sabaoth!

*Alle Land sind seiner Ehren voll!*

The whole earth is full of his glory!

*Uns segne Vater und der Sohn, uns segne Gott der Heilige Geist,*

May the Father and the Son bless us, may God the Holy Spirit bless us,

*Dem alle Welt die Ehre tu, vor ihm sich furchte allermeist.*

To whom all the world gives glory, and he who is greatly feared,

*Nun spricht von Herzen: Amen.*

Let us gladly say: Amen.

Isaiah 6:3 and "Es woll uns Gott genädig sein," Martin Luther 1524 (reworking of Psalm 67)

## READING: Matthew 6:22–34

[Jesus said to his disciples:] "The eye is the lamp of the body. So, if your eye is healthy, your whole body will be full of light; but if your eye is unhealthy, your whole body will be full of darkness. If then the light in you is darkness, how great is the darkness!

"No one can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.

"Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing? Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And can any of you by worrying add a single hour to your span of life? And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, yet I tell you, even Solomon in all his glory was not clothed like one of these. But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? Therefore do not worry, saying, 'What will we eat?' or 'What will we drink?' or 'What will we wear?' For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

"So do not worry about tomorrow, for tomorrow will bring worries of its own. Today's trouble is enough for today."

- L** The Word of the Lord.
- C** Thanks be to God.

## HOMILY

The Rev. Dr. Bruce K. Modahl



**CANTATA:** *Was Gott tut, das ist wohlgetan*, BWV 100  
(What God does, that is done well)

Johann Sebastian Bach  
(1685–1750)

*Translation of the German text and notes corresponding to each movement are below.*

**1. Chorus**

*Was Gott tut, das ist wohlgetan,  
Es bleibt gerecht sein Wille;  
Wie er fängt meine Sachen an,  
Will ich ihm halten stille.  
Er ist mein Gott,  
Der in der Not  
Mich wohl weiß zu erhalten;  
Drum laß ich ihn nur walten.*

**What God does, that is done well,  
His will is just forever;  
Whatever course he sets my life,  
I will trust him with calmness.  
He is my God,  
Who in distress  
Knows well how to support me;  
So I yield him all power.**

The opening chorus is taken from Bach's Cantata #99 of the same name, written in September 1724. The oboe and flute play rapid passages as the horns (tonight we use flugelhorns) and timpani introduce the mood of the cantata, which is quite joyful overall. The first violins function both as the top voice in the string section and the bottom voice in an occasional trio with the winds.

**2. Aria** (alto and tenor)

*Was Gott tut, das ist wohlgetan,  
Er wird mich nicht betrügen,  
Er führet mich auf rechter Bahn,  
So laß ich mich begnügen  
An seiner Huld  
Und hab Geduld,  
Er wird mein Unglück wenden,  
Es steht in seinen Händen.*

**What God does, that is done well,  
He will not e'er betray me;  
He leads me on the proper path,  
So I will find contentment  
Within his care  
And then forbear,  
He shall turn my misfortune,  
In his hands rests the outcome.**

This incredibly uplifting and comforting text is set as a canon between the alto and tenor soloists. The continuo group plays a walking bass line that represents the believer's walk through the Christian life. The setting is quite joyful except for the occasional turn away from D Major to the relative key of B minor. The movement concludes in D Major, reminding the believer that in God's hands "rests the outcome."

### 3. Aria (soprano)

*Was Gott tut, das ist wohlgetan,  
Er wird mich wohl bedenken;  
Er, als mein Arzt und Wundermann,  
Wird mir nicht Gift einschenken  
Vor Arznei,  
Gott ist getreu,  
Drum will ich auf ihn bauen  
Und seiner Gnade trauen.*

**What God does, that is done well,  
He will me well consider;  
He doth, my healer, wonders work  
And will no poison give me  
As healing balm.  
God keepeth faith,  
I'll make him my foundation  
And to his mercy trust me.**

The soprano aria is a beautiful trio between the soprano soloist, the flutist, and the continuo group. It is set in a minor key, but does not carry a feeling of melancholy. The tone of this movement is one of trust in God, the source and foundation of our faith.

### 4. Aria (bass)

*Was Gott tut, das ist wohlgetan,  
Er ist mein Licht, mein Leben,  
Der mir nichts Böses gönnen kann,  
Ich will mich ihm ergeben  
In Freud und Leid!  
Es kommt die Zeit,  
Da öffentlich erscheint,  
Wie treulich er es meinet.*

**What God does, that is done well,  
He is my light, my being,  
Who me no evil can allow;  
I'll be to him committed  
In joy and woe!  
The time is nigh  
When manifest appeareth  
How faithful is his favor.**

The tone of this bass aria is light and joyful. Set in the key of G Major and accompanied by strings and continuo, the bass sings of his faith in God: “He is my light, my being.”

## 5. Aria (alto)

*Was Gott tut, das ist wohlgetan,  
Muß ich den Kelch gleich schmecken,  
Der bitter ist nach meinem Wahn,  
Laß ich mich doch nicht schrecken,  
Weil doch zuletzt  
Ich werd ergötzt  
Mit süßem Trost im Herzen;  
Da weichen alle Schmerzen.*

**What God does, that is done well,  
Though I the cup must savor  
Soon, bitter to my maddened sense,  
I will yet be not frightened,  
For at the last  
I will find joy  
And sweet hope in my bosom;  
And yield shall all my sorrow.**

The alto aria is accompanied by the warm sound of the oboe d'amore, continuo, and double bass. The lilting pastorale in 12/8 meter brings with it a feeling of great comfort, appropriate for the text she sings in this movement.

## 6. Chorale

*Was Gott tut, das ist wohlgetan,  
Dabei will ich verbleiben.  
Es mag mich auf die rauhe Bahn  
Not, Tod und Elend treiben,  
So wird Gott mich  
Ganz väterlich  
In seinen Armen halten;  
Drum laß ich ihn nur walten.*

**What God does, that is done well,  
To that will I be cleaving.  
Though out upon the cruel road  
Need, death, and suff'ring drive me,  
E'en so God will,  
All fatherhood,  
Within his arms enfold me;  
So I yield him all power.**

The final movement is another chorale fantasia, this time borrowed from Bach's own Cantata #75, written in May 1723. This final statement of the chorale, both melody and text, is a reminder to us that God is the one in control and indeed does all things well.

*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:*

**L** ...let us pray to the Lord.

☞ Lord, have mer - cy.

The musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is a simple four-note sequence: G4, A4, Bb4, C5. The bass staff provides a harmonic accompaniment with chords: G2-Bb2, A2-C3, Bb2-D3, and C3-E3.

*The litany concludes:*

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

☞ Al - le - lu - ia.

The musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is a simple four-note sequence: G4, A4, Bb4, C5. The bass staff provides a harmonic accompaniment with chords: G2-Bb2, A2-C3, Bb2-D3, and C3-E3.

**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.

☞ To you, O Lord.

The musical notation consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is a simple four-note sequence: G4, A4, Bb4, C5. The bass staff provides a harmonic accompaniment with chords: G2-Bb2, A2-C3, Bb2-D3, and C3-E3.

**COLLECT** (*Sung by the choir in a setting by Carl F. Schalk*)

Thou that hast given so much to me,  
Give one thing more, a grateful heart,  
Not thankful when it pleaseth me  
As if thy blessings had spare days;  
But such a heart, whose pulse may be thy praise.

George Herbert (1593–1633)



## COLLECT

**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

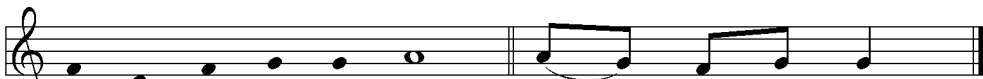
**L** Lord, remember us in your kingdom and teach us to pray:

**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.

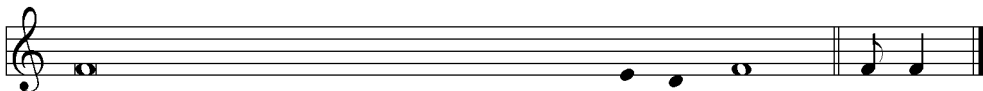
For thine is the kingdom,  
and the power, and the glory,  
forever and ever. Amen.

## 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



## DISMISSAL

☞ Go in peace. Serve the Lord.

☛ Thanks be to God!

*Please join us for a reception in Fellowship Hall.*

## 2014 BACH CANTATA CAMP

Gay Anderson, snacks  
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Sarah Beatty, voice instructor  
Olivia Boen, choir intern/soloist  
P. Lars Bostrom, director of finance and administration  
Charles P. Brown, director and voice instructor  
Karen Brunssen, voice instructor  
Ngairé Bull, choir intern  
Karen Christopher, administrative assistant  
Elizabeth Coffman, orchestra instructor  
Sarah Coffman, orchestra intern  
The Rev. Michael D. Costello, program director and cantor  
Janel Dennen, music assistant  
Jayson De Vries, reception  
The Rev. Kelly K. Faulstich, associate pastor  
Philip Fillion, accompanist  
Gwen Gotsch, communications coordinator  
The Rev. Bruce K. Modahl, senior pastor  
Brenda Mueller, choir intern  
Dan Muriello, building manager  
Verna Offermann, receptionist  
Barb Van Heukelem, receptionist  
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Laura Zimmer, assistant cantor  
Kevin Zorena, choir intern

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The Rev. Bruce K. Modahl

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Steven Wentz

## **Accompanist**

Philip Fillion

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Elizabeth Coffman

Matthew Hoover (Forest Park, IL)

Jane Larson (Oak Park, IL)

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Naomi Hildner

## **Cello**

Sarah Coffman

## **Double Bass**

Judith Hanna

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Olivia Boen, soprano

Amanda Koopman, mezzo-soprano

Patrick Muehleise, tenor

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Elizabeth Bretscher (Elgin, IL)

Erika Conrady (Palmyra, IL)

Lauren Reynolds (LaGrange Heights, IL)

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McKenzie Anderson (Hickory, NC)

Ngairé Bull (River Grove, IL)

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Tyler Keady (Chicago, IL)

Eric Neubieser (Forest Park, IL)

Kevin Zorena

## **Bass**

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Dylan Tashjian (Hickory, NC)

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Donna Port

## **Oboe**

Christine Janzow Phillips

## **Trumpets**

Greg Fudala

Candace Horton

## **Timpani**

Kyle Bellin

*Students are indicated by the inclusion of home city and state behind his or her name.*

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These listings acknowledge contributions to the 43<sup>rd</sup> season of Bach Cantata Vespers, beginning July 1, 2013. Donations received after July 13, 2014 will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

**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 children, all of whom have studied music.

**Olivia Boen**, soprano, is currently pursuing a Bachelor of Music in Vocal Performance at Oberlin Conservatory. She recently returned from the six-week program Oberlin in Italy, where she played Lauretta in Puccini's *Gianni Schicchi*. Her love for the spectacular music of Bach grew tremendously this past January when she studied cantata arias with Emmanuel Music in Boston for a vigorous three weeks. Olivia participated in the Bach Cantata Camp in 2009 and 2010 and is delighted to have returned this summer.

**Charles P. Brown**, director, is the Director of Choral Activities at Concordia University Chicago, where he conducts the Kapelle and Männerchor. He also teaches courses in conducting and choral education. He taught in the Pennsylvania and New Jersey public schools, performed as a member of *Fuma Sacra*, a professional early music ensemble in New Jersey, and sang in the Westminster Choir. He earned bachelor and master degrees in music education and choral conducting at Westminster Choir College, and earned a Doctorate of Musical Arts at the University of Arizona.

**Elizabeth Coffman**, violinist, is currently a member of the Chicago Sinfonietta and also performed with the Louisville Orchestra, Indianapolis Symphony, and Indianapolis Chamber Orchestra. She holds degrees in violin performance from DePauw University and Indiana University, where her teachers included Herman Berg, Henryk Kowalski, and Tadeusz Wronski. Later, Coffman returned to Indiana University for further study in viola with Abraham Skernick and Csaba Erdelyi. After serving on the faculties of DePauw University and the University of Indianapolis, Coffman moved to the Chicago area, where she began the string program at Ascension School in Oak Park. Now in its 17th year, more than 60 students study a string instrument and play in one of the school's three orchestras under her direction.

**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 Harrisburg, PA, he graduated from Lenoir-Rhyne University in Hickory, NC, and from Lutheran Theological Southern Seminary in Columbia, SC. He has published choral and organ works with several publishers and is President of Region 3 of the Association of Lutheran Church Musicians. He also serves on the Board of Directors for Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival. Michael is also Artistic Director of Chicago Choral Artists.

**Amanda Koopman**, mezzo-soprano, is currently a master's student at Northwestern School of Music. In 2009 she received her bachelor's degree from Calvin College in Grand Rapids, Michigan. Through her college years she has had many opportunities to perform. Recently she had the opportunity to perform in Northwestern's Opera Gala and was also a finalist at the NATS Competition and the North Shore Competition in Chicago. She performed as the mezzo-soprano soloist in Corigliano's *Rage and Remembrance* and as a soloist with the Green Lake Festival. Amanda appeared with the prestigious Grant Park Chorus and is a member of the Northwestern University Baroque Ensemble.

**Patrick Muehleise**, tenor, is rapidly gaining attention in the US as a versatile performer in both operatic and concert repertoire. Currently based in Chicago, Patrick collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's *St. Matthew Passion*, Mozart's *Mass in C minor* and *Coronation Mass*, Purcell's *Dido and Aeneas*, Handel's *Messiah*, Copland's *The Tender Land*, and Britten's *Albert Herring*.

**Steven Wente**, organist, is Professor of Music and Organist to the Chapel of Our Lord at Concordia University, River Forest, Illinois, where he is chair of the music department, teaches organ and music history, and coordinates graduate programs in music. He is also music director at First Saint Paul's Lutheran Church in Chicago. His organ teachers have included David J. Wilson, Herbert Gotsch, Robert Lodine, Richard Enright, and Wolfgang RübSam. He keeps an active schedule as a teacher, workshop leader, and organ recitalist.

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