



Bach Cantata Vespers

2011–2012

Grace Lutheran Church • River Forest, Illinois

March 25, 2012

Messe in h-Moll (BWV 232)

Mass in B minor

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's concert.

Please silence all cell phones and pagers.

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

*This afternoon's performance of the Mass in B minor is made possible
by the generous support of the Sukup Family Foundation.*

Johann Sebastian Bach (1685–1750)
Mass in B minor
BWV 232

Welcome and Invocation

The Rev. Michael D. Costello, Cantor
Grace Lutheran Church & School

Kyrie

(5-part chorus)
Kyrie eleison.

Lord, have mercy.

(Duet, soprano I & II)
Christe eleison.

Christ, have mercy.

(4-part chorus)
Kyrie eleison.

Lord, have mercy.

Gloria

(5-part chorus)
Gloria in excelsis Deo.

Glory be to God on high.

(5-part chorus)
Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of good will.

(Aria, soprano II)
*Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

We praise thee, we bless thee,
we worship thee, we glorify thee.

(4-part chorus)
Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to thee for thy great glory.

(Duet, soprano I & tenor)
*Domine Deus, rex coelestis,
Deus Pater omnipotens.
Domini Fili unigenite,
Jesu Christi, Altissime,
Domine Deus, Agnus Dei,
Filius Patris.*

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only begotten Son,
Jesus Christ, Highest,
O Lord God, Lamb of God,
Son of the Father.

(4-part chorus)

*Qui tollis peccata mundi,
miserere nobis.*

*Qui tollis peccata mundi,
sucipe deprecationem nostram.*

Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayers.

(Aria, alto)

*Qui sedes ad dexteram Patris,
miserere nobis.*

Thou that sittest at the right hand of the Father,
have mercy upon us.

(Aria, bass)

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.*

For thou only art holy,
Thou only art the Lord,
Thou only, O Jesus Christ, art Most High.

(5-part chorus)

*Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

With the Holy Spirit
in the glory of God the Father. Amen.

Intermission

Credo

(5-part chorus)

Credo in unum Deum.

I believe in one God.

(4-part chorus)

*Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

I believe in one God, the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.

(Duet, soprano I & alto)

*Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantiali Patri,
per quem omnia facta sunt,
qui propter nos homines et propter nostram salutem
descendit de coelis.*

And in one Lord, Jesus Christ,
the only begotten Son of God,
and born of the Father before all worlds,
God of God, light of light,
very God of very God,
begotten, not made,
of one substance with the Father,
by whom all things were made,
who for us men and for our salvation
came down from heaven.

(5-part chorus)

*Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.*

And was incarnate by the Holy Spirit
of the Virgin Mary, and was made man.

(4-part chorus)

*Crucifixus etiam pro nobis
sub Pontio Pilato, passus et sepultus est.*

And was crucified also for us
under Pontius Pilate, suffered, and was buried.

(5-part chorus)

*Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.*

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
sitteth at the right hand of the Father,
and shall come again with glory
to judge the quick and the dead,
whose kingdom shall have no end.

(Aria, bass)

*Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per prophetas.
et unam sanctam catholicam et apostolicam Ecclesiam.*

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son,
who with the Father and the Son together
is worshipped and glorified;
who spake by the prophets,
and in one holy catholic and apostolic Church.

(5-part chorus)

Confiteor unum baptisma in remissionem peccatorum.

I acknowledge baptism for the remission of sins.

(5-part chorus)

*Et exspecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

And I look for the resurrection of the dead,
and the life of the world to come. Amen.

Sanctus

(6-part chorus)

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
pleni sunt coeli et terra gloria ejus.*

Holy, holy, holy, Lord God of hosts,
Heaven and earth are full of your glory.

The offering is gathered.

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

Osanna, Benedictus

(8-part double chorus)

Osanna in excelsis.

Hosanna in the highest.

(Aria, tenor)

*Benedictus qui
venit in nomine Domini.*

Blessed is he
who cometh in the name of the Lord.

(8-part double chorus)

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

(Aria, alto)

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.

(4-part chorus)

Dona nobis pacem.

Grant us peace.

Program Notes

To your royal Highness I submit in deepest devotion the present slight labor of that knowledge which I have achieved in music, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition.....

Thus starts the remarkable letter J. S. Bach sent to the Elector of Saxony, dated July 27, 1733, accompanying the *Kyrie* and *Gloria* of what would become known as the *Mass in b minor*. Bach sent the music hoping the Elector would grant him a court title; this was not fulfilled until 1736, and we can't even be sure the music itself was performed upon reception. This early history of the *b minor mass* underscores its rather unusual genesis. The *Kyrie* and *Gloria* formed what was known as the Lutheran *Missa*, and as such, these movements stood on their own. Just why Bach chose to “complete” the full mass ordinary text is not known (there was no commission, or specific reason for its completion); most scholars assume the composer simply wanted to join the significant heritage of complete mass settings dating back to Medieval times. Thus, by 1748 we know Bach had completed settings of the remaining texts: *Credo* (which Bach calls *Symbolum Nicenum*), *Sanctus* (including the *Osanna* and *Benedictus*), and *Agnus Dei*. Moreover, especially in the latter half of the mass, Bach borrowed quite heavily from earlier works he had composed. Thus, the *Gratias agimus tibi* (in the *Gloria* and again at the end of the mass) is a reworking of the second movement of Bach's Cantata BWV 29; the *Qui tollis* (*Gloria*) is a reworking of Cantata BWV 46; the chorus *Patrem omnipotentem* (*Credo*), is a reworking of Cantata BWV 171; the *Crucifixus* (*Credo*) is a reworking of the opening chorus from Cantata BWV 12, and the *Agnus Dei* reuses material from Bach's *Ascension Oratorio* (Cantata BWV 11). The *Sanctus* appears to have originally been composed for the 1724 Christmas season. What is perhaps most astounding about this patchwork history of conception, however, is the seamless quality and sense of organic unity that ultimately emerge from the whole. This no doubt results from the summative nature of this remarkable late work. For the *Mass in b minor* is not only among the last major compositions Bach completed, but constitutes nothing less than a monumental synthesis and culmination of his techniques and compositional genius.

The five parts of the mass ordinary (*Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Agnus Dei*) are divided up into 27 movements in Bach's mass (including the repetition of the *Osanna* after the *Benedictus*). The opening of the work consists of a powerful collective plea for mercy (*Kyrie eleison*) -- one of the most profoundly effective and moving settings of this well-known text. Usually imitative, here Bach pours out a homophonic, heartfelt, almost desperate cry for help. There follows a fugue with the main subject in the woodwinds; after an extended

orchestral introduction, the five-part choir joins the fugue in a bottom-to-top voice-entry pattern: Bass-Tenor-Alto-Soprano II, Soprano I. The *Christe*, as expected, features a reduction in texture (two soprano soloists) with accompanying unison violins (in contrast to the preceding fugal writing); the interplay of the two soloists beautifully reflects the unity of Father and Son (*Christe*). A fugal *Kyrie* returns to complete the standard tripartite structure.

The *Gloria* is divided up into nine movements (being one of the longer texts), and opens triumphantly in D major with the first use of trumpets/timpani and great momentum via a 3/8 meter (a wonderful evocation of the joyful text). A radical transition for the next movement is used to portray *Et in terra Pax*—peace and serenity. Several of the following movements feature solos with interesting concertante instrumental parts; this variety achieves a remarkable spectrum of colors, none perhaps more striking than movement eleven, *Quoniam*. Setting the text “For Thou alone art holy,” Bach uses a solo bass singer accompanied by solo French horn (the only movement using this instrument -- hence a strategic use of this color), and two bassoons (plus continuo cello and organ). The sonority produced by the combination of a bass soloist, French horn, two bassoons and continuo is truly unique and unforgettable.

The *Credo* (Bach called it the *Symbolum Nicenum*), the longest text of the mass, also consists (like the *Gloria*) of nine movements. A palindromic design of the whole can be observed from a distance (ties between movements 1 and 9, 2 and 8, etc.), which leaves at the center the very core of the believer’s faith: *Et incarnatus* (“He became man”), *Crucifixus* (“He was crucified”), *Et resurrexit* (“He was resurrected”). Bach’s setting for *Et incarnatus* beautifully portrays the “descent” of God to man first through the lilting descending arpeggios in the strings, then confirmed via the vocal lines themselves, which literally sing high to low, making an unmistakable theological musical statement. The *Crucifixus* uses three extended traditions to display profound grief. The descending chromatic line heard in the basso continuo is clearly associated with lament and sorrow throughout history, and the fact that it is set as a ground bass (repeated bass pattern) serves to underscore the deep nature of the grief being portrayed. Finally, Bach uses suspensions (harmonic moments of tension—use of dissonance—especially on strong beats) to symbolize and give expression to pain, creating a searing, visceral “musical” portrayal of agony. As the movement comes to a quiet close, the following *Et resurrexit* immediately shatters the pervading gloom, and assails us with uplifting energy: trumpets, timpani, indeed, one and all triumphantly remind us of Christ’s resurrection and decisive victory over death—a remarkable moment of shocking contrast. One final comment about the *Credo*: Bach chose to open the first movement of the *Credo* with a fugue (you can count the five fugal entries of the subject in the voices, plus two more in the violins). As if this seven-entry fugue were not enough (7 = completion), the subject of

the fugue itself is nothing less than the actual chant used to intone this text; thus, Bach is using the specified chant which would have been sung to this text back in the Medieval era, as the subject for his complex fugue—a remarkable “bridge” across the centuries.

The *Sanctus* is another powerful statement by all forces involved (at this point, a 6-part chorus), now proclaiming the holiness of God. The implacable descent in octaves by the bass line and the measured tempo of the whole serve to effectively portray the grandeur of God’s majesty. The continual descent of the bass line over held chords above (starting at measure 17) is especially striking. For the *Pleni sunt coeli*, the texture moves to a 3/8-meter fugue. The following *Osanna* uses an 8-part chorus (see comments on performance practice below) and is repeated after the *Benedictus* (“Blessed is He”). This latter movement typically features reduced texture—in this case, tenor soloist accompanied by solo flute and continuo. Once again, the reduction in texture beautifully contrasts the large-scale *Osanna*, with perhaps the lone soloist and solo flute underscoring the nature of Christ’s entrance alone (“Blessed is He who comes in the name of the Lord”). The return of the D major *Osanna* with full forces once again brings back the crowd of that triumphal entry into Jerusalem, and serves to contrast the concluding *Agnus Dei*, an extraordinarily moving setting of the text “O Lamb of God, who taketh away the sins of the world, have mercy on us” for solo alto, unison violins and continuo. Bach uses the unusual key of g minor here -- the only flat key in the entire work -- and borrows from his *Ascension Oratorio* (BWV 11), but you wouldn’t know the music came from somewhere else. So beautifully do the wide leaps in the violins and the gradual descent of the vocal line portray the Lamb of God taking on our burdens, that descriptive words seem superfluous. The clarity of the human condition and the mystery of God’s profound love for us are given here an almost unparalleled eloquence of musical expression.

Given the magnificence of the work as a whole, it is hard to believe Bach’s *Mass in b minor* was never heard in its entirety within his lifetime. In fact, the first complete performance of the work was not until 1859 (Leipzig)—over 100 years after Bach’s death. Since then, the mass has steadily risen in popularity up to the present age, when it is hailed as not only one of Bach’s masterpieces, but indeed, one of the great works in the history of music. Performance-practice issues associated with the work have especially gained attention and notoriety in recent years. At the American Musicological Society’s national convention in Boston (Fall, 1981) the scholar Joshua Rifkin presented compelling evidence showing that Bach quite possibly only had one singer per part for the performance of his choral works, including the *b minor mass*. Rifkin then went on to demonstrate this theory via a performance of the mass using one singer per vocal part (each singer sang choruses plus solos) at Jordan Hall (New England Conservatory of Music). The scholar Robert Marshall countered Rifkin’s claims in what remains one of the most heated debates in AMS history

(I witnessed the spectacle as a stunned grad student). Among many other points, Marshall was understandably skeptical of bringing out three singers to join the valiant other five just for the *Osanna*, then walking off again. [Interested parties can go to Andrew Parrott's book, *The Essential Bach Choir* (2000) which includes a useful bibliography summing up the gallons of ink spilled on this topic.] Our performance does not use one singer per part, but does feature several moments in the mass making use of a reduced choir, or scaled-down sound. In addition to the 5-8 part chorus, and 4 soloists, the sumptuous orchestral forces include: 2 flutes, 3 oboes (+ oboes d'amore), 2 bassoons, 3 trumpets, French horn, timpani, strings and organ. There is simply nothing else like this work out there—a journey everyone should experience at least once in their life. This concert marks the retirement of a beloved friend and colleague, Dr. Paul Wiens, after 44 years (31 at Wheaton) of inspired teaching and music-making: I can't think of a more fitting program.

© Jonathan Saylor

Bach Cantata Vespers

- April 22** *Kommt, eilet und laufet* (BWV 249) Come, hasten and run (Easter Oratorio)
Timothy H. Douma, Loop Church, Chicago, homilist
Locklair, Phoenix Fanfare and Processional;
Vivaldi, Concerto for 2 Flutes, Strings, and Continuo
- May 20** *Auf Christi Himmelfahrt allein* (BWV 128) On Christ's ascension into heaven alone
F. Dean Lueking, Grace Lutheran Church and School, River Forest, homilist
Graupner, Symphony for 2 Horns, Timpani, and Strings

Schedule of Holy Week Services at Grace (April 2–7)

Monday, Tuesday, and Wednesday, Responsive Prayer 8:40 am
Maundy Thursday, Holy Communion 8:40 am & 7:00 pm
Good Friday, Adoration of the Cross 8:40 am, 12:00 pm & 7:00 pm
Holy Saturday, The Great Vigil of Easter 7:00 pm
Easter Sunday, Festival Services of Holy Communion 8:30 & 11:00 am



The Wheaton College ConcertChoir

Paul Wiens, *director*

Natalie Sherer, *accompanist*

Soprano 1

Tabitha Burchett*
Olivia Doig
Corinne Elliot
Kacie Kenton
Kourtney Krause
Suzanna Mathews
Natalie Sherer
Claire Smith

Alto 1

Elise Azkoul
Susan Barrows
Hannah Benson
Tyler Gail Wood
Grace Hornok
Lauren Ide*
Amy Oetzel
Bethany Randall
Elyssa Swickard
Sydney Timmons
Mandy Traylor

Tenor 1

Nolan Carter*
David Cramer
Jonathan Cramer
Jack Lyons
Kyle McCordic
Elliot Miller
Nathan Tendero†

Bass 1

Jimmy Black
Peter Cunningham
Grant Ellis*
TJ Gehman*
Christopher Hills
Arvin Lee
Michael Stuart
Patrick Zurschmiede

Soprano 2

Serenity Fung
Kirsten Hoffman*
Becca Hovsepian
Lisa Moore
Katie Nashland*
Cady Reycraft
Claire Stewart
Alissa Thompson
Ilana Weber

Alto 2

Julia Craig
Maria Diveris
Jordan Ensign
Laurel Hessler*
Molly Jamison
Stephanie Kirschner
Madeline Ley
Maria Lord
Laura Peterson
Alyssa Rick

Tenor 2

Camden Barkley*
Colson Barkley†
Keith Dufendach
Gabriel Ponton
Joel Stapleton
Jacob Weinzettel
Ben Zuckerman

Bass 2

Josh Bell
Isaiah Bornman
Philip Fillion
Andrew Gerlicher*
David Holmes
Nathan Olson
Kyle Peacock
Aaron Rapp
Luke Vander Ploeg

* Section Leader

†Honors Conductor

Concert Choir Cabinet

Julia Craig	<i>Secretary</i>
Laurel Hessler	<i>Vice President</i>
Kacie Kenton	<i>Social Chair</i>
Suzanna Mathews	<i>Publicity</i>
Nathan Olson	<i>President</i>
Claire Stewart	<i>Assistant Business Manager</i>
Sydney Timmons	<i>Librarian</i>
Luke Vander Ploeg	<i>Social Chair</i>
Jacob Weinzettel	<i>Business Manager</i>

Concertists for SSATB Voicing

Soprano 1

Kacie Kenton
Suzanna Mathews
Katie Nashland
Natalie Sherer

Soprano 2

Kirsten Hoffman
Lauren Ide
Kourtney Krause
Cady Reycraft
Rotation: Tabitha Burchett, Olivia Doig

Alto

Susan Barrows
Molly Jamison
Bethany Randall
Sydney Timmons
Mandy Traylor

Tenor

Nolan Carter
Jonathan Cramer
David Cramer
Peter Cunningham
Jack Lyons
Rotation: Nathan Tenderso,
Camden Barkley, Colson Barkley

Bass

Jimmy Black
Grant Ellis
TJ Gehman
Mike Stuart
Luke Vander Ploeg

Alto Concertists for SSAATB Voicing in “*pleni sunt coeli*”

Alto 1

Susan Barrows
Laurel Hessler
Grace Hornok
Bethany Randall
Sydney Timmons

Alto 2

Molly Jamison
Madeline Ley
Maria Lord
Elyssa Swickard
Mandy Traylor

Accompanists for the B Minor Rehearsals: *David Van Schouwen, Matthew Gemmill*

The Metropolis Symphony Orchestra

First Violins

Jeri-Lou Zike, *concertmaster*
Faith Lau†
Martin Davids
Carrie Engsberg†

Second Violins

Thomas Yang*
Lilian Chou†
Wendy Benner
Liz Mandic-Nowac†

Viola

Dave Moss*
David Petersons†

Cello

Craig Trompeter*
Diane Chou†

Bass

Timothy Shaffer*

Flutes

Darlene Drew*
Susan Saylor

Oboe and Oboe d'amore

Deb Stevenson*
Jelena Dirks

Bassoon

Jonathan Saylor*
Carl Wilder‡

Trumpet

Chris Hasselbring*
Greg Fudala
Andy Bruhn

Horn Soloist

Jeremiah Frederick

Timpani

Brandon Podjasek*

Organ

Paul Nicholson

**principal*

†*student winner. A Baroque String Master Class was offered in October 2011 with 24 Wheaton College string students participating. Then auditions were offered in November with 14 students participating. (Jeri-Lou Zike and Craig Trompeter were the key professionals leading these two events.) From this group, six student winners were selected to play with the Metropolis Symphony Orchestra.*

‡*chosen by Jonathan Saylor from his bassoon studio to play with the Metropolis Symphony Orchestra.*





Paul Wiens, Professor of Choral Music and Conducting, directs the Concert Choir and teaches conducting in the Conservatory of Music. His most important musical influences are the *a cappella* singing of his Mennonite heritage, his doctoral studies with Don V Moses at the University of Iowa, his membership in the Atlanta Symphony Chamber Choir, Robert Shaw, conductor, and his tenure at the University of Wisconsin-Madison with Professor Robert Fountain. He has served as Chorus Master for five Wheaton College Artist Series performances conducted by maestro John Nelson. He conducted the West Suburban Choral Union from 1984-2006.

As the director of the Concert Choir since 1981, Wiens has established the choir's national reputation through numerous concert appearances at divisional and national conventions of the American Choral Director's Association. Under his direction, the choir utilizes solfeggio to learn new music and improve intonation and performs wide-ranging repertoire including world premiers and established masterworks.

He has contributed to the development of conducting pedagogy by authoring *Expressive Conducting 3.0*, the *first* multimedia resource for conducting.



As a diverse and coveted singer, **Michelle Areyzaga's** musical origins are in the Chicago area where she is much in demand among many highly regarded companies. She has sung with Chicago Opera Theater, Lyric Opera of Chicago's *In the Neighborhoods* programs, Grant Park Music Festival, Ravinia Festival, Chicago Light Opera Works, Chicago Chamber Opera, Chicago Master Singers, Apollo Chorus, Camerata Chicago and the Chicago Cultural Center to name a few. Ms. Areyzaga's operatic roles have included Cunegonde, *Candide*; Adina, *L'elisir d'amore*; Sandman and Dew Fairy, *Hänsel und Gretel*; Despina, *Così fan tutte*; Zerlina, *Don Giovanni*; Pamina, *Die Zauberflöte*; Susanna, *Le nozze di Figaro*; Lauretta, *Gianni Schicchi*; Musetta, *La bohème*, and Casilda in *The Gondoliers*. She has championed the works of Bernstein through numerous orchestral engagements with the Rochester Symphony, Cleveland Orchestra, Minnesota Orchestra, Israel Philharmonic, Phoenix Symphony Orchestra, Hartford Symphony, Springfield Symphony, Bartlesville Symphony, and San Antonio Symphony. Ms. Areyzaga is a frequent guest of the New York Festival of Song under the direction of Steven Blier and Michael Barrett and has sung with Orquesta Sinfónica del Estado de México, New

York City Opera's VOX Series, Colorado Symphony Orchestra, Birmingham Opera, Rhode Island Philharmonic, Lake Forest Symphony, Wichita Symphony Orchestra, Cheyenne Symphony Orchestra, and the Northwest Indiana Symphony Orchestra, North Carolina Symphony, and Wisconsin Chamber Orchestra. As a recorded artist, she has performed song cycles by Gwyneth Walker on *The Sun Is Love* (Proteus). Other recordings include *Songs from Spoon River* (Cedille) by Lita Grier, and *The Small Hours*, songs by William Ferris. She has sung numerous times in both live and programmed broadcasts on Chicago's classical music radio station WFMT.



Daniel Buchanan, tenor, is a multifaceted artist active as a singer, actor, composer, pianist, and music educator. Last season he made his European debut singing *St. John Passion* with Finland's Kuninkaantien Muusikot and performed the role of Nemorino in *The Elixir of Love* at the Portland Opera. The 2011-2012 season brings him to the Portland Chamber Orchestra (*Messiah*), Portland Opera (*Madama Butterfly*), Walla Walla Symphony, and a tour of the Greek Islands with Cappella Romana. Other recent performances include the title role of Werther with Opera Theater Oregon, Beethoven's Ninth Symphony with Newport Symphony, and Mozart's *Mass in C Minor* at the Shenandoah Valley Bach Festival.

For three years, he performed regularly with the Houston Grand Opera, including the roles of Tonio in *The Daughter of the Regiment*, Count Almaviva in *The Barber of Seville* and The Witch in *Hansel and Gretel*. Other opera roles include Ferrando in *Così fan tutte*, the title role in *Albert Herring*, and Don Ottavio in *Don Giovanni*. Mr. Buchanan enjoys frequent appearances with the Oregon Bach Festival

(*St. John Passion, Christmas Oratorio*), Southwest Florida Symphony, Bach Society of Houston (*St. Matthew Passion, Brockes Passion*), Santa Fe Desert Chorale, and Houston Chamber Choir (*B Minor Mass*).

Since 2005, Mr. Buchanan has sung with the internationally-acclaimed vocal ensemble Conspirare, based in Austin, Texas. With the group, he recorded the Grammy-nominated release *A Company of Voices*, which was aired nationally on PBS. Conspirare was a featured choir at the World Symposium on Choral Music in Copenhagen in 2008. He is also a founding member of Opera Vista, an innovative opera company based in Houston, Texas. Presenting a festival of contemporary opera every year, Opera Vista has become a vibrant addition to the arts community. With the company, he sang in Amy Beach's *Cabildo*, including performances at the French Quarter Music Festival in New Orleans.

Mr. Buchanan has served on the voice faculties of the Conservatory of Music at Wheaton College and Lone Star College. He lives in Portland, Oregon with his wife, Abby.



Denise Gamez received a Master of Music in Voice from Indiana University. She was twice a member of the Merola Opera Program at the San Francisco Opera Center, where she received the Gropper Memorial Award, and sang Dame Quickly in *Falstaff*, and Fidalma in *Cimarosa's The Secret Marriage*. She has also performed with numerous orchestras, including the Indianapolis Symphony Orchestra, the Toledo Symphony Orchestra, and the Elgin Symphony Orchestra, working with such conductors as Patrick Summers, Dennis Russell Davies and David Bowden. Her concert repertoire includes the Verdi *Requiem*, Mahler's *Songs of a Wayfarer*, the Brahms *Alto Rhapsody*, Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, the Bach *Saint Matthew Passion*, and Handel's *Messiah*; she was also the mezzo soloist in the premiere performance of *Children of God* by the rising young American composer Daniel Kellogg, commissioned by Soli Deo Gloria. Highlights of recent seasons included *Elijah* with Sherrill Milnes conducting, the Beethoven *Missa Solemnis* with the Columbus Indiana Philharmonic, and the first Central American performance of the Bach *Mass in B Minor* with the

National Symphony Orchestra of Costa Rica under John Nelson. During the 2011-2012 season, she performed Beethoven's *Ninth Symphony* with the New Philharmonic, Handel's *Messiah* with the Calvin Oratorio Society in Grand Rapids, and de Falla's *Siete Canciones Populares Españolas* with the Wheaton College Symphony Orchestra, under the direction of Daniel Sommerville. She is currently Special Guest Instructor in Voice at the Wheaton College Conservatory of Music.



Gerard Sundberg's compelling baritone voice is celebrated internationally for its beauty and clarity. For the past fourteen seasons, he has captivated audiences with his performances of Handel's *Messiah* with the Atlanta Symphony Orchestra and Chorus. Following another *Messiah* performance, a critic declares, "His recitatives and arias remained focused and filled with energy...he demonstrated excellent range, control and diction", *The Republic* (Columbus, IN).

"He sings with passion and conviction, giving thoughtful and heartfelt expression to the text", Rodney Wynkoop (Duke University)

Mr. Sundberg has distinguished himself as a concert artist with his mastery of bass/baritone repertoire. Recent performances include the *St. John Passion* conducted by John Nelson in Paris at the Notre Dame Cathedral. Maestro Nelson lauds Mr. Sundberg for his "command of the diction and remarkable involvement in the text". He has appeared as soloist with the Robert Shaw Festival Singers, and with the Atlanta Symphony Orchestra under the direction of Robert Shaw. He also

has sung extensively with the Oregon Bach Festival under the artistic leadership of Helmuth Rilling. Rilling praises Mr. Sundberg for his "exceptionally stunning high range", "perfect command of the German language and high musicality". Performances for the 2010-11 included Bach *Mass in B Minor* with the Nova Singers (IL); Four performances of Brahms *Ein Deutsches Requiem* with Wheaton Conservatory of Music, Chicago Apollo Chorus, Calvin College Artists Series, and Costa Rica National Symphony; *Messiah* with Atlanta Symphony; Mahler *Lieder eines Fahrenden Gesellen* with the Fox Valley Orchestra (IL); Mendelssohn *St. Paul* with Duke University, and Bach *Easter Oratorio* with Peoria Bach Festival (IL). This season (2011-12) includes Mozart *Requiem* with Bel Canto of Milwaukee; Dvorak *Stabat Mater* and the Mozart *Coronation Mass* with the Chicago Master Singers and the Ars Viva orchestra; Duruflé *Requiem* with Two Rivers Chorale, St. Paul, MN; Bach *Magnificat* and Handel *Messiah* Atlanta Symphony; Handel *Messiah* with Augustana College; Bach *Mass in B Minor* with Wheaton Concert Choir; Beethoven *Mass in C* with Western IL University; and Bach *Christmas Oratorio* with Peoria Bach Festival.

Dr. Sundberg is a graduate of Bethel College (St. Paul, MN), and holds both Master of Fine Arts and Doctor of Musical Arts degrees from the University of Minnesota where he studied voice with Clifton Ware and Roy Schuessler. He is presently Professor of Voice at Wheaton Conservatory of Music (Wheaton, IL), where he teaches studio voice and vocal pedagogy. Mr. Sundberg is an active church musician, and vocal and choral clinician. His three recordings are *Singer on a Journey*, including four sacred song cycles by Brahms, Beethoven, Vaughan Williams and Carlisle Floyd; *Songs for the Journey*, and *Songs Through Endless Ages* including arrangements by Edwin Childs of hymns and gospel songs.



Jeri-Lou Zike is a versatile, energetic musician who enjoys a variety of artistic activities in symphonic, baroque and chamber music. She is principal and founding member of the Metropolis Symphony Orchestra and principal second violin of the Chicago Opera Theater. Additionally, she is a member of the Chicago Philharmonic and the Ravinia Festival Orchestra, and has performed with the Grant Park Symphony.

As a period instrument performer, Jeri-Lou is principal violinist of the renowned Baroque Band that performs regularly at Symphony Center and WFMT classical radio. She has played Music of the Baroque's first performance on period instruments. She has also appeared as soloist with the Chicago Baroque Ensemble, Apollo's Fire, His Majesty's Clerkes, Kansas City Music Consort and the James Chorale. She also performs regularly as concertmaster of the University of Chicago Rockefeller Chapel Concerts. Jeri-Lou studied baroque performance practice with Monica Huggett and was a member of The City Musik and Basically Bach. Her newest venture in early music along side Craig

Trompeter, cellist, is starting an early music opera company named the Haymarket Opera Company. She is principal violinist with Trompeter leading in combination the orchestra from the cello. They perform concerts at Mayne Stage theater in Roger's Park.

Being a savvy business woman, Jeri-Lou is known as a contractor of musicians. She provides orchestras for many of Chicagoland's finest choirs such as Apollo Chorus, Chicago Chorale, the Cathedral Singers and St. Clement Church. Also, many churches and country clubs rely on her expertise to provide exciting programming and excellent musicians. She is a founding member and leader of Trio Elan as well as a frequent performer with the Chicago Classical String Quartet. She is heard frequently on WFMT and has recorded with GIA, Centaur and Cedille Records. Her secret passion is competitive racing in triathlon; swim, bike, run whenever possible! Jeri-Lou resides downtown Chicago on the lake front with her husband and business partner, Jim Friedkin. Together, they partner in real estate development and rental property.

The Wheaton College Concert Choir's tradition is built on carefully crafted performances of elegant choral repertoire. Because of their commitment to the choir's artistic, spiritual and social goals, members enthusiastically engage in disciplined and rigorous rehearsals that strengthen their musicianship and deepen their artistic insight.

The choir's national reputation has been established through concert appearances at divisional and national conventions of the American Choral Director's Association including the national conventions in 1989 and 2007. Recent Wheaton College Artist Series performances have included appearances with the Canadian Brass, Sylvia McNair, and of five choral/orchestral masterworks under maestro John Nelson.

The four most recent choral CD releases are *Love's Pure Light*, featuring Christmas music with Sylvia McNair, *Sing, Alleluia*, and *Life and Death*. A new release is planned for March of 2012, which will contain the best performances of the last three years.

Conductors H. William Nordin, Maurice Dobbins, Paul Allen, Rolf Espeseth, and Rex Hicks have provided leadership since the founding of the choir in 1934. As the choir's sixth conductor, Paul Wiens has been serving since 1981.

For their contribution to the vocal growth of our voice students, the conductor thanks the voice faculty: Denise Gamez Horn, Carolyn Hart, Sarah Holman, Gerard Sundberg and Robin Sterling. Thanks to Mary Hopper, conductor, for leading sectionals with the women of the choir. And finally, a word of special appreciation for rehearsal accompanists: Matthew Gemmill and David Van Schouwen.

✠ IN MEMORIAM ✠

Sylvia Behrens
Victoria Bouman
Walter and Maxine Christopher
Susanne Failing
Michael G. Gorvin
Carl Gubitz
Evelyn and Alvin H. Haase
Ruth Heck
Matthew Hofmaier Heim
Richard Hillert
Phyllis Lucht
Sarah Moeller
Helen Navarre
Ron, Irene, and Lynda Nielsen
Daniel O'Connell
JoAnn and Daniel Oexeman
Jeanne and Robert Ramsay
Melvin Rotermund
David B. Widenhofer

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In Honor of Douglas Anderson
Herbert Bammesberger
Martin and Jill Baumgaertner
Leonard and Judy Berghaus
Marguerite Bloch
Bill and Susan Bogner
Karl and Daniele Bruhn
The Christopher Family Foundation
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Phyllis N. Kersten
William and Pamela Mitchell
Rev. Bruce and Jackie Modahl
Carol A. Ramsay
Judith Reinhardt
Rhea Sprecher
Faith and Gene Schoon
Charles and Mary Sukup
Albert R. Vollrath

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Douglas and Ann Anderson
Paul and Victoria Bouman*
Victor and Irene Brandt
Kim and Karen Brunssen
Rev. Robert and Margaret Burke
Meg Busse
Robert and Marilyn Busse
William and Karen Clapp
Christopher and Maura Cock
Drs. John and Karen Danford
Gerald and Magdalena Danzer

Paul and Rachel Frese
Carl Grapentine
Liz Grapentine
Carl and Donna Gruendler
Rev. Paul and Dorothy Haberstock
Rev. and Mrs. Paul Heckmann
Frederick L. and Junita Borg Hemke
Wayne Lucht
The Family of Hib and Addie Nickel
Robert Oexeman
Donald and Doris Rotermund
Stephen and Hildegarde Schmidt
Dennis and Laura Zimmer

GUARANTOR

In Honor of Andrew Costello and the birth of Lydia
In Honor of Dan Krout
In Honor of Leona Malinsky
Robert and Evy Alsaker
Sal and Diane Amati
David and Gay Anderson
Don and Carolyn Becker
Kenneth Belling
Ronald J. Benes
John Bouman
Mark Bouman and Mary Jane Keitel
Grayson and Lois Brottmiller
William and Marion Brown
Marli Camp
Mr. and Mrs. Eugene Carlson*
Dean and Kathy Christian
Art and Edie Constien
Rev. Michael and Rebekah Weant Costello
Jeff and Leanne Cribbs
Arlo and Stacy Deibler
Janel Dennen
Jim Dittman
Richard and Phyllis Duesenberg
Rev. Hans and Mrs. Donna Dumpys
Bill and Carol Ewald
Edith L. Ewert
Olinda Fink
Kenneth and Virginia Folgers
Greg and Cynthia Fudala
James and Sharman Galezewski
Daniel and Janet Gensch
Roselyn Gieschen
Art and Pat Grundke
Jan and Jane Hall
Susan Hammon
Robert and Kathryn Hayes
Gloria Hillert
David Heim and Barbara Hofmaier

Don and Marion Heinz
 David and Mary Alice Helms
 Patricia M. Herendeen
 Gary, Ackli, and Ivy Howell
 Carla G. and James Jankowski
 Dr. Natalie Jenne
 Stephen Kurek
 Elizabeth Kurth
 Carol Lewis
 Kathryn Lucht
 Mark Lucht
 Rev. F. Dean and Beverly Lueking
 Laurel and Dennis McMahon
 Carlos and Susan Messerli
 David Moeller
 Kenneth and Janet Murray
 Rev. DeLayne Pauling
 Kathryn Petersen
 Randy and Janet Petersen
 Ruth Rehwaldt
 Ernest and Kathaleen Ricketts
 Barbara Rinnan
 Martha Rohlfing
 Marilyn Rotermund
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* deceased

This 41st season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions.

Tuning of the portativ organ for this service was graciously provided by Leonard Berghaus.

If you would like to add your name to our Bach Cantata Vespers mailing list or would like to contribute to the series, a form is located in the narthex and online at www.graceriverforest.org.

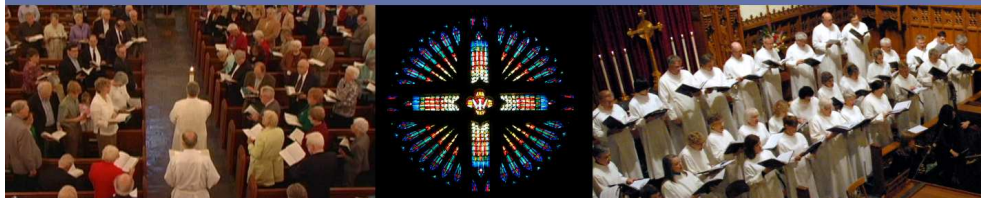


Announcing our 42nd year of Bach Cantata Vespers

Bach Cantata Vespers

2012–2013

Grace Lutheran Church • River Forest, Illinois
Sunday afternoons • Prelude at 3:45 p.m.



September 30

Man singet mit Freuden vom Sieg (BWV 149)

They sing now of triumph with joy

October 28

Nun danket alle Gott (BWV 192)

Now thank we all our God

November 18

Ich will den Kreuzstab gerne tragen (BWV 56)

Gladly will I bear the cross

Douglas Anderson, baritone

January 27

Herr, wie du willst, so schicks mit mir (BWV 73)

Lord, as you will, so let it be done with me

February 24

Ich glaube, lieber Herr, hilf meinem Unglauben! (BWV 109)

I believe, dear Lord, help my unbelief!

Kapelle, Concordia University Chicago, Charles P. Brown, director

March 24

Matthäus-Passion (BWV 244)

St. Matthew Passion

Performed in a 4:00 p.m. concert, free and open to the public

William Watson, tenor (Evangelist)

Keven Keys, baritone (Jesus)

Jennifer Rossetti, soprano

Karen Brunssen, mezzo-soprano

Derek Chester, tenor

Douglas Anderson, baritone

April 28

Weinen, Klagen, Sorgen, Zagen (BWV 12)

Weeping, wailing, fretting, fearing

May 19

Wer mich liebet, der wird mein Wort halten (BWV 74)

Whoever loves me will keep my word



Bach Cantata Camp

Sunday through Friday

July 22-27

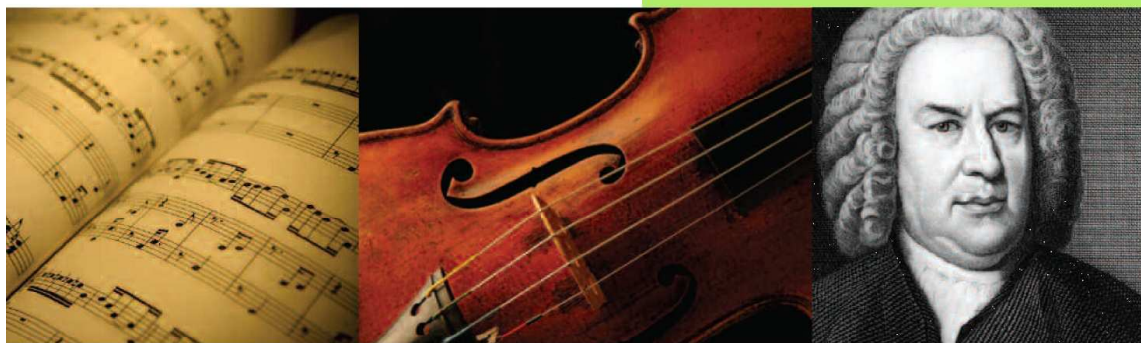
Closing worship/performance
Friday, July 27 at 7:15 p.m.



Study the music of Johann Sebastian Bach at this one-week intensive camp for high school students.

Perform one of Bach's sacred cantatas with professional singers and orchestral musicians from the Chicago area.

Learn other music for worship, including chamber orchestral works, motets, psalms, and hymns.



www.bachvespers.org/camp



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