



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.

March 24, 2019

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

Out of the depths I call, Lord, to you

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.

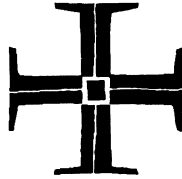
Please silence all cell phones and pagers.

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 Third Sunday in Lent
March 24, 2019 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Trio Sonata for Oboe, Violin, and Continuo in C minor

Giuseppe Antonio Brescianello
(c.1690–1758)

Largo–Allegro
Adagio
Allegro

Canonic Trio in F Major, BWV 1040

Johann Sebastian Bach
(1685–1750)

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Behold, now is the accept - ab - le time; ☑ now is the day of sal - va - tion.



☐ Turn us again,
O God of our sal - va - tion, ☑ that the light
of your face may shine on us.



☐ May your justice shine like the sun; ☑ and may the poor be lifted up.

☐ 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: *Fürchte dich nicht*

Johann Christoph Bach
(1642–1703)

Fürchte dich nicht, denn ich hab' dich erlöst,

Fear not, for I have redeemed you,

ich hab' dich bei deinem Namen gerufen,

I have called you by your name,

du bist mein.

you are mine.

Wahrlich, ich sage dir:

Truly, I say to you:

Heute wirst du mit mir im Paradies sein.

Today you will be with me in Paradise.

O Jesu du, mein Hilf und Ruh,

O Jesus, my aid and rest,

ich bitte dich mit Tränen:

I beseech you with tears:

Hilf, dass ich mich bis ins Grab

Help, that even unto the grave

nach dir möge sehnen.

I might yearn for you.

Isaiah 43:1; Luke 23:43; Johann Rist

Silence for meditation is observed, then:

COLLECT

L God our Father,
in the waters of Baptism you call your people by name
and join them to the redemption found through your Son.
Help us now, O Lord, that by faith we may yearn for you even to our final breath;
through your Son, Jesus Christ our Lord,
who lives and reigns with you and the Holy Spirit, one God, now and forever.

C Amen.

The offering is gathered.

VOLUNTARY: Tierce en Taille (from *Premier Livre d'Orgue*)

Pierre du Mage
(1674–1751)

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

Please make checks payable to Grace Lutheran Church.

Your generosity is appreciated.

Following the organ introduction to the hymn, we stand and sing.

HYMN: The Will of God Is Always Best

Stanza 3: Harmonization by J. S. Bach



1. The will of God is al - ways best And shall be done for - ev - er;
2. God is my com - fort and my trust, My hope and life a - bid - ing;
- Choir** 3. Lord, this I ask, O hear my plea, De - ny me not this fa - vor:
4. When life's brief course on earth is run And I this world am leav - ing,



And they who trust in him are blest; He will for - sake them nev - er.
And to his coun - sel, wise and just, I yield, in him con - fid - ing.
When Sa - tan sore - ly trou - bles me, Then do not let me wa - ver.
Grant me to say, "Your will be done," Your faith - ful Word be - liev - ing.



He helps in - deed In time of need; He chas - tens with for - bear - ing.
The ver - y hairs, His Word de - clares, Up - on my head he num - bers.
O guard me well, My fear dis - pel, Ful - fill your faith - ful say - ing:
My dear - est friend, I now com - mend My soul in - to your keep - ing;



They who de - pend On God, their friend, Shall not be left de - spair - ing.
By night and day God is my stay; He nev - er sleeps nor slum - bers.
All who be - lieve By grace re - ceive An an - swer to their pray - ing.
From sin and hell, And death as well, By you the vic - t'ry reap - ing.

Text: Albrecht von Preussen, 1490–1568; tr. *The Lutheran Hymnal*, 1941, alt.
Tune: Claudin de Sermisy, c. 1490–1562; setting *The Lutheran Hymnal*, 1941

WAS MEIN GOTT WILL (Isorhythmic)
87 87 D

✠ WORD ✠

We sit.

READING: Isaiah 43:1–7

¹But now thus says the LORD,
he who created you, O Jacob,
he who formed you, O Israel:
Do not fear, for I have redeemed you;
I have called you by name, you are mine.
²When you pass through the waters, I will be with you;
and through the rivers, they shall not overwhelm you;
when you walk through fire you shall not be burned,
and the flame shall not consume you.
³For I am the LORD your God,
the Holy One of Israel, your Savior.
I give Egypt as your ransom,
Ethiopia and Seba in exchange for you.
⁴Because you are precious in my sight,
and honored, and I love you,
I give people in return for you,
nations in exchange for your life.
⁵Do not fear, for I am with you;
I will bring your offspring from the east,
and from the west I will gather you;
⁶I will say to the north, “Give them up,”
and to the south, “Do not withhold;
bring my sons from far away
and my daughters from the end of the earth —
⁷everyone who is called by my name,
whom I created for my glory,
whom I formed and made.”

L The Word of the Lord.

C Thanks be to God.

READING: Luke 12:22–31

²²[Jesus] said to his disciples, “Therefore I tell you, do not worry about your life, what you will eat, or about your body, what you will wear. ²³For life is more than food, and the body more than clothing. ²⁴Consider the ravens: they neither sow nor reap, they have neither storehouse nor barn, and yet God feeds them. Of how much more value are you than the birds! ²⁵And can any of you by worrying add a single hour to your span of life? ²⁶If then you are not able to do so small a thing as that, why do you worry about the rest? ²⁷Consider the lilies, 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. ²⁸But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, how much more will he clothe you — you of little faith! ²⁹And do not keep striving for what you are to eat and what you are to drink, and do not keep worrying. ³⁰For it is the nations of the world that strive after all these things, and your Father knows that you need them. ³¹Instead, strive for his kingdom, and these things will be given to you as well.”

📖 The Word of the Lord.

🙏 Thanks be to God.

HOMILY

The Rev. Dr. Elizabeth Palmer

CANTATA: *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131

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 22 and 23 in this worship folder.*

1. Chorus

Aus der Tiefen rufe ich, Herr, zu dir.

Out of the depths I cry, Lord, to you.

Herr, höre meine Stimme;

Lord, hear my voice;

laß deine Ohren merken auf

let your ears attend to

die Stimme meines Flehens!

the voice of my pleading!

The plaintive downward melodic figure in the oboe in the instrumental introduction is echoed by the violin. It then appears in the voices where it illustrates the first phrase of the psalm, “*aus der Tiefen*” (out of the depths). The tempo quickens for the next section of text where exclamations of “Lord, hear my voice” alternate with the gradual development of a fugue on “*lass deine Ohren merken*” (“let your ears attend”). There is an exchange of sighing motives between voices and instruments before the final cadence.



2. Aria (Bass with Soprano Chorale)

Bass

So du willst, Herr, Sünde zurechnen,

If you want to count up sins,

Herr, wer wird bestehen?

Lord, who will endure?

Chorale

Erbarm dich mein in solcher Last,

Have mercy on me under such a load,

Nimm sie aus meinem Herzen,

Take it away from my heart,

Dieweil du sie gebüßet hast

Since you have atoned for it

Am Holz mit Todesschmerzen,

On the tree with pains of death.

Bass

Denn bei dir ist die Vergebung, daß man dich fürchte.

For with you is forgiveness, that we may fear you.

Chorale

Auf daß ich nicht mit großem Weh

So that I may not in great woe

In meinen Sünden untergeh,

Perish beneath my sins,

Noch ewiglich verzage.

Nor despair forever.

The three sections of the psalm text receive different melodic treatments in the music for the bass soloist and the oboe. The chorale text, sung in long notes in the treble voice, provides a personal, unifying reflection on the “we” statements in the psalm.

3. Chorus

Ich harre des Herrn, meine Seele harret, und ich hoffe auf sein Wort.

I wait for the Lord, my soul waits, and I hope in his word.

Choral exclamations of “I wait for the Lord” are followed by a slow fugue about waiting and hoping, accompanied elaborately with sixteenth notes in the oboe and violin.



4. Aria (Tenor with Alto Chorale)

Tenor

Meine Seele wartet auf den Herrn

My soul waits on the Lord

von einer Morgenwache bis zu der andern.

from one morning watch until the next.

Chorale

Und weil ich denn in meinem Sinn,

And since I, in my mind,

Wie ich zuvor geklaget,

As I have long lamented,

Auch ein betrübter Sünder bin,

Am also a troubled sinner,

Den sein Gewissen naget,

Who is gnawed by his conscience,

Und wollte gern im Blute dein

And would gladly in your blood

Von Sünden abgewaschen sein

Be cleansed of my sins

Wie David und Manasse.

Like David and Manasseh.

The tenor soloist, waiting—and waiting—on the Lord, is accompanied by a repeated ostinato pattern in the bass, as stanza five of the chorale is sung by the alto.

5. Chorus

Israel hoffe auf den Herrn;

Israel, hope in the Lord;

denn bei dem Herrn ist die Gnade

for with the Lord is grace

und viel Erlösung bei ihm.

and great redemption with him.

Und er wird Israel erlösen aus allen seinen Sünden.

And he shall redeem Israel from all its sins.

The four sections of text are set with changes in tempo, texture and motive. Block chords at the beginning exhort Israel to hope in the Lord. Livelier polyphonic music shows that rising hope. God's grace (*Gnade*) is sung about in legato chords for chorus and elaborate notes for the oboe. Then the idea of redemption receives a new, faster theme, with a final coda for "*allen seinen Sünden*" ("all its sins").



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 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.



C To you, O 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.

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

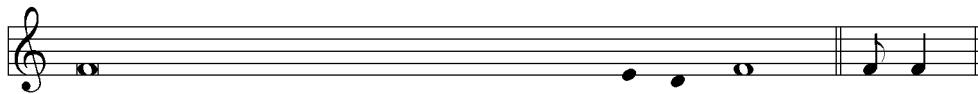
C Our Father, who art in heaven,
hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those
who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.

BENEDICAMUS DOMINO



Let us bless the Lord. Thanks be to God.

BENEDICTION



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

HYMN: In the Midst of Earthly Life



1. In the midst of earth - ly life Snares of death sur - round us;
2. In the midst of death's dark vale, Hell's grim pow'rs o'er - take us;
3. In - to hell's fierce ag - o - ny Sin doth head - long drive us;



Where, then, flee we in the strife, Lest our foes con - found us? To
Who will help when they as - sail, Who se - cure can make us? Thou
Where shall we for re - fuge flee, Who, O who will hide us? Thou



thee, a - lone, our Sav - ior! We mourn our griev - ous sin, which hath
on - ly, Lord, thou on - ly! It moves thy ten - der heart to see
on - ly, bless - ed Sav - ior! Thy pre - cious blood was shed to win





Stirred the fire of thy fierce wrath: Ho - ly and righ - teous God!
 Our great sin and mis - er - y. Ho - ly and righ - teous God!
 Peace and par - don for our sin. Ho - ly and righ - teous God!



Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!
 Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!
 Ho - ly and might-y God! Ho - ly and all mer - ci - ful Sav - ior!



Ev - er - liv - ing God! Save us, Lord, from sink - ing
 Ev - er - liv - ing God! Let not hell dis - may us
 Ev - er - liv - ing God! Lord pre - serve and keep us



In death's deep and bit - ter flood! Have mer - cy, O Lord!
 With its deep and burn - ing flood. Have mer - cy, O Lord!
 In the true faith's com - fort. Have mer - cy, O Lord!

Text: Martin Luther, 1483–1546, based on *Media vita*, 10th century, tr. Composite
 Tune: Latin melody, 13th century, adapt.

MITTEN WIR IN LEBEN SIND
 P M

DISMISSAL

- L** Go in peace. Serve the Lord.
- C** Thanks be to God!



Leading Worship Today

The Rev. Lauren Dow Wegner, leader
The Rev. Dr. Elizabeth Palmer, homilist

Choir of Grace Lutheran Church
The Rev. Michael D. Costello, cantor

Timothy Spelbring, organist

Nathalie Colas, soprano

Sarah Ponder, mezzo-soprano

Ryan Townsend Strand, tenor

Douglas Anderson, baritone

Kristin Olson, oboe
Ellis Reyes-Montes, bassoon

Jeri-Lou Zike, violin

Liz Hagen, viola

Susan Rozendaal, viola

Craig Trompeter, cello

Jerry Fuller, double bass

Dušan Balarin, lute

Michael D. Costello, continuo organ

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Special thanks are extended to Leonard Berghaus for tuning the portativ organ, to Gwen Gotsch for her program notes on the cantata, and to Dr. Karen P. Danford for her translation of the cantata text from German to English.

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



BACKGROUND OF THE CANTATA

The autograph manuscript of BWV 131, *Aus der Tiefen rufe ich, Herr, zu dir* (Out of the depths I call, Lord, to you), includes a hand-written inscription at the end which says, “At the request of Dr. Georg Christian Eilmar set to music by Johann Sebastian Bach, Organist at Mühlhausen.” J. S. Bach had taken up the position of organist at St. Blasius Church in Mühlhausen on Sunday, July 1, 1707, at the age of 22. He had auditioned on Easter Sunday, April 24, with a performance of a cantata, very likely *Christ lag in Todesbanden*, BWV 4. (It will be performed here at Grace on April 28.) In June, 1708, Bach requested a release from his Mühlhausen contract so that he could accept the more prestigious position of organist at the Court of Weimar.

This cantata, therefore, is one of Bach’s earliest, most likely from 1707. Eilmar, pastor of the Marienkirche in Mühlhausen, became a trusted friend. He was godfather to Bach’s first child and his daughter was godmother to the second.

The manuscript for BWV 131 does not indicate the occasion for which it was composed. Bach’s duties as organist included the composition of music, not for Sunday services, but for special occasions, such as weddings, funerals and the annual installation of the town council. In May of 1707, the town of Mühlhausen suffered a devastating fire that destroyed 360 buildings and left many families homeless. BWV 131, with its penitential text, may have been composed for a special service related to the fire. The Lutheran churches in Germany regularly called for *Buss Tagen* (penitence days) with services of prayer and preaching and calls to repentance.

The text of BWV 131 is Psalm 130, the familiar penitential psalm paraphrased by Luther in the hymn “*Aus tiefer Not schrei ich zu dir*” (“Out of the Depths I Cry to You”). Bach wrote a cantata based on this hymn in 1724.

As an early work of Bach, BWV 131 builds on the tradition of the 17th century motet or sacred concerto. The composer is not yet working with the free poetic texts and modern “theatrical” style of recitative and aria used in later cantatas. The cantata has no distinct movements, no pauses between choruses and arias. Each new emotion or idea in the prompts changes in meter, tempo, texture, and emotional affect. Today’s motet, by Johann Christoph Bach (1642–1703), first cousin of Sebastian Bach’s father, is an example of this 17th-century style.

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The cantata has a symmetric structure: the first, third and final sections are 4-part chorus settings of the biblical text. The second and fourth sections, for soloists, combine psalm verses with stanzas of the chorale “*Herr Jesu Christ, du höchstes Gut*” (“Lord Jesus Christ, You Highest Good”).

The choruses of BWV 131 take the shape of prelude and fugue — not surprising from a young composer whose success so far had come from his virtuosity as an organist. Fugues were a natural part of Bach’s musical language. Writing to a biographer long after his father’s death, Carl Philipp Emanuel Bach recollected that his father’s “own reflection alone made him, even in his youth, a pure and strong fugue writer.”

The cantata is scored for four voices, oboe, violin, two violas, bassoon, and continuo. Today’s performance uses period instruments, tuned to A=415hz, one half-step lower than modern concert pitch. It is sung one voice to a part, which may have been the way it was originally performed.

Gwen Gotsch



Bach 2018–2019 48th Year
Cantata Vespers

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April 28 **Christ lag in Todesbanden** *Christ lay in death's bonds*
BWV 4
Laura Voelkert Weant, Bethany Lutheran Church, Boone, N.C., homilist
Daniel Schwandt, South Bend, Ind., organist

May 19 **Erfreut euch, ihr Herzen** *Rejoice, you hearts*
BWV 66
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



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.

Dušan Balarin, lutenist, is an active soloist and accompanist on various lutes and early guitars. He has performed with period-instrument ensembles such as Voyage Sonique, Las Aves Ensemble, the Denton Bach Society, and the Oracle Ensemble. He holds degrees from the University of North Texas and the Souza-Lima Conservatory in São Paulo, Brazil. He is currently based in Bloomington, Indiana, where he studies lute performance and "basso continuo" under the guidance of Nigel North. Dušan will be pursuing a M.M. in lute performance at Indiana University Jacobs School of Music starting in the fall of 2019.

Nathalie Colas, soprano, was born and raised in Strasbourg, France. She is a current soloist and founder of Third Coast Baroque, Liederstube, and new music ensemble Fonema Consort. Nathalie was recently heard in Bach's St Matthew Passion with the Valparaiso Bach Chorale and the Leipzig Barock Orchester, in Mahler's 4th Symphony with the Symphony of Oak Park & River Forest, and in the title role of Rita by G. Donizetti in Switzerland. Nathalie studied Art Song with the late German baritone Udo Reinemann. A graduate of DePaul University School of Music and of the Brussels Royal Conservatory, Ms. Colas completed her opera training at the Swiss Opera Studio/Hochschule der Kunst Bern. She was awarded 1st prize in the 2015 Music Institute of Chicago competition.

Jerry Fuller, double bassist, began studying the double bass at age 16 and was invited to join the Lyric Opera of Chicago three years later. Within two years he was promoted to Assistant Principal of the double bass section and has performed with the Santa Fe Opera, Musikkollegium Winterthur Switzerland, Chicago's Music of the Baroque, San Francisco's American Bach Soloists and Boston's Handel and Haydn Society, as well as the Aspen, Ravinia, Boston and Berkeley Music Festivals. Jerry has received international recognition for his period instrument performances and recordings, receiving Awards of Excellence from the International Society of Bassists and Early Music America.

Elizabeth Hagen, violist, is a graduate of Northwestern University and now enjoys an active career, performing on both modern and Baroque violas in the Chicago area. Elizabeth is principal violist of Music of the Baroque, the Haymarket Opera Company, and the Callipygian Players. She has performed with Lyric Opera of Chicago, Rembrandt Chamber Players, Chicago Opera Theatre, the Joffrey Ballet, the Chicago Philharmonic, the Newberry Consort, the Ravinia Festival Orchestra, and the Metropolitan Symphony. For the past six summers, she has performed with the Grant Park Symphony. From 1995–2006 she was a member of the Cleveland Baroque Orchestra, Apollo’s Fire.

Ellis Reyes-Montes, bassoonist, has performed with the Chicago College of Performing Arts (CCPA) Symphony Orchestra and the University of Houston Moores School of Music Symphony Orchestra. He performs chamber music with the Houston Serenade Project and has played with the Des Moines Symphony Orchestra, the Sugar Land Winds, and the Houston Heights Orchestra as a symphony musician. In addition to playing the modern bassoon, he performs regularly on baroque bassoon and recorder with professional ensembles including Ars Lyrica Houston, Bach Society Houston, and Les Touches Consort. He holds a master's degree from Chicago College of Performing Arts and a bachelor's degree from the University of Houston.

Kristin Olson, oboist, grew up in Seattle and currently resides in New York City. She holds degrees from the California Institute of the Arts, the University of Southern California, and the Juilliard School. Kristin enjoys a varied life including performances on both historical and modern oboes. Equally comfortable in orchestral performance and chamber music, her recent solo performances have included concertos with the Pacific Baroque Festival, the University of Washington Symphony Orchestra, the Boulder Bach Festival, and Grand Harmonie. When she isn't performing, she is planning concerts for her outreach concert series Mount Sinai Concerts for Patients.

Elizabeth Palmer, homilist, is the Books Editor at the *Christian Century* magazine and author of *Faith in a Hidden God* (Fortress). An ordained minister in the Evangelical Lutheran Church in America, she served as the Lutheran Campus Pastor at the University of Chicago for eight years and has also worked as a hospital chaplain. She is a 1997 graduate of St. Olaf College in Northfield, Minnesota, where she majored in chemistry, mathematics, and religion. She also holds a Ph.D. in theology from the University of Chicago Divinity School. Elizabeth lives with her family in Skokie, Illinois.

Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and ensemble singer with Lyric Opera of Chicago, Grant Park Chorus, Chicago Symphony Chorus, Chicago a cappella, Music of the Baroque, and many others. Sarah holds a faculty position at Loyola University. In addition to training voices, Sarah has helped to establish many outreach programs with CSO's Negaunee Music Institute, specializing in original composition workshops through The Lullaby Project and Notes for Peace, where she is featured prominently as both a vocal coach and interpreter of these moving tributes. Her work as a technique model is also featured in the award-winning pedagogy book by Dr. Julia Davids, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*.

Continued on the following page.



Susan Rozendaal, violist, was raised by a violinist who loved Bach. She later studied with Almita and Roland Vamos and has since played in many early music groups in Illinois, Michigan, Missouri, New York, Ohio, and Oregon. She plays an 18th-century violin by Testore and an 18th-century viola from the same maker's workshop.

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

Craig Trompeter, cellist, is Artistic Director of Chicago's Haymarket Opera Company, has performed with Second City Musick, Lyric Opera of Chicago, Chicago Opera Theater, the Oberlin Consort of Viols, and the Smithsonian Chamber Music Society. As chamber musician, he has appeared at the Metropolitan Museum of Art, the Art Institute of Chicago, the Glimmerglass Festival, the Brooklyn Academy of Music, and the Valletta International Baroque Festival in Malta. He has performed as soloist at the Ravinia Festival, at the annual conference of the American Bach Society, with the Chicago Symphony Orchestra, and with Music of the Baroque. He directs the Early Music Ensemble at the University of Chicago.

Jeri-Lou Zike, violinist, is concertmaster of the Haymarket Opera Company, where she also manages the orchestra. Other musical credits include concertmaster of the University of Chicago Rockefeller Chapel Concerts and Chicago Bach Ensemble, as well as performances with Apollo's Fire, His Majestie's Clerkes, Kansas City Music Consort, Baroque Band and Music of the Baroque's first period instrument concert.

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