



22<sup>3</sup> SEASON

THE BACH SOCIETY  
OF SAINT LOUIS

Music Director and Conductor,  
A. Dennis Sparger

BACH'S ST. MATTHEW PASSION

SATURDAY, APRIL 29, 2023 | 2 PM

Pillsbury Chapel at Missouri Baptist University

PRESENTED BY MARY PILLSBURY WAINWRIGHT



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# A. DENNIS SPARGER

## MUSIC DIRECTOR & CONDUCTOR



Music Director and Conductor

**A. Dennis Sparger** was critically acclaimed as "a conductor equipped with insight as well as craftsmanship" already in his second season. In the past three and a half decades he has received even more praise for his musical leadership with the Bach Society Chorus and Orchestra, conducting them in more than 175 performances of major works by Bach and other composers.

Under his leadership the Bach Society was presented with the *Excellence in the Arts* award by the Arts & Education Council of Greater St. Louis, the first chorus to be so honored. It was also a driving force in the Christmas Candlelight Concerts being hailed by BBC Music magazine as "one of the top 20 live Christmas events in North America."

In 1989 he introduced a Young Artists scholarship program for singers under the age of thirty to cultivate future soloists. He also established a professional core of paid Principal Singers and designated a position for Composer-in-Residence to promote the creation of new works.

He was awarded a Doctor of Musical Arts degree in choral conducting by the University of Illinois and earned bachelor's and master's degrees from Eastern Illinois University where he was named one of the *50 Outstanding Graduate Alumni* of the Graduate School. In 2013, in recognition of his work with the Bach Society, he was presented with the *Lifetime Achievement* award by the University of Missouri-St. Louis. He has also received awards from St. Louis Cathedral Concerts, the St. Louis chapter of the American Guild of Organists, and the Illinois chapter of the American Choral Directors Association.

Dr. Sparger is a member of the American Bach Society, American Choral Directors Association, Chorus America, the National Society of Arts & Letters, and is a past board member of Artist Presentation Society.



## STEPHEN EROS ASSISTANT CONDUCTOR

**Stephen Eros** graduated from Webster University with faculty bestowed honors in music. While there, he served as Assistant Conductor of the Webster University Choirs and completed a Master of Arts in Choral Conducting and

Bachelor of Music in Organ Performance; studying conducting and choral music with Trent Patterson, organ with William Partridge, and voice with Robert Ayllón.

Stephen has been Assistant Conductor of The Bach Society of St. Louis since 2013 and has worked in the field of sacred music for over a decade, serving in parishes in the Diocese of Belleville, Springfield (IL), and Archdiocese of St. Louis. Since 2015, he has held the position of Director of Liturgy and Music at St. Clare of Assisi Catholic Church in O'Fallon, IL, where he is responsible for the formation and training of over 400 liturgical ministers, and conducts five different choirs. On the diocesan level, he has served as organist and choirmaster for pontifical liturgies at the Cathedral of St. Peter, and currently serves on the music committee of the diocesan liturgical commission.

As a collaborative pianist, Stephen has served as music director for solo cabarets and musicals in the St. Louis area, and has worked for the Muny St. Louis as a rehearsal pianist. He is a member of the St. Louis Chapter of the American Guild of Organists, having served as Sub Dean, Program Committee Chair, and a member of the Executive Committee. He is also a proud union member of the American Federation of Musicians Local 2-197.

His biggest accomplishment to date is being the husband of Jamie Eros, step-father of George and Jon, and father of Samuel and Viola.



## SANDRA GEARY, ACCOMPANIST

**Sandra Geary** is a native of County Cork, Ireland and has received piano performance diplomas from the Royal Schools of Music, Trinity College, London; the Cork School of Music, Ireland and a Bachelor of Music degree from the St. Louis Conservatory of Music. Her teachers have included

John O'Connor, Joseph Kalichstein and Carole Tafoya. On the piano faculty of Washington University, Sandra also accompanies the WU Chamber and Concert choirs.

She has been the Bach Society of Saint Louis accompanist for the past 26 years and also is the accompanist for Webster University Opera studio. She is a vocal coach for the OTSL Artist-in-Training program and Union Avenue Opera's 'Crescendo' Young Artist program. She has collaborated in Voice Masterclasses given by Nathan Gunn, Stanford Olsen, Kevin Short, Erie Mills, Christine Brewer, Mary Ann McCormack and Jennifer Johnson Cano.

Sandra regularly accompanies recitals, auditions and competitions in the St Louis area.

22<sup>3</sup> SEASON

THE BACH SOCIETY  
OF SAINT LOUIS

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## Concert Guidelines

Before you silence your cell phones and other electronic devices, be sure to check in and follow us on social media: Facebook, Instagram @bachsocietystl and Twitter @BachSociety



Photography & video recording during the performances is prohibited.

All of our concerts are professionally recorded, so please do your best to minimize excess noise. You will know it's time to applaud when the conductor lowers their arms after the final chord of a piece.

This may not happen after every piece, because sometimes songs are grouped together to create an emotional experience.

Thank you and enjoy the concert.

THE BACH SOCIETY OF SAINT LOUIS  
CHORUS AND ORCHESTRA

A. Dennis Sparger, Music Director and Conductor

PRESENTS

JOHANN SEBASTIAN BACH'S  
ST. MATTHEW PASSION

GUEST ARTISTS

Steven Soph, Evangelist  
Stephen Morscheck, Jesus  
Josefien Stoppelenburg, Soprano  
Meg Bragle, Mezzo soprano  
Dann Coakwell, Tenor  
Alexander Dobson, Bass

The Missouri Baptist University Chamber Singers  
Jordan Cox, Director

PRESENTED BY

Mary Pillsbury Wainright

SATURDAY, APRIL 29, 2023 | 2:00 P.M.  
PILLSBURY CHAPEL, MISSOURI BAPTIST UNIVERSITY  
ST. LOUIS, MISSOURI





**Orchestra Soloists (in order of appearance)**

Catherine Edwards and Jennifer Gartley, Flute  
Eileen Burke and Mark Pye, Oboe d'amore  
Eileen Burke, Oboe  
Kenneth Kulosa, Viola da gamba  
Lenora-Marya Anop, Violin  
Holly Huelskamp, Violin  
Eileen Burke and Mark Pye, English Horn  
Jennifer Nitchman, Flute  
Kenneth Kulosa, Viola da gamba  
Eileen Burke and Mark Pye, English Horn

**Soliloquenten (in order of appearance)**

Judas, Warren Frye  
Peter, Matthew McEuen  
Witnesses, Danielle Feinstein and Kurtis Heinrich  
Priest 1, Duane L. Olson  
Maids, Erica Ancell and Alexandra Billhartz  
Priest 2, Sterling Webster  
Pilate, Alexander Dobson  
Pilate's Wife, Darcie Argotsinger Johnson



# THE PROGRAM

*Please turn off cell phones and electronic devices.  
The taking of photographs or use of recording equipment is prohibited.*

**JOHANN SEBASTIAN BACH**

## **THE PASSION OF OUR LORD ACCORDING TO SAINT MATTHEW**

### **PART I**

- Scene 1. Jesus foretells His crucifixion  
*Nos. 2-3, Matt. 26: 1-2*
- Scene 2. The plot to kill Jesus  
*Nos. 4a-4b, Matt. 26: 3-5*
- Scene 3. The Anointing at Bethany  
*Nos. 4c-6, Matt. 26: 6-13*
- Scene 4. Judas' betrayal  
*Nos. 7-8, Matt. 26: 14-16*
- Scene 5. The preparation of the Passover  
*Nos. 9a-10, Matt 26:17-25*
- Scene 6. The Institution of the Last Supper  
*Nos. 11-13, Matt. 26:26-29*
- Scene 7. At the Mount of Olives  
*Nos. 14-17\*, Matt. 26: 30-35*
- Scene 8. In the Garden of Gethsemane  
*Nos. 18-25, Matt. 26: 36-46*
- Scene 9. Jesus' betrayal and arrest  
*Nos. 26-29, Matt. 26: 47-56*

*\*The audience is invited to stand and sing*



**INTERMISSION**



## PART II

Prologue: Jesus is taken away

*No. 30*

Scene 10. Jesus before Caiphas

*Nos. 31-32, Matt. 26: 57-58*

Scene 11. Deposition by false witnesses

*Nos. 33-35, Matt. 26: 59-63a*

Scene 12. False accusation and mockery

*Nos. 36-37, Matt. 26: 63b-68*

Scene 13. Peter's denial

*Nos. 38-40, Matt. 26: 69-75*

Scene 14. Judas' remorse

*Nos. 41-42, Matt. 27: 1-6*

Scene 15. Jesus is delivered to Pontius Pilate

*Nos. 43-44\*, Matt. 27: 7-14*

Scene 16. Pilate confronts the mob

*Nos. 45-46, Matt. 27: 15-18*

Scene 17. Pilate's dilemma

*Nos. 47-49, Matt. 27: 19-23*

Scene 18. Pilate succumbs to the mob's demands

*Nos. 50-52, Matt. 27: 24-26*

Scene 19. Jesus' mock coronation

*Nos. 53-54\*, Matt. 27: 27-30*

Scene 20. The Walk to Golgatha

*Nos. 55-60, Matt. 27: 31-44*

Scene 21. The death of Jesus

*Nos. 61-62, Matt. 27: 35-50*

Scene 22. The Earthquake and Revelation

*Nos. 63-65, Matt. 27: 51-54*

Scene 23. The Entombment of Christ

*Nos. 66-67, Matt. 27: 55-66*

Epilogue: The Act of Thanksgiving

*No. 68*

*English supertitles by David Gordon*

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## #17 I'll Stand Here Close Beside Thee

The image displays a musical score for the hymn "I'll Stand Here Close Beside Thee". It features four systems of music, each consisting of a vocal melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line. The score concludes with a final double bar line and repeat dots on the vocal line.

I'll stand here close be - side Thee, Do not Thou me\_ for - sake. Nor

will I ev - er leave Thee, Ev'n when Thy heart\_ shall break. And

when\_ Thy ling - 'ring pale - ness By thorns of death is pressed, In -

to\_ my arms I'll take Thee, and hold Thee to my breast.



## #44 Entrust Thy Ways Unto Him



En - trust Thy ways un - to Him And all thy heart's dis - tress. His

wis-dom and His bid - ding Do high - est Heav'n con - fess. By

Him\_ the clouds are or - dered, The winds a - rise and blow. He

best can choose the path - way Where - on thy feet should go.

## #54 O sacred Head

1.O Head, so sore - ly wound - ed, De - filed and put to scorn, O  
2.Thou face of King - ly grand - eur, What fear will gird Thy throne When

sa - cred Head sur - round - ed By mock - ing crown of thorn; O  
Thou shalt judge in splen - dor, Though now so spat up - on. How

Head, a - dorned and hon - ored, So love - ly fair - to  
art Thou pale and with - ered, Thine eyes that once were

see, But now so low de - grad - ed, I greet and trea - sure Thee.  
bright With glo - ry of no o - ther, Ah, who has dimmed their light?

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It consists of four systems of music. Each system has a vocal line (treble and bass staves) and a piano line (bass staff). The lyrics are written below the vocal lines. The key signature is one flat (B-flat), and the time signature is 4/4. The music features various musical notations including notes, rests, accidentals, and dynamic markings.





## **What are you going to do? . . .**

Like every Baroque composer, Bach knew the Three Principles of Classical Rhetoric: *docere, delectare et movere*; to teach, to delight, and to move the heart. The purpose of his St. Matthew Passion, however, is "not to entertain us, not merely to teach us, not even to move us in some sentimental way, but to change us."

David Gordon, the former Dramaturge and Lecturer of the Carmel Bach Festival, continues, "The inner theme of this work is not the death of Jesus. The conflict is not between Pilate and Jesus, or the people and Jesus. As Bach presents this story to us, the principle conflict is between the story and listener. What are you going to do? What are you going to do to change your life?"

The libretto of the St. Matthew Passion was assembled by Christian Friedrich Henrici, a tax collector and postman in Leipzig who wrote poetry under the pen name Picander. He selected chapters 26 and 27 of the Gospel of St. Matthew, as translated by Martin Luther, to form the narrative of this work; the Holy Scriptures, sung in a declamatory style called recitative, are presented by the Evangelist, Jesus, and other characters. He also provided sacred poetry to serve as extended meditations on the Scriptures, and these were set to music by Bach as solo arias. Finally, Bach personally selected and harmonized 15 chorales; these hymns were well-known by the congregation and connected them to the experience.

The St. Matthew Passion is divided into two large parts consisting of 68 "pieces" (some too short to be called "movements") that form 23 "scenes." Bach presents the story scene by scene, each beginning with a portion of the biblical narrative, and then freezes the action after each scene to comment on what just happened. This "comment" is provided by either a solo aria (for the reflection and self-examination of the individual) or a chorale (to galvanize the Community of Believers). In this manner Bach invites the listener to find contemporary and personal meaning from each step of Christ's journey to the Cross, as well as form a stronger bond with the other listeners.



The Passion is Bach's largest and longest work. It is scored for two separate mixed choruses, a treble chorus for the opening and closing of Part I, and two complete orchestras, each with a concertmaster, 2 flutes, 2 oboes, bassoon, strings and continuo. There are six principal vocal soloists, beginning with the Evangelist (or narrator), a tenor, and Jesus, whose role is sung by a baritone. A handful of additional characters are usually sung by members of the chorus, and the full chorus sings the roles of groups of people in addition to representing the body of listeners. Four professional vocal soloists are not characters in the story but sing the meditative arias. While almost everyone on stage will be involved in a powerful expression at one moment, at another just a handful of performers will offer an intimate and personal view. The contrasts in color, tempo, dimension, and emotion are nearly endless.

The St. Matthew Passion we hear today is the product of careful revision by the composer over a period of almost 20 years. The first of Bach's four performances, a preliminary version, took place at St. Thomas Church in Leipzig on April 11, 1727. Two years later it was performed in a complete version. In 1736 the work was revised and included the two organs located in the East and West ends of St. Thomas's. While Bach's penmanship reveals the haste with which he always composed, the 1736 version is the most carefully prepared score of all his works; Bach worked with a ruler and compass, and identified all the words from the Gospel with a special red ink. In 1742, for his final performance, he replaced one of the organs with harpsichord and added parts for the viola da gamba. Bach added further revisions between 1743 and 1746, finalizing the work as it is known today.

While this is indeed a lengthy work, it is just long enough to accomplish its vital goal. For example, Bach places the aria *Mache dich* near the end, at about the three-hour mark. By this time the listener is weary, the defenses are down, and the heart is open and ready to let in the words: "Make thyself pure, my heart, so I will entomb Jesus and He shall forever have His sweet rest in me. World, be gone, let Jesus in!" It is not unusual for some audience members to be in tears at this point, as Bach leads one to consider the Sacrifice offered by Jesus to save mankind. No musical piece can be more compelling in our lives than the St. Matthew Passion.



## TERMINOLOGY for BAROQUE MUSIC

**Baroque** – The musical period extending from about 1600 to 1750. Like the artwork, the music is dramatic and adorned with ornamentation. The musical style features a prominent melody based on a harmonic framework with a strong bass line, with each movement exploring a single emotional idea. The rhythm is strong and regular. Instruments are specified by the composer for their unique colors and given separate parts from the voices. Historians have further divided the Baroque into three sub-periods: early, middle and late. The latter division, sometimes called the High Baroque, includes composers such as Vivaldi, Telemann, Bach and Handel.

**Renaissance** – The musical period which preceded the Baroque extended from about 1450 to 1600. Its name refers to a 'rebirth' of interest in things of this world, a reaction to the spiritual focus of the Middle Ages. The sacred music, while exuding an atmosphere of emotional restraint, appeals to the senses and is restful. The predominant texture of this music is polyphony, i.e., multiple melodic lines occurring simultaneously, often with one line imitating another. The individual parts exist in balance to one another and, while harmony occurs at any given moment, the overall design is based on the linear flow of the music. Instruments are often used but only to double the vocal parts; when they are not employed, the performance is called a cappella. Significant composers include Josquin, Palestrina, Victoria and Lassus.

**Basso Continuo** – A continuous bass line is the foundation of virtually all music written during the Baroque period. The bass part also implies, often with numbers placed below the notes (figured bass), the harmonies that support the melody. The word 'continuo' refers to the players who play this part: at least one player is required to play the bass part (cello, bassoon, and/or double bass) and another to create the harmony (organ, harpsichord or lute).

**Doctrine of Affections** – During the Baroque periods composers were especially sensitive to the use of expressive devices to elicit an emotional response from the listener. These devices included the choice of key, tonality, instruments, melodic intervals and harmonies to suggest joy, anguish, sorrow, etc.



**Recitative** – The narrative section of a passion, oratorio or opera is presented by a solo voice in a quasi-recited style with sparse accompaniment from the continuo. A notable exception is found in Bach's St. Matthew Passion where the words of Jesus are surrounded by a 'halo' of strings. The rhythm and melody of a recitative follow the natural inflections of speech; while it appears to be without a 'beat,' harmonic cadences mark the punctuation. Its function is to provide the 'action' in the story and carry the dialogue. The text is usually stated without repetition.

**Aria** – The 'song' in a dramatic work is a piece for solo voice with instrumental accompaniment. With an expressive melody that reflects the mood of the text, the aria includes a consistent rhythm and balanced form. Often, in the case of Bach, an 'obligato' instrument is featured to both support the vocal line and provide contrast. Because the function of the aria is to provide an emotional 'response' to the story, its text is usually repeated several times.

**Arioso** – The arioso, a combination of recitative and aria, both advances the action and prepares the listener for the emotional response. It precedes an aria, is accompanied by a portion or all of the orchestra and follows a regular rhythm.

**Chorale** – The Lutheran chorale, or hymn, dates back to Martin Luther who believed the congregation should actively participate in worship through singing. Chorale melodies were adapted from plainchant and popular tunes and given decisive rhythms so untrained singers could easily sing them. The poetic texts, which consisted of many stanzas, provided religious instruction to the congregation. Bach knew the chorales intimately and often re-harmonized them for use in his cantatas and passions where they function to reflect the emotional response of the congregation through the recognition of familiar material.

**Cantus firmus** – A chant or chorale tune appears in longer note values, usually in the treble voices, to connect the listener emotionally with antiquity. An example is heard in the opening movement of the St. Matthew Passion where "O Lamb of God most Holy" (Agnus Dei) appears in the treble chorus.

# GUEST ARTIST

## JOSEFIEN STOPPELENBURG



Josefien Stoppelenburg performed several times for Dutch Royal Family. She is currently performing all over the United States as a specialist of Baroque Music and as a concert singer. Stoppelenburg performed most major oratorio works by Bach, Handel, Haydn and Mozart, including Bach's St John and St Matthew Passion, Christmas Oratorio, Mass in B minor, and many of his cantatas. By the end of this season, Josefien will have performed all Bach's cantatas for solo soprano.

An advocate for new music, Josefien inspired many composers to write especially for her voice. She performed works by Jacob TV, Esa-Pekka Salonen, Stacy Garrop, Lita Grier, Eric Whitacre and William Neil, as well as works by Dutch composers, including her father, composer Willem Stoppelenburg.

Stoppelenburg's second love is painting. She paints frequently on commission. Her colorful art has been used as opera sets, cd booklets, music festival posters and as note cards.

# GUEST ARTIST

## MEG BRAGLE



Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), Meg Bragle has earned an international reputation as one of today’s most gifted mezzo-sopranos. A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach’s Easter and Ascension Oratorios – the vehicle for her BBC Proms debut – and Bach’s Mass in B Minor.

As a gifted early music specialist, Ms. Bragle has sung in North America and Europe with the Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, American Bach Soloists, Apollo’s Fire, Arion Baroque and the Dunedin Consort. She also performs with symphony orchestras worldwide and appears in many operatic roles.

Ms. Bragle is based in Philadelphia where she is Artist in Residence at the University of Pennsylvania.



## GUEST ARTIST DANN COAKWELL



Dann Coakwell, tenor, has been praised as a “vivid storyteller” (The New York Times), with “a gorgeous lyric tenor that could threaten or caress on the turn of a dime” (Dallas Morning News). Specializing in the Evangelist and tenor roles of J.S. Bach, Coakwell frequently performs the composer’s major oratorios – St. Matthew Passion, St. John Passion, Christmas Oratorio, and Mass in B-Minor – as well as many of Bach’s cantatas. He has performed as a soloist internationally

under acclaimed conductors and performed at Carnegie Hall and Lincoln Center, as well as Saint Thomas Church Fifth Avenue and Trinity Church Wall Street, in New York. Coakwell has appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan (across Europe, Mexico, and Japan), and many others.

Dr. Coakwell also serves as Assistant Professor of Voice at Ithaca College.

# GUEST ARTIST

## STEVEN SOPH



An active Bach interpreter in the US and abroad, Steven has “expertly inhabited” (Chicago Classical Review) and “intoned the long, intricate and gruelingly difficult lines of the Evangelist with precision of pitch and rhythm” (Palm Beach Arts Paper) in Bach’s St. Matthew Passion with Chicago Chorale and Seraphic Fire (Mendelssohn version). He performed “with a tenor ranging from feathered intimacies to powerful, glinting top

notes” (The Dallas Morning News) and was deemed “first-class across the board” (Chicago Classical Review) as the Evangelist in Bach’s St. John Passion with the University of North Texas’ Collegium (1725 version) and Chicago Chorale. Additionally, Steven has performed as the Evangelist in Bach’s St. Matthew Passion with Bach Society of St. Louis, Charlotte Bach Festival, Brown University, and Boston University’s Marsh Chapel.

Steven performs with top American vocal ensembles including GRAMMY®-nominated Seraphic Fire and True Concord Voices & Orchestra; GRAMMY® Award-winning Roomful of Teeth and Conspirare; Gramophone® finalist Cut Circle; Yale Choral Artists; Santa Fe Desert Chorale; Oregon Bach Festival Berwick Chorus; Colorado Bach Ensemble; Sounding Light; Ensemble Altera; Artefact; Ensemble Origo; and Spire Chamber Ensemble.

Steven holds degrees from the University of North Texas and Yale School of Music where he studied at Yale’s Institute of Sacred Music with renowned tenor James Taylor. Steven attended the American Bach Soloists Academy in 2011, was a 2014 Carmel Bach Festival Adams Fellow, and a 2016 Oregon Bach Festival Young Artist.

## GUEST ARTIST

### ALEXANDER DOBSON



British-Canadian baritone Alexander Dobson has been praised for his musical and dramatic artistry on both opera and concert stages. Concert performances of note include Walton's *Belshazzar's Feast* with Toronto Symphony and Sir Andrew Davis, Mahler's *Songs of a Wayfayer* with Orchestre Métropolitain, Faure Requiem with the Windsor Symphony, and Mahler's *Symphony No. 8* with Yannick Nézet-Séguin. He has sung

Mozart's Requiem with the Milwaukee Symphony and San Antonio Symphony; Haydn's *Seasons* with Cleveland Orchestra; and Mozart's *Mass in C Minor* with several Canadian ensembles. Alexander has sung Handel's *Messiah* with Philadelphia Orchestra, Calgary Philharmonic, Kansas City Symphony, Orchestra London, National Arts Centre Orchestra, St. Thomas Church in New York, Edmonton Symphony, Grand Philharmonic Choir, Elmer Isler Singers, Boris Brott Festival, and Spiritus Chamber Choir, Brahms Requiem with Pacific Chorale, and Bach's *St. John Passion* with Bach Society of St. Louis.

## GUEST ARTIST

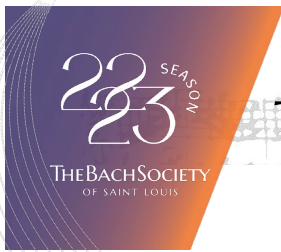
### STEPHEN MORSHECK



Bass-baritone Stephen Morscheck is widely respected for the dignity he brings in both concert and operatic performances. He recently performed the bass solos in Mozart's Requiem with the Highland Park Chorale and the bass solos in Handel's Messiah with the Highland Park Presbyterian Church Chancel Choir. This season he will perform the bass solos in J. S. Bach's St. Matthew Passion with the South Dakota Symphony Orchestra and The Bach

Society of Saint Louis. Known for his interpretations of oratorio and concert repertoire, Mr. Morscheck has also appeared with the Alabama Symphony Orchestra, Boulder Philharmonic Orchestra, Costa Rica Philharmonic, Dallas Bach Society, Duke University Chapel, Festival de Saint-Denis, Knoxville Symphony Society, Laudate Deum Chamber Choir of Lausanne, Switzerland; Music of the Baroque in Chicago, Opera Naples, Pacific Symphony, Roanoke Symphony, Santa Fe Symphony, Southwest Florida Symphony Orchestra, and Rochester Chamber Philharmonic.

Mr. Morscheck is Professor of Vocal Studies at University of North Texas.



# THE BACH SOCIETY CHORUS

## CHORUS I

### SOPRANO

Samantha Arten  
Jennifer Dunn  
Kay Guebert  
Carolyn Hawk  
Darcie Argotsinger Johnson  
Debbie Mann

### ALTO

Danielle Feinstein  
Theresa Flores\*  
Carin Gado-Recks  
Nancy Greene  
Maggie Lowe  
Stephanie McSwain  
Julie Ooms

### TENOR

Alphie Kiu  
Ryan Lupka  
Scott Meidroth  
Zach Singer  
Darrell Steinbach

### BASS

Nicholas D. Bashaw  
David Cox  
Dan Denner  
Stephen Eros  
Kersten Horn  
Scott MacDonald  
Jack McFarling  
Sterling Webster

## CHORUS II

### SOPRANO

Erica Ancell\*  
Alexandra Billhartz  
Rachel L.S. Jones  
Karen Lohrman  
Brittany Losh  
Susan Niederer  
Melissa Payton

### ALTO

Nichole Black  
Peggy Cantrell  
Inés de Erausquin  
Mary Kate File  
Christa Hellert-Musick  
Alison Neace  
Rosalind Stevens  
Shephali Wulff

### TENOR

Kurtis Heinrich  
Peter Hensel  
Avi Mazzeo  
Duane L. Olson  
Carlos Flores Ramirez

### BASS

Aaron Allison  
Greg Finch  
Warren Frye  
Andrew Greenwood  
Ron Klemm  
Adrian K. Mason  
Matt McEuen  
Shawn Neace

\* Young Artist

Experienced choral singers interested in auditioning for the Bach Society Chorus are invited to visit [www.bachsociety.org/audition](http://www.bachsociety.org/audition) for detailed information and to request an audition.

Rehearsal space is generously provided by the Episcopal Church of St. Michael & St. George, Clayton.



23<sup>SEASONS</sup>

THE BACH SOCIETY  
OF SAINT LOUIS

# THE BACH SOCIETY ORCHESTRA

## ORCHESTRA I

### VIOLIN I

Lenora-Marya Anop,  
concertmaster  
Ann Hirschl  
Adrian Walker

### VIOLIN II

Manuela Topalbegovic  
Susie Thierbach  
Ludmilla Kaymakanova

### VIOLA

Anna Lackschewitz  
Jennifer Goodman

### CELLO

Marian Drake

### DOUBLE BASS

Anita Hagerman

### FLUTE

Catherine Edwards  
Ann Dolan

### OBOE/

### OBOE d'AMORE/ENGLISH HORN

Eileen Burke  
Mark Pye

### BASSOON

Donita Bauer

## ORCHESTRA II

### VIOLIN I

Holly Huelskamp,  
concertmaster  
Tova Braitberg  
Alicia Bont

### VIOLIN II

Joseph Kaminsky  
Emily Bowman  
Kathleen Scarborough

### VIOLA

Deberah Haferkamp  
Joshua Rockers

### CELLO

Catherine Lehr Ramos

### DOUBLE BASS

Adam Anello

### FLUTE

Jennifer Gartley  
Paula Bernhardt

### OBOE/

### OBOE d'AMORE/ENGLISH HORN

Jan Parkes  
Carrie Smith

### BASSOON

Peg Bumb

## CONTINUO

### CELLO and VIOLA DA GAMBA

Kenneth Kulosa

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Rob Lehman





22/23<sup>SEASON</sup>  
THE BACH SOCIETY  
OF SAINT LOUIS

# THE MISSOURI BAPTIST UNIVERSITY CHAMBER SINGERS

Andrew Barton  
Bradley Bliven  
Evan Clawson  
Connor Collins  
Madison Cook  
Michael Cox  
Nicholas Damon  
Jenny Duncan  
Michaela Dyer  
Sabrina Furman  
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Haley Hernandez  
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Sophie Karase  
Jaden Klug  
William Launsby  
Micah Lee  
Kirsten McCarty  
Wesley Nichols  
Kaylin Penninger  
Faith Port  
Kaitlin Thompson

Dr. Jordan Cox, Director of MBU Choral Activities

**If you enjoyed today's performance we think you will also enjoy . . .**

May 28	Sun	3:00	Saint Louis Chamber Chorus, <b>Death to Life</b> , St. Margaret of Scotland
Oct 22	Sun	3:00	Bach Society, <b>Howard Goodalls' "Eternal Light"</b> 1st Presbyterian Church of Kirkwood

22<sup>3</sup> SEASONTHE BACH SOCIETY  
OF SAINT LOUIS

## YOUNG ARTISTS



**Erica Ancell**, soprano, is excited to be joining The Bach Society of St. Louis as a Young Artist. Under the instruction of Martha Hart, Erica earned a Bachelor of Music in Vocal Performance from Webster University. She was the 1st place winner of Union Avenue Opera's Crescendo! Program 2022, which earned her a chorus role in UAO's recent production of Falstaff. Formerly a Scholar Singer at Emmanuel Episcopal Church, Erica has a long history as a liturgical singer in several Churches and choruses. She had her start as a choral singer in the St. Louis Children's Choirs and as a solo singer in Opera Theatre of St. Louis' Artists in Training Program. Erica is looking forward to continuing her studies and to learning from the talented musicians of The Bach Society.



**Theresa Flores**, mezzo-soprano, is grateful to have been accepted for a second season with The Bach Society of St. Louis as the Alto Young Artist. A St. Louis native, Theresa holds a Bachelor of Music in Music Theory from the University of Missouri – St. Louis, where she studied piano, voice, and choral conducting. She is currently studying voice with Alison Neace. She was a cantor and choral scholar at the Cathedral Basilica for several years under the remarkable instruction of Dr. Horst Buchholz and sang for two seasons under his direction in St. Louis' only early music ensemble at the time: Pro-Arte. Theresa, a cradle Catholic and professional musician since the age of 16, has been passionate about and employed in the field of liturgical music for all her young professional life. She currently holds her dream job as the Director of Sacred Music at St. Mary's Catholic Church in Alton, IL, where she directs the choirs, plans and plays music for all church events, and a little bit of everything else. Despite her love of liturgical music and polyphony, her true love is jazz; her vocal inspirations include Rosemary Clooney, Eydie Gormé, Keely Smith, and Diana Krall, and she would probably drop everything to become a jazz singer or studio singer if given the opportunity. She has been off the stage for several years, but her favorite role to date was playing Sandy in Grease. Theresa was married in November 2022 to another amazing member of The Bach Society, she is the big sister to two and godmother to one, and they are her life's greatest joys.

YOUNG ARTIST  
AWARD PROGRAM  
is sponsored in part by

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2023 SEASON

THE BACH SOCIETY  
OF SAINT LOUIS

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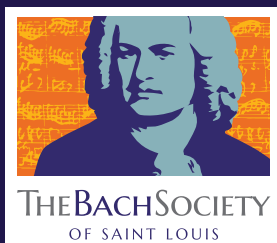
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**The Webster Times**  
vol. 1 no. 1  
webster groves' first feature-newspaper founded 1978 july 13, 1978

## FOURTH FESTIVITIES: FUN FOR 30,000

Cala Fireworks 1978 Miss Webster Parade of Pezites

Green, white, blue, orange, yellow, red, black, and white... these were the colors of the parade float that carried the 1978 Miss Webster, Pezites, and her court through the streets of Webster Groves. The float was decorated with streamers and bunting, and the girls wore matching outfits. The parade was held on Sunday, July 13, 1978, and drew a large crowd of spectators. The fireworks display, set off by the Webster Groves Fire Department, was a spectacular sight. The parade was a success, and the community enjoyed the festivities.

EVERYONE LOVES THE HEARTY BOSS... even in an age of computers, typewriters and fax machines, there are still some who prefer the old-fashioned way of doing business. This is the case with the Webster Groves Post Office, where the friendly staff is always ready to help you with your mail.

—Published by J. B. Lister

**Webster-Kirkwood TIMES**  
Vol. 25, No. 11  
LOCALLY OWNED & OPERATED Sept. 26, 2002

## 2002 Old Webster Jazz & Blues Festival Swings Into Fall

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## Newsline: Developers Eye Meacham Park Property... page 4

Soon To Be... HOT OFF THE PRESS

WEBSTER GROVES

**Webster Groves TIMES**  
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## 1. Hello There

A word from publisher Randy Drillingas

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