



52<sup>nd</sup> Year  
2022-2023

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

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

**November 20, 2022**

**Ich elender Mensch, wer wird mich erlösen**  
*Wretched man that I am, who shall save me*

# 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.

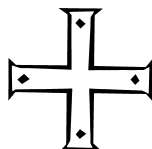
Recording or photography of any kind during the service is strictly forbidden.

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



Christ the King Sunday  
November 20, 2022

## EVENING PRAYER



### PRELUDE

Prelude and Fugue in D minor, BWV 554

Johann Sebastian Bach  
(1685–1750)

Elegy

George Thalben-Ball  
(1896–1987)

Partita on ST. ANNE

Paul Manz  
(1919–2008)

Theme  
Adagio  
Fugue–Finale

*Paul Soulek, organist*

*We stand, facing the candle as we sing.*

### SERVICE OF LIGHT



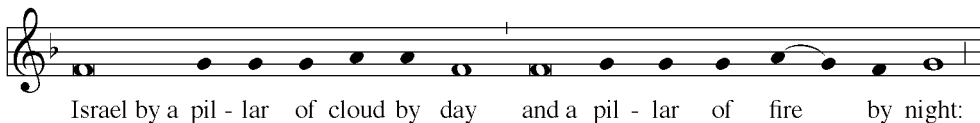
☐ Jesus Christ is the Light of the world, ☐ the light no darkness can over- come.



☐ 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.



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:** Es ist nun aus mit meinem Leben

Johann Christoph Bach  
(1642–1703)

*Background notes for the motet are on page 23 in this worship folder.*

Es ist nun aus mit meinem Leben,  
Gott nimmt es hin, der es gegeben,  
Kein Tröpflein mehr ist in dem Fass,  
Es will kein Fünkeln mehr verfangen,  
Das Lebenslicht ist ausgegangen,  
Kein Körnlein mehr ist in dem Glas.  
Nun ist es aus, es ist vollbracht,  
Welt, gute Nacht! Welt, gute Nacht!

Komm, Todestag, du Lebenssonne,  
Du bringest mir mehr Lust und Wonne,  
Als mein Geburtstag bringen kann,  
Du machst ein Ende meinem Leiden,  
Das sich schon mit den Kindtauffreuden  
Von jenem hat gefangen an.  
Nun ist es aus, es ist vollbracht,  
Welt, gute Nacht! Welt, gute Nacht!

Welt, gute Nacht! behalt das Deine  
Und lass mir Jesum als das Meine,  
Denn ich lass meinen Jesum nicht.  
Behüt euch Gott, ihr meine Lieben,  
Lasst meinen Tod euch nicht betrüben,  
Durch welchen mir so wohl geschichte  
Nun ist es aus, es ist vollbracht,  
Welt, gute Nacht! Welt, gute Nacht!

Was wollt ihr euch doch nach mir sehnen?  
Ach! stillet, stillet eure Tränen,  
Weil meine schon gestillt sind,  
Mir wischt sie Jesus aus den Augen,  
Was wollen denn die euren taugen?  
Und lacht mit mir als Gotteskind.  
Was Jesus macht, ist wohl gemacht,  
Welt gute Nacht! Welt, gute Nacht!

Magnus Daniel Omeis (1646–1708)

**Now my life is ended,  
God who gave it, takes it to him.  
Not the smallest drop remains in the vessel,  
No faint spark will catch any longer,  
Life's light has gone out.  
No grain of sand still runs through the glass.  
It is now ended, it is accomplished,  
World, good night! World, good night!**

**Come, day of death, O sun of life,  
You bring me more joy and bliss  
Than the day of my birth can bring,  
You put an end to my suffering,  
Which before the joys of christening  
Had already begun.  
Now it is ended, it is accomplished,  
World, good night! World, good night!**

**World, good night! Keep what is yours,  
And leave Jesus as mine own,  
For I will not leave my Jesus!  
May God protect you, my dear ones,  
Let my death not grieve you,  
Since it has brought me such happiness;  
My suffering is ended, it is accomplished,  
World, good night! World, good night!**

**Why would you grieve for me?  
Ah, stop your tears,  
For mine are already stopped;  
Jesus wipes them from my eyes;  
What use then should yours be,  
Laugh with me like a child.  
That which Jesus does is well done!  
World, good night! World, good night!**

*Silence for meditation is observed, then:*

**COLLECT**

- ☐ Lord Jesus Christ,  
when you descended among the dead, you brought them the light of day;  
when you ascended into heaven, you brought it new radiance.  
Remain with us and lead us along the paths of life  
until we come to rest with your saints in the holy dwelling-place,  
where with the Father and the Holy Spirit you live and reign, now and forever.
- ☐ Amen.

**OFFERING/VOLUNTARY:** Pastorale on SOLI DEO GLORIA

Paul Soulek  
(b. 1985)

*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.*

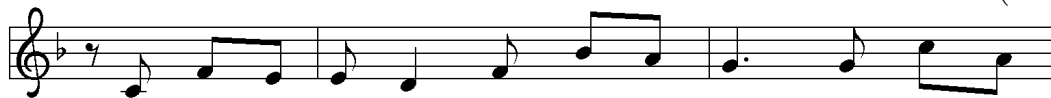




*We stand following the voluntary, which serves as the introduction to the hymn.*

**HYMN: Soli Deo Gloria**

Concertato by Jeremy J. Bankson  
(b. 1975)



All	1	O	God	of	bles - sings,	all	praise	to	you!	Your	love	sur -
Women	2	All	praise	for	proph - ets,	through	grace	in -	spired	to	preach	and
Choir	3	All	praise	for	mu - sic,	deep	gift	pro -	found,	through	hands	and
Men	4	All	praise	for	Je - sus,	best	gift	di -	vine	through	word	and
All	5	A	bil -	lion	voic - es	in	one	great	song,	now	soft	and



rounds us          our whole life through.          You are the  
wit - ness          with hearts on fire.          Your Spir - it  
voic - es          in ho - ly sound;          the psalms of  
wit - ness,          in bread and wine;          in - car - nate  
gen - tle,          now deep and strong,          in ev - 'ry



free - dom of those op - pressed; you are the com - fort of all dis -  
choos - es the weak and small to sing the new reign where might - y  
Da - vid, and Mar - y's praise, in word - less splen - dor and lyr - ic  
love song of bound - less grace, priest, teach - er, proph - et in time and  
cul - ture and style and key, from hill and val - ley, with sky and



tressed. Come now, O ho - ly and wel - come guest:  
fall; with them may we live your gos - pel call:  
phrase, with all cre - a - tion one song we raise:  
space, your stead - fast kind - ness with hu - man face:  
sea, with Christ we praise you e - ter - nal - ly:



So - li De - o glo - ri - a!          So - li De - o glo - ri - a!

Text: Marty Haugen, b. 1950

Music: SOLI DEO GLORIA, Marty Haugen

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# ✠ WORD ✠

*We sit.*

**READING:** Ephesians 4:22–28

<sup>22</sup>You were taught to put away your former way of life, your old self, corrupt and deluded by its lusts, <sup>23</sup>and to be renewed in the spirit of your minds, <sup>24</sup>and to clothe yourselves with the new self, created according to the likeness of God in true righteousness and holiness.

<sup>25</sup>So then, putting away falsehood, let all of us speak the truth to our neighbors, for we are members of one another. <sup>26</sup>Be angry but do not sin; do not let the sun go down on your anger, <sup>27</sup>and do not make room for the devil. <sup>28</sup>Thieves must give up stealing; rather let them labor and work honestly with their own hands, so as to have something to share with the needy.

☐ The Word of the Lord.

☑ Thanks be to God.

**READING:** Matthew 9:1–8

<sup>1</sup>And after getting into a boat he crossed the sea and came to his own town.

<sup>2</sup>And just then some people were carrying a paralyzed man lying on a bed. When Jesus saw their faith, he said to the paralytic, “Take heart, son; your sins are forgiven.” <sup>3</sup>Then some of the scribes said to themselves, “This man is blaspheming.” <sup>4</sup>But Jesus, perceiving their thoughts, said, “Why do you think evil in your hearts? <sup>5</sup>For which is easier, to say, ‘Your sins are forgiven,’ or to say, ‘Stand up and walk?’ <sup>6</sup>But so that you may know that the Son of Man has authority on earth to forgive sins” — he then said to the paralytic — “Stand up, take your bed and go to your home.” <sup>7</sup>And he stood up and went to his home. <sup>8</sup>When the crowds saw it, they were filled with awe, and they glorified God, who had given such authority to human beings.

☐ The Word of the Lord.

☑ Thanks be to God.

**HOMILY**

Ole Schenk



**CANTATA:** *Ich elender Mensch, wer wird mich erlösen*, BWV 48  
(Wretched man that I am, who shall save me)

Johann Sebastian Bach

*Translation of the German text and notes corresponding to each movement are below.  
Background notes for the cantata are on page 22 in this worship folder.*

## 1. Chorus

Ich elender Mensch, wer wird mich erlösen vom Leibe dieses Todes?

**Wretched man that I am, who will save me from this body of death?**

The strings open the movement with a repeated figure that will serve as counterpoint to the voices. It seems to ask the question in the text: who will rescue me? The sopranos of the choir enter, followed by the altos two measures later, singing in canon. The vocal line begins with a cry—an upward leap of a minor sixth—and descends in a series of dissonant suspensions which pull the vocal line downward towards this “body of death.” The canon appears repeatedly in the choir in different combinations of two and four voices. Meanwhile, the trumpet and the oboes play the chorale tune *Herr Jesu Christ, ich schrei zu dir* (Lord Jesus Christ, I cry to you), also in canon. Churchgoers in Leipzig would have associated the text with the tune, hearing already in the opening movement that rescue from sin comes from God.



## 2. Recitative (alto)

O Schmerz, o Elend, so mich trifft,

**O pain, O misery, that affects me,**

Indem der Sünden Gift

**While the poison of sin**

Bei mir in Brust und Adern wütet:

**Rages in my breast and veins:**

Die Welt wird mir ein Siech- und Sterbehaus,

**The world becomes for me a house of sickness and death,**

Der Leib muß seine Plagen

**The body must carry its afflictions**

Bis zu dem Grabe mit sich tragen.

**With it until the grave.**

Allein die Seele fühlet den stärksten Gift,

**The soul alone feels the strongest poison,**

Damit sie angestecket;

**With which it is infected;**

Drum, wenn der Schmerz den Leib des Todes trifft,

**Thus, when pain strikes the body of death,**

Wenn ihr der Kreuzkelch bitter schmecket,

**When the bitterness of the cross's chalice is tasted,**

So treibt er ihr ein brünstig Seufzen aus.

**This pain drives the soul to utter a burning sigh.**

Dramatic intervals for the soloist, sustained notes in the strings, and unsettling key changes portray the poison of sin and its effect on the soul. A burning sigh leads toward repentance.

### 3. Chorale

Solls ja so sein,  
**If it must be so,**  
Daß Straf und Pein  
**That punishment and pain**  
Auf Sünde folgen müssen,  
**Must follow upon sin,**  
So fahr hie fort  
**Then travel on here**  
Und schone dort  
**And protect me there**  
Und laß mich hie wohl büßen.  
**And here let me atone.**

The fourth verse of a hymn by Martin Rutilius (1604) affirms that sin must be punished but asks that the soul be spared in heaven. The richly chromatic harmonization under the word *büßen* (repent) suggests a transformation, but not an easy one.

### 4. Aria (alto)

Ach, lege das Sodom der sündlichen Glieder,  
**Ah, lay Sodom down with its sinful members,**  
Wofern es dein Wille, zerstöret darnieder!  
**As far as it is your will, down destroyed!**  
Nur schone der Seele und mache sie rein,  
**But protect my soul and make it pure,**  
Um vor dir ein heiliges Zion zu sein.  
**So that it be a holy Zion before you.**

The fourth movement is a surprisingly tender prayer for alto and oboe as the cantata progresses from problem to solution and the soul is released from the “Sodom” of the body to join with God in Zion (heaven). The oboe and the alto share the same melody, trading it back and forth, occasionally passing through minor-key tonalities.



## 5. Recitative (tenor)

Hier aber tut des Heilands Hand

**But here the Savior's hand**

Auch unter denen Toten Wunder.

**Even among the dead does wonders.**

Scheint deine Seele gleich erstorben,

**Although your soul seems to be dead,**

Der Leib geschwächt und ganz verdorben,

**Your body weakened and quite decayed,**

Doch wird uns Jesu Kraft bekannt:

**Yet Jesus' strength be known to us:**

Er weiß im geistlich Schwachen

**He knows how in the spiritually weak**

Den Leib gesund, die Seele stark zu machen.

**To heal the body and strengthen the soul.**

Accompanied only by the continuo group, the straightforward tenor recitative proclaims Jesus' power to restore the soul to health.

## 6. Aria (tenor)

Vergibt mir Jesus meine Sünden,

**If Jesus forgives me my sins,**

So wird mir Leib und Seele gesund.

**Then my body and soul will become healthy.**

Er kann die Toten lebend machen

**He can make the dead live**

Und zeigt sich kräftig in den Schwachen,

**And shows himself strong in those who are weak,**

Er hält den längst geschloßnen Bund,

**He keeps the covenant made long ago**

Daß wir im Glauben Hilfe finden.

**That in faith we find help.**

The final aria expresses confidence in the power of Jesus' forgiveness. The meter is 3/4, but there are hemiolas throughout the piece which add interest and rhythmic vitality. In hemiola, six beats that would ordinarily be played as two groups of three (ONE-two-three, ONE-two-three) sound instead like three groups of two. This creates a sense of the notes being drawn out which may be Bach's way of showing "the long-contracted" covenant of forgiveness of sins.



## 7. Chorale

Herr Jesu Christ, einiger Trost,

**Lord Jesus Christ, my only comfort,**

Zu dir will ich mich wenden;

**I want to turn myself toward you;**

Mein Herzleid ist dir wohl bewußt,

**The sorrow of my heart is well known to you,**

Du kannst und wirst es enden.

**You can and will end it.**

In deinen Willen seis gestellt,

**In your will may it be arranged,**

Mach's, lieber Gott, wie dir's gefällt:

**Do, dear God, what pleases you:**

Dein bleib und will ich bleiben.

**I remain and want to remain yours.**

The cantata concludes with the final stanza of the hymn quoted in the opening chorus, *Herr Jesus Christ schrei ich zu dir*.

*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- ceit. He has cast down the might- y from their thrones,  
and has lift- ed up the low - ly. He has filled the

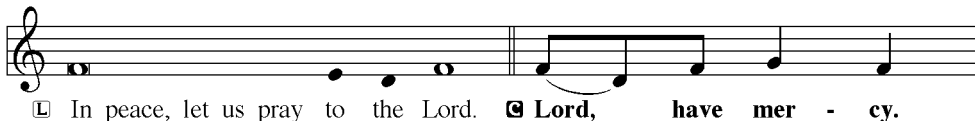






## ✠ PRAYERS ✠

### LITANY



*After each petition:*

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



*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,

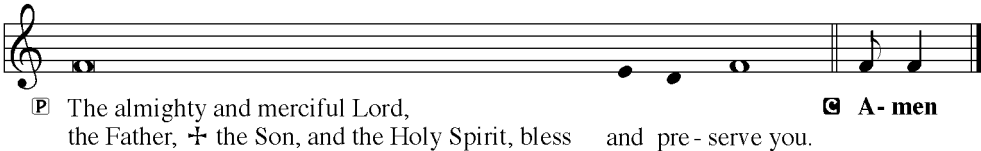
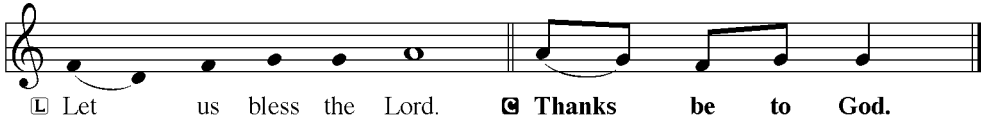
but deliver us from evil.

For thine is the kingdom,

and the power, and the glory,

forever and ever. Amen.

## BENEDICAMUS DOMINO & BENEDICTION



**HYMN: Rise, Shine, You People!**

Concertato by Donald Busarow  
(1934–2011)



- |       |   |  |
|-------|---|--|
| All   | 1 | Rise, shine, you peo - ple! Christ the Lord has en - tered   |
| Choir | 2 | See how he sends the pow'rs of e - vil reel - ing;           |
| Choir | 3 | Come, cel - e - brate; your ban - ners high un - furl - ing, |
| All   | 4 | Tell how the Fa - ther sent his Son to save us.              |



our hu - man sto - ry; God in him is cen - tered. He comes to  
he brings us free - dom, light and life and heal - ing. All men and  
your songs and prayers a - gainst the dark-ness hurl - ing. To all the  
Tell of the Son, who life and free-dom gave us. Tell how the



us, by death and sin sur-round - ed, with grace un - bound - ed.  
wom - en, who by guilt are driv - en, now are for - giv - en.  
world go out and tell the sto - ry of Je - sus' glo - ry.  
Spir - it calls from ev - 'ry na - tion his new cre - a - tion.

Text: Ronald A. Klug, b. 1939, alt.  
Music: WOJTKIEWICZ, Dale Wood, b. 1934

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**DISMISSAL**

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

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## Leading Worship Today

The Rev. David R. Lyle, leader  
Ole Schenk, homilist

Grace Parish Choir  
The Rev. Michael D. Costello, cantor  
Paul Soulek, organist

Amy Anderson de Jong, mezzo soprano  
Ryan Townsend Strand, baritone

Al Swanson, livestream video  
Liz Hanson, livestream sound  
Bill Rohlfig, audio engineer  
Dan Lehmann, Julie Lehmann,  
John Reynolds, and Susan Weber, ushers

## Grace Parish Choir

### Soprano

Ann Anderson  
Katrina Beck  
Cathy DeLanoy  
Janel Dennen  
Donna Dumpys  
Gwen Gotsch  
Sarah Gruendler-Ladner  
Helga Hambrock  
Kate Hogenson  
Val Poulos  
Ellen Pullin  
Liz Rudy  
Elyssa Salinas-Lazarski  
Ngairé Whiteside-Bull

### Alto

Karen Brunssen  
Leanne Cribbs  
Eunice Eifert  
Lois Guebert  
Susan Hammon  
Catherine Hegarty  
Cynthia Hill  
Johanna Johnson  
Amanda Koopman  
Christa Krout  
Jennifer Luebbe  
Marilyn Mochlenkamp  
Karen Rohde  
Irmgard Swanson  
Liz Thompson

## Orchestra

Christian Anderson, trumpet  
Christine Janzow Phillips, Meg Busse, oboes  
Betty Lewis, Becky Coffman,  
    Lou Torick, Dan Galat, violins 1  
Francois Henkins, Meg Lanfear,  
    Amanda Fenton, violins 2  
Naomi Hildner, Ben Weber, violas  
Jean Hatmaker, cello  
Douglas Johnson, double bass  
Jeremy Zimmer, continuo

### Tenor

Paul Aanonsen  
John Beed  
Daniel Krout  
Justin Martin  
John Rudy  
Ryan Townsend Strand  
Blaine Willhoft

### Bass

Douglas Anderson  
John Bouman  
Mark Bouman  
Kim Brunssen  
Jeff Cribbs  
David Kluge  
Craig Mindrum  
Peter Modrich  
Bill Pullin  
Greg Rohlfig



## BACKGROUND NOTES

Cantata BWV 48, *Ich elender Mensch, wer wird mich erlösen*, was composed for the 19th Sunday After Trinity, October 3, 1723. The Gospel lesson for the day was Matthew 9:1–8, where a man who is paralyzed is brought to Jesus for healing. Before telling him to take up his bed and walk, Jesus forgives his sins. This sets off controversy with the scribes in the crowd, men well-versed in Hebrew scripture.

The cantata does not refer directly to the story in the Gospel. The text for the opening chorus comes from Romans, where Paul uses the “body of death” as a metaphor for sin:

So I find it to be a law that, when I want to do what is good, evil lies close at hand. For I delight in the law of God in my inmost self, but I see in my members another law at war with the law of my mind, making me captive to the law of sin that dwells in my members. Wretched person that I am! Who will rescue me from this body of death? (Romans 7:21–24)

(“Members” here are parts of the body which are captive to sin.)

The unknown librettist for BWV 48 has used Paul’s metaphor of being captive to sin in his body to connect the paralysis of the man in the Gospel story to the spiritual lives of those listening to the music. The dissonant suspensions in the opening chorus pull the vocal line downward into wretchedness; the words “*Leibe dieses Todes*” (body of death) spiral even lower. The alto recitative continues to interweave images of physical pain and weakness with the bitterness of sin. The chorale that follows introduces the idea of penance; it’s a turning point. The music that follows, while not exactly joyful, is lighter and describes how reliance on Jesus’ saving grace restores health to both body and soul.

Bach wrote two more cantatas for the 19th Sunday After Trinity showing different ways to respond to the same Gospel text. The chorale cantata from 1724, *Wo soll ich fliehen hin*, BWV 5 (Where shall I flee?) is again concerned with Jesus’ power to relieve the burden of sin. The 1726 cantata *Ich will den Kreuzstab gerne tragen*, BWV 56 (I would gladly carry the cross), follows the man who was healed as he journeys through the storms of life.

The cantata is scored for alto and tenor soloists, four-part choir, trumpet, two oboes, violins 1 and 2, viola, and continuo.



## Today's Motet

The text of “*Es ist nun aus mit meinem Leben*” (Now my life is ended) anticipates death with gentle joy. In a book about J. S. Bach's second wife, Anna Magdalena Bach, David Yearsley describes the importance of a good death to 18th century German Lutherans:

The *ars moriendi* [art of death] was one of the most important topics in the literature of moral uplift that circulated widely in Germany in the seventeenth and eighteenth centuries and was collected avidly by the Bachs.\*

Today's motet belongs to that tradition. It was important to be prepared for death, which could come at any time, especially for a woman facing childbirth. Practicing the right attitude toward death, as described in the verses of the motet, would help prepare a person to die in faith and thus receive eternal salvation. Songs such as these were sung in the home. They may have been used as lullabies to sing a child to sleep or may have been sung at the deathbeds of family members. The familiar song “*Bist du bei mir*” (If you are near) from Anna Magdalena's notebook is another example of this genre. Bach used similar sentiments in the second-to-the-last movements of both the St. John and the St. Matthew Passion, accompanying the burial of Jesus with gentle rocking music reminiscent of the tender song sung in today's service.

The composer of the motet, Johann Christoph Bach (1642–1703), was a first cousin of J. S. Bach's father. Johann Sebastian Bach described him in his genealogy of the Bach family as “the profound composer.”

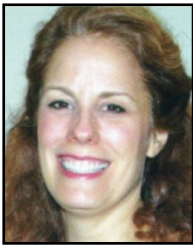
Gwen Gotsch

\*Sex, Death, and Minuets: Anna Magdalena Bach and Her Musical Notebooks, by David Yearsley (University of Chicago Press, 2019).

## 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 and is Artistic Director of Chicago Choral Artists.



**Amy Anderson de Jong**, mezzo soprano, received her Bachelor and Master of Music degrees from Northwestern University. A native of Oak Park, Amy lived and worked in New York where she was a soloist at Avery Fischer Hall in Brahms's *Liebeslieder Waltzes* with the American Symphony Orchestra and premiered the role of Martha in *Patience and Sarah* at the Lincoln Center Festival. Amy is a founding member of Times Three, a vocal trio which has performed with the Baltimore Symphony, the Charleston Symphony, and the Edmonton Symphony. Locally, Amy has been a featured soloist with Handel Week and sung with the Lyric Opera Chorus.

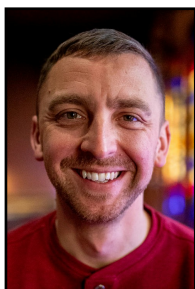


**Betty Lewis**, violinist, is an active violinist and violist in the Chicago area, performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She teaches violin and viola at the Chicago School of Violin Making, runs the Starter Strings program for the Hyde Park Youth Orchestra, and teaches at Grace Lutheran School.



**Ole Schenk**, homilist, has served as synodically authorized minister at United Lutheran Church in Oak Park since April 2022. After attending graduate school in literature, he left Canada and volunteered for the Evangelical Lutheran Church in America through its global mission programs in Hungary and Slovakia. Ole followed his call to Word and Sacrament ministry, arriving at the Lutheran School of Theology in Chicago in 2016. There he met Troy Medlin. The two married in 2020 and settled in Oak Park when Troy became associate pastor at Grace Lutheran River Forest.





**Paul Soulek**, organist, is cantor and director of music at St. John Lutheran Church and School in Seward, Nebraska, where he provides many opportunities for students to develop and use their musical skills in worship services and music classrooms. He is also on the adjunct faculty in the music department at Concordia University Nebraska. At Concordia he directs the Male Chorus and teaches courses in arranging, church music and applied organ. His compositions for organ are published by Concordia Publishing House. Soulek earned a Bachelor of Music in church music from Concordia University Nebraska in 2007 and a Master of Church Music from Concordia University Chicago in 2015. He serves the church at large as cantor for Higher Things, a Lutheran youth organization, and as cantor for spiritual care retreats sponsored by Doxology, the Lutheran center for spiritual care and counsel.



**Ryan Townsend Strand**, tenor, is a Minnesota native whose passion for Baroque and New Music have afforded him an expanding career as a concert and oratorio soloist. Ryan most recently was a featured soloist with Bella Voce performing Mozart's *Requiem*. Along with being thrilled to return to Bach Cantata Vespers at Grace, this season he will be heard in Bach's *Johannes-Passion* with the Elmhurst Symphony, Wally Gunn's *The Ascendant* with the William Ferris Chorale, and Kevin Puts' *To Touch The Sky* with La Caccina and Constellation Men's Ensemble. Ryan 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, and the Grant Park Festival Chorus. He is a founding tenor and executive director of Constellation Men's Ensemble in Chicago.



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Special thanks are extended to Karen P. Danford for her translation of the cantata text from German to English and to Gwen Gotsch for her background notes on the motet and the cantata.

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