

Bach 44th Year Cantata Vespers 2014–2015

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



March 22, 2015

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 service is strictly forbidden.

In addition to the main floor, seating is available in all three balconies.

- To reach the side balconies, walk through the atrium, past the display cases, and take the elevator or the stairs to the second floor.

The reception at intermission will take place in both Fellowship Hall and the gymnasium.

- Those in the front third of the church and in the side balconies are encouraged to go to Fellowship Hall, through the door next to the pulpit and down the ramp.
- Those in the back two-thirds of the church and the rear balcony are encouraged to go to the gymnasium, through the atrium.

Restrooms are available in the following locations:

- In the atrium, past the reception desk and to your left.
- At the north end of Fellowship Hall.
- Up the stairs by the elevator, on the first and second floor of the school.
- On the Lower Level, accessible via stairs or the elevator (press "NL").

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

Welcome and Invocation

The Rev. Robert L. Shaner, Interim Senior Pastor
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 to God in the highest.

(5-part chorus)

Et in terra pax hominibus bonae voluntatis.

And on earth peace to people of good will.

(Aria, soprano II)

*Laudamus te, benedicimus te,
adoramus te, glorificamus te.*

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

(4-part chorus)

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to you for your great glory.

(Duet, soprano I & tenor)

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domini Fili unigenite,
Jesu Christe, altissime,
Domine Deus, Agnus Dei,
Filius Patris.*

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

(4-part chorus)

*Qui tollis peccata mundi,
miserere nobis.*

*Qui tollis peccata mundi,
suscipe deprecationem nostram.*

(Aria, alto)

*Qui sedes ad dextram Patris,
miserere nobis.*

(Aria, bass)

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

(5-part chorus)

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

You that take away the sins of the world,
have mercy upon us.

You that take away the sins of the world,
receive our prayers.

You that sit at the right hand of the Father,
have mercy upon us.

For you only are holy,
you only are the Lord,
you only, O Jesus Christ, are Most High.

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

*The free-will offering is gathered prior to intermission. The offering assists in defraying the costs of this concert.
A minimum donation of \$20 per person is suggested. Your generosity is appreciated.*

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,
consubstantialem Patri,
per quem omnia facta sunt,
qui propter nos homines et propter nostram salutem
descendit de caelis.*

And in one Lord, Jesus Christ,
the only-begotten Son of God,
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 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 dextram Dei 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,
sits at the right hand of the Father,
and will come again with glory
to judge the living and the dead,
and his kingdom will 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 Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son together
is worshipped and glorified;
who spoke by the prophets,
and in one holy catholic and apostolic Church.

(5-part chorus)

Confiteor unum baptisma in remissionem peccatorum.

I acknowledge one baptism for the remission of sins.

(5-part chorus)

*Et expecto 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.

Osanna, Benedictus

(8-part double chorus)

Osanna in excelsis.

(Aria, tenor)

*Benedictus qui
venit in nomine Domini.*

(8-part double chorus)

Osanna in excelsis.

Hosanna in the highest.

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

Hosanna in the highest.

Agnus Dei

(Aria, alto)

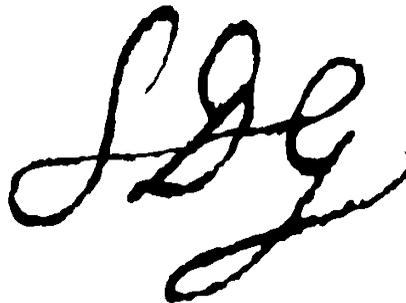
*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

(4-part chorus)

Dona nobis pacem.

O Lamb of God,
that takes away the sin of the world,
have mercy upon us.

Grant us peace.



Soli Deo Gloria

Program Notes

by **Jonathan Saylor**, Professor of Music at the Wheaton College Conservatory of Music

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.]

In addition to the 5–8 part chorus, and 4 soloists, the sumptuous orchestral forces include: 2 flutes, 3 oboes (and 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.

© Jonathan Saylor

Join us for the remainder of our 44th Year of Bach Cantata Vespers:



Lorraine Brugh



Steven Wentz

April 26

3:00 p.m. Cantata Preview: Mark P. Bangert, Lutheran School of Theology at Chicago

3:45 p.m. **Der Himmel lacht! Die Erde jubiliert**
The heavens laugh! The earth rejoices! (BWV 31)

Lorraine S. Brugh, Valparaiso University, Valparaiso, Ind., homilist
Steven Wentz, Concordia University Chicago, organist

May 17

3:00 p.m. Cantata Preview: Mark Peters, Trinity Christian College

3:45 p.m. **Gott ist unsre Zuversicht**
God is our trust (BWV 197)

Frederick A. Niedner, Valparaiso University, Valparaiso, Ind., homilist
G. P. Telemann: Concerto for 2 Oboes and Trumpet in D Major, TWV 53:D2
V. Persichetti: The Hollow Men, Op. 25
Terry Everson, Boston University, trumpeter



Frederick A. Niedner



Terry Everson

www.bachvespers.org



Bach Cantata Vespers Chorus & Orchestra

Michael D. Costello, director
Susan Nelson, soprano
Amanda Koopman, mezzo soprano

Karen Brunssen, mezzo soprano
Derek Chester, tenor
Douglas Anderson, baritone

Soprano

Sarah Beatty
Barbara Carlson
Laura Chester
Donna Dumpys
Sharman Galezewski
Gwen Gotsch
Julie Hinz
Kate Hogenson
Lillian Hohmann
Susan Nelson
Ruth Otten
Ellen J. Pullin
Gerlinde VanDriesen
Kate Petersen
Ngaire Whiteside-Bull

Alto

Karen Brunssen
Connie Coleman
Lois Cornils
Karen Danford
Stacy Deibler
Eunice Eifert
Margaret Garmatz
Lois Guebert
Martha Houston
Amanda Koopman
Marilyn Moehlenkamp
Karen Rohde
Martha Rohlfing
Irmgard Swanson
Elizabeth Thompson

Tenor

David Anderson
Mark Bouman
Oliver Camacho
Derek Chester
John Danford
Dan Krout
Justin Martin

Bass

Douglas Anderson
John Bouman
Kim Brunssen
Ryan Cox
Bob Kernan
David Kluge
James O'Hara
Bill Pullin
Greg Rohlfing
Robert Sideman

Violin 1

Betty Lewis
Teresa Fream
Laura Miller
Carol Yampolsky

Violin 2

Lee Joiner
Elizabeth Brathwaite
Lou Torick
Pamela Lutter

Viola

Naomi Hildner
Jonas Benson
Rebecca Wilcox

Cello

Jean Hatmaker
Victoria Mayne

Double Bass

Judith Hanna

Horn

Jonathan Boen

Trumpet

Barbara Butler
Charles Geyer
Candace Horton

Timpani

Kyle Bellin

Flute

Donna Port
Ann Anderson

Oboe

Christine Janzow Phillips
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Save the dates for our 45th Year of Bach Cantata Vespers

Bach 45th Year Grace Lutheran Church ■ River Forest, Illinois
Sunday afternoons ■ Prelude at 3:45 p.m.
Cantata Vespers 2015–2016

September 20 **Was Gott tut, das ist wohlgetan**
BWV 99 *What God does, that is done well*

October 25 **Gott, man lobet dich in der Stille**
BWV 120 *God, you are praised in the stillness*

November 22 **Nun komm, der Heiden Heiland**
BWV 61 *Now come, O Savior of the nations*

Dec. 25–Jan. 6 **Weihnachts-Oratorium** *Christmas Oratorio*
BWV 248 *Presented in worship at the following dates and times:*

December 25, 10 a.m. **Jauchzet, frohlocket, auf, preiset die Tage**
Celebrate, rejoice, arise, praise these days

December 26, 7 p.m. **Und es waren Hirten in derselben Gegend**
And there were shepherds in the same region

December 27, 4 p.m. **Herrscher des Himmels, erhöre das Lallen**
Lord of the heavens, here the murmuring

January 1, 10 a.m. **Fallt mit Danken, fallt mit Loben**
Fall down with thanks, fall down with praises

January 3, 4 p.m. **Ehre sei dir, Gott, gesungen**
Praises to you, God, be sung

January 6, 7 p.m. **Herr, wenn die stolzen Feinde schnauben**
Lord, when our proud enemies snort with rage

January 31 **Mit Fried und Freud ich fahr dahin**
BWV 125 *In peace and joy I now depart*

February 28 **Mein Herze schwimmt im Blut**
BWV 199 *My heart swims in blood*

March 20 **Himmelskönig, sei willkommen**
BWV 182 *King of heaven, welcome*

April 24 **Wahrlich, wahrlich, ich sage euch**
BWV 86 *Truly, truly, I say to you*

May 22 **Gelobet sei der Herr, mein Gott**
BWV 129 *Praised be the Lord, my God*



Chicago Choral Artists

Michael D. Costello, Artistic Director

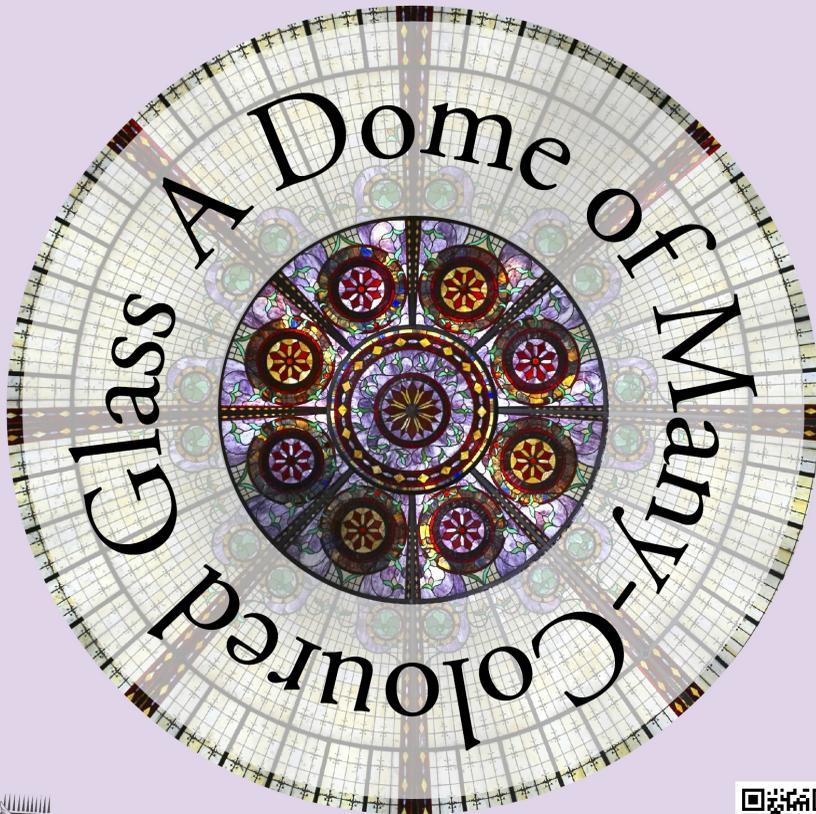
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with guest artist Joel Cohen, marimba

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DiOrio: A Dome of Many-Coloured Glass • Biebl: Ave Maria
Forrest: Words from Paradise • Tavener: Two Hymns to the Mother of God
Mendelssohn: Der erste Frühlingstag, Op. 48 • Elgar: Three Part-Songs, Op. 18



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May 9, 7:30 pm

Ebenezer Lutheran Church
1650 W. Foster Ave., Chicago

May 10, 4:00 pm

Grace Lutheran Church
7300 Division St., River Forest





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, home of the Lutheran Summer Music Academy and Festival.

Betty Lewis, concertmaster, is an active violinist and violist in the Chicago area performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony 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 in Door County, Wisconsin. Ms. Lewis maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago. Ms. Lewis is a long-standing member of the Bach Cantata Vespers orchestra.



Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season includes appearances with the Salt Creek Chamber Orchestra and the South Bend Symphony Orchestra.

Amanda Koopman, mezzo soprano, has had the opportunity to perform Handel's Messiah with Bella Voce, perform several recitals in cities in China including Beijing and YanCheng, and perform Saint-Saens' Christmas Oratorio with Harper College Festival Chorus. She recently performed Schubert's Mass in A-flat and Corigliano's Fern Hill with the Downers Grove choral society, sang Bach cantata #100 and #80 as soloist at Grace Lutheran Church, and participated as soloist for the Northwest Symphony Orchestra. She has performed with the Harper Festival Choir, Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, and Green Lake Music Festival. She graduated from Northwestern with her Masters in vocal performance in 2011.





Karen Brunssen, mezzo soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.

Derek Chester, tenor, is Assistant Professor of Voice at the University of Northern Colorado. Chester received his Bachelor's degree from the University of Georgia where he studied with Gregory Broughton. As a student of renowned American tenor James Taylor, he completed his Master's Degree in Vocal Performance from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany furthering his training with acclaimed German tenor Christoph Prégardien. While maintaining an active performing career, Chester received his Doctorate in Musical Arts in Voice Performance and Opera Studies from the University of North Texas.



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 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.

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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.

The 44th 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.

These listings acknowledge contributions to the 44th season of Bach Cantata Vespers, beginning July 1, 2014. Donations received after March 8, 2015, will be acknowledged in the next bulletin of Grace's Bach Cantata Vespers.

Special thanks are extended to Leonard Berghaus for tuning the portativ organ.

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