



Season ^{24 - 25}

BACH'S MASS IN B MINOR

SUNDAY, APRIL 27, 2025 | 3 PM

FIRST PRESBYTERIAN CHURCH OF KIRKWOOD

PRESENTED BY ROBERT H. & LORRAINE F. DUESENBERG FOUNDATION

THE BACH SOCIETY
OF SAINT LOUIS

StLouis

Get a guide to the local arts scene
with *St. Louis Magazine's*

ARTS + CULTURE

NEWSLETTER

The Arts + Culture newsletter highlights the worlds of visual arts, theater, music, literature, and more. Subscribe to receive our latest arts coverage in your inbox every week.

StLouis

ARTS + CULTURE



What's new

See

Ken Wood at Houska Gallery

From May 26–July 7, Houska Gallery will feature the work of St. Louis artist and educator Ken Wood, whose printmaking practice explores the fundamentals of art and design. Wood's most recent works explore "the relationship of shape to shape and color to color using large simple gestures." The artist has previously shown work at The Print Center.



VISIT STLMAG.COM/NEWSLETTERS OR
SCAN THE QR CODE OR TO SUBSCRIBE.



88.7 WSIE

THE SOUND

n p r music

JAZZ | SMOOTH JAZZ
BLUES | EASY R&B

St. Louis
MAGAZINE
ALIST
FINALIST

2021 | 2022 | 2023 | 2024

LISTEN IN AT 88.7 FM
WSIE.COM | TUNEIN APP,
ASK YOUR SMART SPEAKER TO "PLAY WSIE."

A. DENNIS SPARGER, MUSIC DIRECTOR & CONDUCTOR



A. Dennis Sparger, Music Director and Conductor, 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. To date, he has conducted them in more than 200 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. Dr. Sparger's leadership 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 30 to cultivate future soloists. To date, over 70 young singers have been assisted by this program. He also established a professional core of paid Principal Singers, providing employment opportunities for singers with additional vocal training.

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. Dr. Sparger 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 is a conductor, organist, pianist and teacher who has built a career in the St. Louis area encompassing the traditions of Western classical, American musical theatre and jazz music. Stephen completed a Master of Arts in Choral

Conducting and Bachelor of Music in Organ Performance at Webster University. In addition to his primary studies with William Partridge and Trent Patterson, he studied voice with Robert Ayllón, jazz piano with Carolbeth True and collaborative piano with Joe Neske.

Stephen has been the Assistant Conductor of The Bach Society of Saint Louis since 2013, and he has worked in the field of sacred music for nearly two decades. He is the Director of Liturgy and Music at St. Clare of Assisi Catholic Church in O'Fallon, IL. There, he is responsible for the formation and training of over 400 volunteers, and he leads nearly 100 volunteer singers in the parish choir and two children's choirs in a robust, diverse repertoire. On the diocesan level, he has served as organist and choirmaster for pontifical liturgies at the Cathedral of St. Peter in Belleville and regularly assists the Chancery and Office of Worship with liturgies throughout the diocese.

As a collaborative pianist, he has worked with some of the finest companies in St. Louis, including The Muny, The Repertory Theatre of St. Louis and Union Avenue Opera and serves on the collaborative piano faculty at Webster University.

Stephen is a lifelong resident of Belleville, IL. He resides with his wife and children in his grandparents' former home, next door to his favorite neighbors, his parents.



SANDRA GEARY, PIANIST

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 since 1993 and 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.

We would like to thank
our generous sponsors:



EMPLOYEES
COMMUNITY
FUND
OF BOEING



BENJAMIN F. EDWARDS®
INVESTMENTS *for* GENERATIONS®

VLAA | Volunteer
Lawyers and
Accountants
for the Arts



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



YouTube
@bachsociety

Photography and video recording during the performance is prohibited.

Our concerts are professionally recorded, 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. Some songs are grouped together to create an emotional experience.

Thank you and enjoy the concert.

THE BACH SOCIETY CHORUS AND ORCHESTRA
A. DENNIS SPARGER, MUSIC DIRECTOR AND CONDUCTOR

Three light gray, wavy horizontal lines that sweep across the upper portion of the page, starting from the left edge and ending on the right edge.

PRESENTED BY
THE ROBERT H. AND LORRAINE F. DUESENBERG
FOUNDATION

JOHANN SEBASTIAN BACH
MASS IN B MINOR

SPONSORED IN PART BY
DR. ALI EHSANI
ALAYNE SMITH

GUEST SOLOISTS

CLARA ROTTSOLK, SOPRANO
LUTHIEN BRACKETT, MEZZO SOPRANO
LAWRENCE JONES, TENOR
MICHAEL DEAN, BASS-BARITONE

ORCHESTRAL SOLOISTS

LENORA-MARYA ANOP, VIOLIN
CATHERINE EDWARDS, FLUTE
NANCY SCHICK, HORN
EILEEN BURKE, OBOE

3:00 P.M.
SUNDAY, APRIL 27, 2025

FIRST PRESBYTERIAN CHURCH OF KIRKWOOD

A MASS FOR THE AGES

"THE FIRST CHORD OF THE *KYRIE* TAKES US INTO THE WORLD OF GREAT AND PROFOUND EMOTIONS; WE DO NOT LEAVE IT UNTIL THE FINAL CADENCE OF THE *DONA NOBIS PACEM*."

ALBERT SCHWEITZER

A Work of "continuing vitality"

This world of "great and profound emotions" described by Schweitzer is Johann Sebastian Bach's *magnus opus*, his *Mass in B minor*, a work also acclaimed for its unique creativity and sustainability. Musicologist Donald Grout convincingly argues that its "continuing vitality" is due to the qualities of the music itself. He defines these qualities as "the concentrated and individual themes, the copious musical invention, the balance between harmonic and contrapuntal forces, the strength of rhythm." To these qualities, he adds "the clarity of form, the grandeur of proportion, the imaginative use of pictorial and symbolic figures, the intensity of expression always controlled by a ruling architectural idea, and the technical perfection of every detail." Indeed, how could any other masterpiece compare?

Bach: A Musician and a Theologian

The *Mass*, however, is much more than architectural and technical perfection. It reflects a spiritual dimension that rivals, even exceeds, its musical qualities, for Bach was a competent theologian as well as the most remarkable musician and composer the world has known. Raised as an orthodox Lutheran, his study of the leading theological writings of his day helped lay principles for the Christian life that he adhered to all his life. Bach believed that he was called to be a minister of music and sought his direction in the Scriptures. In the margins of his Bible (now held in the library at Concordia Seminary in St. Louis) he wrote in I Chronicles, "This chapter is the true foundation of all God-pleasing music," and "Music too was instituted by the Spirit of God through David," and later, "At a reverent performance of music, God is always at hand with his gracious presence."

Diversity and Unity of Style

Technically, Bach's *Mass in B minor* is described as a cantata mass; in other words, the traditional five parts of the Ordinary of the Mass—*Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*—are broken up into smaller movements, each for a portion of the text and each in contrast to the ones surrounding it. In addition to changes in tonal centers, tempos and time signatures, Bach achieves variety through contrasting historical styles, instrumental and vocal forces, bold massiveness and quiet intimacy, simplicity and virtuosity, grandeur and humility. Bach scholar and conductor John Eliot Gardiner concludes that Bach's desire to include so much diversity in one major work was his attempt "to encompass within a single work an encyclopedic survey of all the styles he most cherished in the music of his own and of earlier times, and to achieve perfection in the execution of that work."

Bach, Leipzig and the Mass

Following positions in Arnstadt, Mühlhausen, Weimar and Cöthen, the 38-year-old Bach arrived in Leipzig, a city of about 25,000 inhabitants, in 1723. He was engaged by the city council as *Cantor* at the St. Thomas School and *Director Musices* for the city. He was also the overseer for the organists and other musicians at the two principal churches. Additionally, Bach was required to compose and, remarkably, during his first decade alone, he produced over 220 cantatas, the *St. John Passion*, the *St. Matthew Passion*, the *St. Mark Passion*, and two versions of his *Magnificat*.

Despite this incredible output of masterpieces, countless battles with the city council and the school's headmaster—always about their failure to support the music—made it clear to Bach that he would never be free of conflict. So, in 1733, following the death of the Elector August the Strong, he completed a grand *Missa* (the *Kyrie* and *Gloria*) and sent it to Friedrich August II, the newly ascended Elector of Saxony and King of Poland. With this magnificent work, he hoped to secure a more prestigious appointment in Dresden or, at the very least, a title that would strengthen his position against his employers.

The new Elector, however, burdened with political problems in Poland, had little time to consider Bach's petition. Later that year Bach traveled to Dresden to visit his son Wilhelm Friedemann, and it is likely that he heard his *Missa* performed there. Finally, after Bach petitioned again in 1736, the Elector bestowed upon him the title of "Royal Polish and Electoral Saxon Court Composer." The title carried neither position nor salary, but it did provide the prestige that Bach felt he needed. Meanwhile, for the next twelve years, Bach's *Missa* sat on a shelf.

Bach is inspired to complete the Mass in B minor

In the fall of 1745, Prussian troops occupied Leipzig and, for the first time in his life, Bach experienced the horrors and suffering of war. A few months later the Second Silesian War ended and, on Christmas Day, its conclusion was commemorated with a service to celebrate "the Peace of Dresden." For this special service, Bach conducted his six-voiced *Sanctus* (written for Christmas in 1723) and his cantata *Gloria in excelsis Deo*, a cantata that consisted of three movements taken from the *Missa* of 1733. Hearing these two works together may well have provided the inspiration Bach needed to complete this monumental setting of the entire Ordinary of the Mass.

For the next four years, Bach worked on the *Credo*, *Benedictus* and *Agnus Dei*, completing the project in 1749, a year before his death. While most of the new movements were freshly composed, some are reworkings of earlier compositions, dating as far back as 1714. This "parody" technique, so common in the 18th century, clearly demonstrates Bach's great craftsmanship in being able to adapt and improve upon his previous creations.

For a work whose creation spanned 35 years, the *Mass in B minor* shows remarkable consistency. Once completed Bach bound all the parts under a single cover, but it is unlikely that he ever heard the *Mass* performed in its entirety.

Performances of the Mass in B minor

For over a century after its completion, only portions of the *Mass* were performed publicly. The first performance of the complete work took place in Leipzig in 1859, with a choir of 100 voices. In 1876, the London Bach Choir was formed for the purpose of performing the *Mass*. The first full performance in America was given in 1900 by the Bach Choir of Bethlehem, Pennsylvania. And it was hearing a performance of the *Mass* in Bethlehem in 1939 that inspired Dr. William Heyne to establish The Bach Society of Saint Louis so St. Louisans would hear the magnificent music of Bach on a regular basis.

In St. Louis, the *Mass in B minor* has been performed by the St. Louis Symphony in 1985, 1995 and 2012. It has been performed by The Bach Society in 1941, 42, 44, 46, 48, 50, 52, 55, 57, 60, 62, 64, 65, 67, 69, 71, 75, 77, 83, 91, 94, 2001, 06, 10, 16, 19, 22 and today, our 28th performance. Through the generosity and vision of our friend Robert Duesenberg, this masterpiece will be performed by The Bach Society every third year in perpetuity.

BAROQUE TERMS FOR OUR NEW FRIENDS

Baroque – The musical period extending from about 1600 to 1750. Like the artwork, the music is dramatic and adorned with ornamentation. A prominent melody is joined by a strong bass line, and each movement, or individual piece, explores a single emotional idea. The rhythm, whether fast or slow, is strong and regular. Instruments are specified by the composer for their unique colors and given separate parts from the voices. Some of the important composers are Vivaldi, Telemann, Handel and, of course, Bach!

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 texture of this music is *polyphonic*, i.e., multiple melodic lines occurring simultaneously, often with one line imitating another. This approach to composition also found its way into the Baroque style but with a strong underlying harmony. Occasionally Bach used this "ancient style," or *stile antico*, to express ideas that he considered timeless.

Basso Continuo – A continuous bass line is the foundation of virtually all music written during the Baroque period. Additionally, the bass part implies, often with numbers placed below the notes (*figured bass*), the harmonies that support the melody. The word *continuo* also 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, ascension, sighing, anguish, sorrow, etc.

Aria – An *aria*, or song, is a piece for solo voice with instrumental accompaniment. The aria has a consistent rhythm and a balanced form and features an expressive melody that reflects the mood of the text. Often in the case of Bach an *obbligato*, or required, instrument is included to provide contrast to the vocal line. Because the purpose of the aria is often to provide an emotional response, its text is usually repeated several times.

THE AIM AND FINAL END OF ALL MUSIC SHOULD BE NONE OTHER THAN
THE GLORY OF GOD AND REFRESHMENT OF THE SOUL.

JOHANN SEBASTIAN BACH

PROGRAM

Mass in B minor, BWV 232

Johann Sebastian Bach

MISSA

Kyrie eleison I

Chorus

All the forces combine to solemnly proclaim that God is the Lord. The tri-fold salutation of *Kyrie, Kyrie, Kyrie eleison* is an obvious reference to the Trinity: God the Father, God the Son, God the Holy Spirit. This bold proclamation is followed by an extended fugue with its subject, or theme, based on a steadily ascending step (indicating the heavenward direction of the prayer for God to extend His mercy) in alternation with a descending half-step (a standard Baroque device used to express grief or pain).

Christe eleison

Duet for two Sopranos

Christ, the second person of the Trinity, is symbolized by an animated setting for two voices that represents Christ's human side. The *Kyrie's* elements of sighing and pleading are now replaced with confident, even joyous music, reflecting a trust in God's gift of mercy through Christ.

Kyrie eleison II

Chorus

In this repetition of the *Kyrie eleison* text Bach excludes any subjective expression of this ancient prayer by setting the words in the *stile antico*, the polyphonic style as practiced by Palestrina. A cross motive in the first three notes is heard throughout.

Gloria in excelsis Deo

Chorus

The brilliant fanfares by the trumpets which open this movement are soon imitated by the voices. Bach introduces the new *concertato* style with strongly virtuosic elements, thereby placing great technical demands on both the players and singers.

Et in terra pax

Chorus

After exploring the festive possibilities of "Glory to God in the highest" Bach drops the tempo and moves directly to a reverent entreaty for peace on earth. Slurred pairs of 8th notes simulate a pleading effect to intensify this supplication. As the fugue develops, a transformation takes place as Bach lifts the kneeling and prayerful listener to stand in the full assurance of God's promised peace.

Laudamus te

Soprano Aria with Violin obbligato

We praise Thee, we bless Thee, a duet for solo soprano and violin, features Bach's use of a *motive*, or musical figure, to suggest joy. From the first entrance of the soprano, this expression of joy is identified by a flourish of ascending trills.

Gratias agimus tibi

Chorus

The music is a reworking of cantata 29, *Wir danken dir, Gott* (1731) and, as often in the case of Bach's use of parody, the new text is in sympathy with its original counterpart; in fact, the German text of this cantata, *We thank you, Lord*, corresponds perfectly to the Latin text. The ascending vocal line represents our thanks directed heavenward, and the steadily increasing dynamics represents God's "great glory."

Domine Deus, Rex coelestis

Soprano and Tenor Duet with Flute obbligato

The intimate relationship between the first two persons of the Trinity is represented in a duet in which Bach purposefully juxtaposes two different portions of the text sung simultaneously to express this duality. The two voices alternate with canonic entrances, only to combine in harmony.

Qui tollis peccata mundi

Chorus

The duet moves directly into the chorus, a reworking of cantata 46, *Schauet doch und sheet* (1723). The mood is now restrained to reflect "have mercy on us" and "hear our prayers." Distinguished Bach conductor Helmut Rilling states that "here we see clearly a characteristic Bach idea: that reflection upon the Lamb of God, who on the cross bore the sins of the world, is possible only in the tranquility of inward humility."

Qui sedes ad dexteram Patris

Alto Aria with Oboe d'amore obbligato

A solo voice is complemented by the warmer oboe d'amore. The canonic interweaving of the two parts and the following unison writing for these solo parts—a rare compositional device in the Baroque—relates to the different forms of being of the Father and the Son," whose works meld together into one."

Quoniam tu solus sanctus

Bass Aria with Horn obbligato

The *perfection* of the risen Christ is symbolized in the opening motif which is identical when read either forward or backward. The surprising thing about this aria is that the low sounds of the bass solo voice, the horn obbligato, and the two bassoons were selected to proclaim *You alone are high above all*. What could Bach have been thinking? The only explanation is that he wants to make the greatest possible contrast with the movement that immediately follows. So, before the excitement of the Holy Spirit, the listener is bathed in an atmosphere of serenity and regal splendor.

Cum Sancto Spiritu

Chorus

Without pause *Cum Sancto Spiritu* follows the final chord of the *Quoniam* and, while its performing forces are identical to those in the first movement of the *Gloria*, it surpasses the *Gloria* with some of the most virtuosic music one could find in all of Bach's writing. After the introduction, the two expositions of the fugue are "amazingly playful." Each new entrance of the subject is surrounded with incomplete entries by the other voices, spaced only a single beat apart; Bach's exciting music suggests that the Holy Spirit is everywhere among us.

The *cum sancto* is the conclusion to the initial *Missa*, and it brings all the forces together in praise of the majesty of God. Under the last measure of the score, in Bach's own hand, is *Fine—Soli Deo gloria*: The end. To God alone be the glory!

SYMBOLUM NICENUM

The *Credo* is divided into nine movements—a perfect number—the Trinity thrice multiplied. And the placement of the choruses and solo arias—2 choruses, an aria, 3 choruses, an aria, 2 choruses—reveals an overall form in the shape of a cross with the central point focused on the crucifixion, surrounded by the incarnation and the resurrection.

Credo in unum Deum

Chorus

The ageless first article of faith, *I believe in one God*, is represented by the ancient and familiar chant. In this manner, Bach “fuses himself with the history of the church and its music.” The Credo unfolds as a seven-part canon, which includes two violin parts with the five-voiced chorus.

Patrem omnipotentem

Chorus

“Credo in unum Deum” continues to be repeated while other voices sing *Father omnipotent, maker of heaven and earth*. Linking it to the previous movement, Bach leaves the old practice (*stile antico*) for the new concerted practice, bringing the age-old belief right into his (and our) present day. The music is drawn from cantata 171, *Gott, wie dein Name* (1728).

Et in unum Dominum Jesum Christum

Soprano and Alto Duet

Belief in Jesus Christ as the Son of God is set as a duet to symbolize the second person of the Trinity. Both the unity and difference between the Father and the Son is expressed by a single motive with two contrasting articulations: the all-powerful Father is represented by a stronger, detached delivery; the gentler Son is heard in a softer, slurred phrasing.

Et incarnatus est

Chorus

Slowly falling chord tones represent the descent of the Holy Spirit. Below this overlapping theme, the omnipresent throbbing in the basses symbolizes the impending doom that awaits in the *Crucifixus*. Throughout, there is a meditative, almost mystical restraint while the concluding passage, *and became man*, establishes the connection to *Crucifixus*.

Crucifixus

Chorus

The entire focus of this, the central movement of the *Credo*, is on the single word *crucifixus*. The music, borrowed from cantata 12, *Weinen, Klagen, Sorgen, Zagen* (1714), is the oldest part of the *Mass*.

This lamentation takes shape over a constantly repeated bass pattern, or *passacaglia*, in which the bass *motif* consists of a chromatically descending scale, a Baroque symbol of grief and suffering; the pattern is repeated thirteen times, symbolizing Christ and the twelve apostles. The gradual increase in chromaticism creates even more intensity and is clearly among the most dissonant music Bach ever wrote. It challenges the listener to literally “feel” the agony of the Cross.

As Christ’s body is finally laid in the sepulchre the throbbing pulse recedes, the music becomes deadly quiet, and Bach deftly provides a modulation to prepare a seamless transition to what lies ahead.

Et resurrexit tertia die

Chorus

After a brief silence the music springs to life to herald the resurrection in the brilliant sonority of D major. "Nowhere in the history of mass composition is the belief in the resurrection expressed with such absolute confidence as it is here," declares Rilling.

The third section of this movement, *And He shall come again in glory to judge both the living and the dead*, differs dramatically from the first two parts; the awesome terror of the Last Judgment is heightened by the "breathless" quality of a phrase so long the singers literally don't have time to breathe. Notice the choice of high notes to represent the living (*vivos*), and low note for the dead (*mortuos*).

Et in Spiritum Sanctum Dominum

Bass Aria with Oboes d'amore obbligato

Bach offers a brief respite from the intensity and exhilaration of the three movements dealing with the incarnation, crucifixion and resurrection, before moving on to the profound *Confiteor*. Although *Et in spiritum* has the longest text of any movement in the Credo, Bach avoids reference to any specifics, and instead composes a *ritornello*, a form based on the repetition of the opening material, to reinforce a light, cheery mood.

Confiteor unum baptisma - Et expecto resurrectionem mortuorum

Chorus

As in the *Credo in unum Deum*, the historical implications of *Confiteor* (I confess one baptism) are reinforced through use of the *stile antico*, or 16th-century polyphonic style. The ageless quality of this confession is even more obvious by quoting an ancient chant in the bass voices. The tenors soon pick up this *cantus firmus* in even longer tones.

The first appearance of the words *I expect the resurrection of the dead*, however, is shrouded in a dark, mysterious quality. The music is highly chromatic—anticipating even Wagner—and abounds in tonal instability. With harmonic relationships that reach beyond our imagination, how can we mortals begin to comprehend the raising up of the dead?

The mystery soon gives way to triumph as the tempo quickens and the forces are impelled forward with trumpets and drums. This has been described as "symbolic of the sound of the last trumpet and the quaking of the earth on the day of resurrection." Listen for the timpani solo that symbolizes the earthquakes on that day of resurrection.

SANCTUS

Sanctus

Chorus

Originally written for Christmas in 1723, this is the only movement in which Bach utilizes a six-part chorus. The text is found in Isaiah 6, verses 2 and 3: "Above him stood the seraphim; each had six wings: with two he covered his face, and with two he covered his feet, and with two he flew. And one called to the other and said: 'Holy, holy, holy is the Lord of hosts; heaven and earth are full of Thy glory.'" The opening alternation between the three-part choirs of high and low voices has been often described as the flapping of angels' wings.

The fugue that follows is quite playful but it is also incredibly virtuosic; perhaps Bach envisioned it being sung by joyful angels who never have to be concerned with technique!

OSANNA-BENEDICTUS-AGNUS DEI et DONA NOBIS PACEM

Osanna

Double Chorus

With twenty separate staves, *Osanna* has the greatest number of parts in the entire *Mass*. Following an emphatic opening in unison, the chorus is divided into two alternating four-part choirs. Rilling describes this as “the emotional uniting of the terrestrial and heavenly hymns of praise.” The movement culminates with all eight vocal parts joined in ecstatic rejoicing.

Benedictus

Tenor Aria with Flute obbligato

With the fewest number of parts, *Blessed is He who comes in the name of the Lord* is scored for only a solo tenor, an unspecified obbligato instrument and continuo. By placing this tranquil aria between the two majestic statements of the *Osanna*, Bach emphasizes the peacefulness of His coming. The instrumental solo has a free-flowing, almost improvisational character, and the whole movement exudes an atmosphere of meditative restraint.

Osanna

Double Chorus

Bach provides a perfect balance by surrounding the *Benedictus* with two exact statements of the *Osanna*. Once completed, however, the mood returns to contemplation of Christ's sacrifice.

Agnus Dei

Alto Aria

Bach clearly wants the listener's undivided attention for the antepenultimate movement, *Lamb of God*. Our ears are immediately jarred by the unexpected key of G minor; with two flats it bears no relationship to B minor and its complementary keys of D, G and A major, and E and F# minor. The music is a reworking from the Ascension Cantata, *Lobet Gott in seinen Reichen* (1735).

As soon as the third bar, one notices in the unison violins the chromatic half-steps that played an important role in the opening *Kyrie* fugue, but the symbol of grief and sorrow is now addressed to the sacrificed Lamb of God. After the alto's opening statement, this mournful phrase is repeated. When the theme quietly returns in its reprise Bach closes the phrase on a *fermata*, or held note, the only time in the entire *Mass* it is used *within*, rather than at the end, of a movement. Bach has intentionally created this pause to encourage the listener to stop and contemplate the suffering, crucifixion, and death of Jesus.

Dona nobis pacem

Chorus

Bach brings his *magnum opus*, his final gift to the world, to a close with a noble prayer that slowly shifts from a humble petition for peace into a bold declaration of confidence in God's Word. At this transformative moment, highlighted by trumpets and drums, Bach's faith in the Divine could not be more clear. And as heard in the opening prologue to the *Mass*, God is praised, and His promised peace is accepted with full assurance by all believers.

Soli Deo gloria

*This performance utilizes the edition by Friedrich Smend
Die Neue Bach-Ausgabe, Bärenreiter.
The Bach Chorus sings Bach in Germanized Latin.*

THE BACH SOCIETY
OF SAINT LOUIS

BACH TALK[®] PODCAST



Get to know the vibrant community that keeps Bach's music alive, presented by The Bach Society of Saint Louis. Tune in monthly for new episodes featuring in-depth profiles and untold stories.

Ep. 19: "Can You Imagine? Grammys, Singing and Stories with Christine Brewer" **OUT NOW!**

Ep. 20: "Language, Faith, Power with Bach scholar Michael Marissen" **OUT NOW!**

Ep. 21: **COMING SOON!**



**NEW EPISODES MONTHLY
WHEREVER YOU STREAM PODCASTS**

bachsociety.org/bach-talk

Now more than ever, personalized advice matters



Wahl, Dieckhaus, Denner & Associates

Dan Denner, CFP®

Vice President

Resident Director

636.537.4538 or Daniel.Denner@ml.com

Merrill Lynch Wealth Management

400 Chesterfield Center

Suite 200

Chesterfield, MO 63017



Merrill Lynch, Pierce, Fenner & Smith Incorporated (MLPF&S) is a registered broker-dealer, registered investment adviser, and Member SIPC. Bank of America, N.A., Member FDIC and MLPF&S are wholly owned subsidiaries of Bank of America Corporation.

CFP Board owns the marks CFP®, CERTIFIED FINANCIAL PLANNER®, and CFP® (with plaque design) in the U.S.

© 2024 Bank of America Corporation. All rights reserved. | MAP6209646 | MLWM-242-AD | 470944PM-0124 | 01/2024

SUPPORT THE MUSIC YOU LOVE



Your generosity enables us to bring the music you love to new people and places. Every gift helps us inspire audiences, support talented artists and keep this music alive for generations to come.

Scan the QR code to make a donation to The Bach Society of Saint Louis today.

THE BACH SOCIETY
OF SAINT LOUIS

CLARA ROTTSOLK

SOPRANO



A brilliant and accomplished concert artist, “resplendent” soprano Clara Rottsolk has appeared as a soloist with orchestras including American Bach Soloists, Santa Fe Pro Musica, Pacific MusicWorks, the American Classical Orchestra, St. Thomas 5th Avenue, Richmond Symphony, Bach Collegium San Diego, Virginia Symphony, New Mexico Philharmonic, Pacific Symphony, Atlanta Baroque Orchestra, Trinity Wall Street and Seattle Baroque Orchestra, under the direction of conductors including Stephen Stubbs, David Danzmayr, Paul Goodwin, Jeffrey Thomas, John Scott, Daniel Hyde, Joshua Rifkin, Bruno Weil, Julian Wachner, David Effron, John Sinclair, Chia-Hsuan Lin, Timothy Nelson and Andrew Megill.

With “sophisticated mastery of the nuances of the libretto: with perfect diction and expressive delivery” (Cleveland Classical), she performs chamber and recital repertoire with Les Délices, ARTEK, Les Canards Chantants, Folger Consort, Piffaro, Byron Schenkman & Friends, Colorado Bach Ensemble and as soloist at festivals including Carmel Bach, Berkeley Early Music, Montréal Baroque, Spoleto USA, Indianapolis Early Music, Philadelphia Bach, Whidbey Island Music and Boston Early Music Fringe. Her solo recordings can be found on Chandos, MSR Classics and independent labels. Currently, she is based in Philadelphia and teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges.

LUTHIEN BRACKETT

MEZZO-SOPRANO



Born in San Diego, California, Luthien Brackett was named after a character in J.R.R. Tolkien's legendarium. Praised by the press for her "lushness and delicacy," and "silky tone among all registers," she is in great demand as an alto soloist and professional chorister.

Luthien can be heard in the role of Anima ("the soul") in Seraphic Fire's well-regarded recording of Hildegard von Bingen's *Ordo Virtutum*, released in 2021. She appears regularly with some of the world's preeminent professional vocal ensembles, including The Monteverdi Choir, with whom she performed Berlioz's *Les Troyens* to sold-out audiences at the Berlioz Festival, the Salzburg Festival, the Berlin Festival and the BBC Proms last year and with whom she recently completed a U.S. tour of J.S. Bach's magnum

opus, the *Mass in B minor*.

Her recent solo appearances include her debut with The Bach Choir of Bethlehem as the alto soloist for their recording of Felix Mendelssohn's adaptation of J.S. Bach's *St. Matthew Passion* and Handel's *Messiah* with the Exeter Philharmonic Choir in England. Among her numerous commercial recordings are four GRAMMY-nominated albums, including Julia Wolfe's Pulitzer Prize-winning "Anthracite Fields" with the Bang on a Can All-Stars (2015) and Maximilian Steinberg's "Passion Week" with The Clarion Society (2017).

Luthien enjoys baking, traveling, reading, binge-watching British detective series and practicing her French and German on Duolingo. She lives in northwest London. LuthienBrackett.com.

LAWRENCE JONES

TENOR



Praised by the New York Times as "an impressive tenor," Lawrence Jones has established an active presence on the concert and operatic stages. He has sung as a soloist with Utah Symphony, Boston Baroque, New York City Opera, Naples Philharmonic, Musica Sacra, New Mexico Philharmonic, Voices of Ascension, Opera Saratoga and Boston Modern Orchestra Project. He has received recognition for his portrayals of Tom Rakewell in Stravinsky's *The Rake's Progress* at the Princeton and Aldeburgh Festivals, for which Opera News praised him for his "clean, ringing tenor."

Recent performance highlights include Mozart's *Requiem* at Lincoln Center, with American Classical Orchestra; Christmas Oratorio with the Bach Choir of Bethlehem;

Franz Liszt's piano transcription of Beethoven's Ninth Symphony at the Isabella Stewart Gardner Museum, with pianist Christopher Taylor; and appearances at Carnegie Hall in both Beethoven's *Mass in C Major* with Riverside Choral Society and Handel's *Messiah* with the Oratorio Society of New York.

Lawrence has been a member of many acclaimed vocal ensembles, including Grammy-nominated Clarion Choir, Saint Thomas Choir and Cut Circle. With the latter, he has toured across Europe and the U.S. and can be heard on the recordings "Du Fay: The Tenor Masses," "Ockeghem: The Complete Songs" and "Josquin: Motets & Chansons."

Last season, Lawrence sang the title role in Handel's *Samson* at Carnegie Hall with the Oratorio Society of New York; solos from Bach's *Magnificat* and *Christmas Oratorio* with Clarion Choir; the title role in Carissimi's *Jephthe* with Upper Valley Baroque; and the tenor solos in a performance of Cantatas at Thomaskirche with the Bach Choir of Bethlehem, at BachFest Leipzig.

MICHAEL DEAN

BASS-BARITONE



Lauded by the New York Times for his "strong appealing bass-baritone," American Michael Dean has been hailed by the San Jose Mercury News as "the standout, his voice a penetrating wake-up call." Recent highlights include performances of Mozart's *Requiem* with the Eugene Symphony, Handel's *Messiah* with the Rochester Philharmonic and Brahms' *Ein deutsches Requiem* at the Bach Festival Society of Winter Park.

Recent highlights include Bach's *Ein Deutsche Requiem* at the Bach Festival Society of Winter Park, Handel's *Messiah* with the Rochester Philharmonic Orchestra, Mozart's *Requiem* with the Eugene Symphony, Haydn's *The Creation* with the Florida Orchestra and Verdi's *Requiem* with Eugene Symphony. Other recent highlights

include a soloist performance in Mozart's *Requiem* with the Baltimore Symphony Orchestra, Handel's *Messiah* with the Eugene Symphony and the Milwaukee Symphony Orchestra and returns to the Bach Festival Society of Winter Park. He has also been a featured soloist in *Messiah* with the Richmond Symphony; in Faure's *Requiem* and Mozart's *Requiem* with the Bach Festival Society of Winter Park (the latter recorded and released); *Messiah* with the Indianapolis Chamber Orchestra and the Milwaukee Symphony; and Beethoven's *Mass in C* with the Naples Philharmonic.

Michael made his debut with the Utah Symphony Orchestra in Beethoven's *Symphony No. 9* and with the Boulder Bach Festival as a soloist in Bach's *Mass in B minor*. He made his New York Philharmonic debut in the world premiere of Aaron Jay Kernis' *Garden of Light* and returned the following season for a concert performance of *Street Scene*. Additional appearances on the concert stage include Handel's *Messiah* with the Pacific Symphony, Alabama Symphony, Baltimore Symphony, Calgary Philharmonic, Houston Symphony, Louisiana Philharmonic, Nashville Symphony, Pittsburgh Symphony and I Musici de Montréal; Mozart's *Requiem* with the Louisiana Philharmonic, Modesto Symphony and Quad City Symphony; Michael Tippett's *A Child of Our Time* with the Bach Festival Society of Winter Park; Beethoven's *Missa Solemnis* with the Richmond Symphony; and Haydn's *Creation* and Brahms' *Ein deutsches Requiem* with the Louisiana Philharmonic.

On opera stages, Michael has made frequent appearances with the legendary New York City Opera, where he performed the title role in *Le nozze di Figaro*, Leporello in *Don Giovanni*, George in *Of Mice and Men*, Papageno in *Die Zauberflöte* and was seen and heard as Jason McFarlane in the "Live from Lincoln Center" broadcast of *Lizzie Borden*. Other notable operatic performances include Gregorio in *Roméo et Juliette* with Los Angeles Opera; the title role in *Don Giovanni* and Silva in *Ernani* at the Landestheater in Linz, Austria; *Le nozze di Figaro* in Antwerp, Belgium; *Of Mice and Men* at Arizona Opera; and Colline in *La bohème* in Strasbourg and Berlin. He has received high critical praise for his numerous recordings of Baroque opera, including *Agrippina*, *Ottone*, *Dido* and *Aeneas*, *Radamisto*, *Giustino* and *Serse*. Michael is currently the Chair of Vocal Studies and Professor of Voice at The University of California, Los Angeles.

LENORA-MARYA ANOP

CONCERTMASTER



Violinist Lenora-Marya Anop is "ravishing...with [her] lean yet intense...violin particularly capturing the spirit of [the] music" (San Francisco Chronicle); "a highly skilled and invested violinist, who brought a lovely singing tone to her playing...top-notch performance(s)...meltingly sensitive" (St. Louis Post-Dispatch). She "played with balance and sympathy...[and] achieved a fine, lyric intensity" (Cleveland Plain Dealer).

Dr. Anop enjoys a busy career as a pedagogue, soloist, chamber musician, concertmaster and orchestra leader. In April 2025, she celebrates her 25th year as the Concertmaster of The Bach Society of Saint Louis Orchestra! She is also the Concertmaster of the Salem Chamber Orchestra and the Orchestra of the Cathedral Basilica of St. Louis.

Noteworthy projects include her recording entitled "Bach Unlocked" following her assembly of a scholarly violin edition of J.S. Bach's *Cello Suites Nos. 1 and 2*. An avid scholarly and historically appropriate artist, she performs equally comfortably on Baroque, Classical and modern instruments. Truthful to Bach's intentions, she performs *Brandenburg Concerto No. 1* in rare fashion: on a period-appropriate *violino piccolo*.

2024-25 performance highlights include multiple solo and chamber music performances in Carnegie Recital Hall (New York) as well as premieres and concerts in Italy as faculty at the InterHarmony International Music Festival.

Previously First Violin of the professionally managed Rackham String Quartet (RSQ), she performed throughout the United States, Europe and Australia winning five national and international chamber music competitions. "The Strad" magazine labeled the RSQ "a force to be reckoned with".

Dr. Anop began her violin studies at age three in Denver, Colorado. She was one of the first Suzuki violin students in the United States under the tutelage of a violinist trained by the legendary Suzuki pioneer John Kendall who, at that time, was the violin professor at Southern Illinois University Edwardsville (SIUE). Lenora's musical life came full circle in 1997 when she was appointed to SIUE's music faculty, where she is Professor of Violin and Director of Strings. A passionate, dedicated and accomplished pedagogue, Lenora's talented and capable students have been appointed to teaching and orchestral positions worldwide. Dr. Anop teaches many students, grand-students and great grand-students, as her former students send her the next generation, knowing that they will have an exceptionally dedicated mentor.

Dr. Anop earned her Bachelor of Music with honors in performance from the New England Conservatory, Master of Music from Yale University and Doctor of Musical Arts from the University of Michigan.

*Classic*107.3

The Voice for the Arts in St. Louis

Hear interviews with local artists, listen to live symphony and opera performances, learn about upcoming arts events in the region, explore the world through Musical Ancestries™, and unwind with the world's greatest music.

JOIN US FOR

An Evening With Slatkin & Denève

World-renowned conductors Leonard Slatkin and Stéphane Denève tell tales from the podium in the intimate setting of The Sheldon. Enjoy live music, heavy hors d'oeuvres from Butler's Pantry and raffle prizes, all while raising funds for the Voice for the Arts in St. Louis!

Monday, Mar. 31

Tickets on sale now at:
classic1073.org/maestros

Streaming live at classic1073.org

107.3 FM | 96.3 HD2

Download the Classic 107.3 app

THE BACH SOCIETY OF SAINT LOUIS CHORUS

SOPRANO I

Samantha Arten
Julia Dinkins
Rachel L.S. Jones
Karen Lohrman
Debbie Mann
Gabrielle Pierle
Rita Schien*

SOPRANO II

Pamela Čayka
Kay Guebert
Laura Hanson
Jesi Hempstead
Ellen Leaf
Heather Martin Cooper
Susan Niederer
Melissa Payton

ALTO I

Mary Kate File
Carin Gado
Marissa Gibbons
Calista Goldwasser*
Christa Hellert-Musick
Maggie Lowe
Stephanie McSwain
Alison Neace
Rosalind Stevens
Shephali Wulff

ALTO II

Kelly Beekman*
Nichole Black
Danielle Feinstein
Nancy Greene
Elizabeth-Lee Musch
Julie Ooms

TENOR I

Kurtis Heinrich
Will Kinsella
Avi Mazzeo
Scott Meidroth
Robert Miller
Darrell Steinbach

TENOR II

Peter Hensel
Jacob Hinton
Alphie Kiu
Duane Olson
Zachary Singer
Seth Carruthers

BASS I

Stephen A. Eros
Greg Finch
Andy Greenwood
Ronald Klemm
Scott MacDonald
Adrian Mason
Matt McEuen
Jack McFarling*
Dominic Pancella

BASS II

Nicholas D. Bashaw
David Troy Cox
Warren Frye
James Haessig
Kersten Horn
Shawn Neace
Gary Voelker

Pianist: Sandra Geary

**indicates 2024-25 Young Artist Award Recipient*

*Rehearsal space for The Bach Society Chorus is generously provided by
the Episcopal Church of St. Michael and St. George, Clayton.*

THE BACH SOCIETY ORCHESTRA

VIOLIN I

Lenora-Marya Anop, Concertmaster
Holly Huelskamp
Adrian Walker
Ann Hirschl

VIOLIN II

Manuela Kaymakanova
Joseph Kaminsky
Jessica Platt
Alicia Bont

VIOLA

Jo Nardolillo
Jonathan Crosmer

CELLO

Kenneth Kulosa
Henry Myers

BASS

Anita Hagerman

FLUTE

Catherine Edwards
Jennifer Gartley

OBOE/OBOE D'AMORE

Eileen Burke
Mark Pye
Carrie Smith

BASSOON

Donita Bauer
Peg Bumb

FRENCH HORN

Nancy Schick

TRUMPET

David Sanderson
Jason Harris
Mark Hasenstab

TIMPANI

Christopher Treloar

HARPSICHORD

Charles Metz

ORGAN

Joseph Arndt

Orchestra Manager: Jan Parkes

*Orchestral musicians are members of the
American Federation of Musicians, Local 2-197.*

YOUNG ARTISTS

RITA SCHIEN SOPRANO



Rita Schien, soprano, is excited to return for another season with The Bach Society as a Young Artist. She is currently pursuing a degree in Vocal Performance at the University of Missouri-St. Louis, where she studies with Dr. Leslie Allnatt. At UMSL, Rita performs with the University Singers and Vocal Point and she is actively involved in the Opera Theatre Program. In 2023, she won the Young Artist Concerto Competition at UMSL and earned second place in the Crescendo Program with Union Avenue Opera. Rita was also honored with the prestigious Presser Scholarship Award from UMSL's Music Department in May 2024. Beyond classical music, Rita is deeply engaged with the St. Louis barbershop community, serving as a section leader for The Recruits Chorus and for the Acappellooza Summer and Fall Festivals. She is thankful for the opportunities The Bach Society has provided to further her musical growth.

CALISTA GOLDWASSER MEZZO-SOPRANO



Calista Goldwasser, mezzo-soprano, joins The Bach Society of Saint Louis as a Young Artist for its 84th season. She holds a Master of Music from Webster University and a Bachelor of Music from DePauw University. Recently, Calista made debuts in the opera choruses of both Winter Opera of St. Louis (*Die Zauberflöte*, *Anna Bolena*, *Don Giovanni*, *Naughty Marietta*) and Union Avenue Opera (*Carmen*) in addition to performing and stage directing with Webster's Opera Studio. Though opera is her primary passion, she also loves art song and early music, particularly from the French impressionist and Baroque movements. In addition to performing, Calista teaches voice lessons with Patterson Performing Arts and is the primary instructor for The Bach Society's own "Finding your Voice" in-school lessons program. Calista looks forward to strengthening her relationship with The Bach Society both as a Young Artist and educator.

YOUNG ARTISTS

KELLY N. BEEKMAN MEZZO-SOPRANO



Kelly N. Beekman, mezzo-soprano, is a St. Louis native and a recent graduate from Webster University. She is honored to have been selected by The Bach Society of Saint Louis to be a part of their Young Artist program for her second consecutive season. She has devoted her life to music and performance, dazzling audiences with her captivating stage presence and astounding voice in many genres, including classical, jazz, musical theater and contemporary pop and rock. She was a recipient of the Christine Brewer Annual Scholarship in Vocal Music Performance. She received departmental honors for her tireless dedication to her craft and her outstanding performances in opera and jazz. She has performed with Union Avenue Opera in the chorus for *Carmen* (2024) and *Eugene Onegin* (2022). She was also in the chorus for *H.M.S. Pinafore* and *Anna Bolena* (2025) and *Manon Lescaut* and *Naughty Marietta* (2024) with Winter Opera St. Louis.

JACK MCFARLING BARITONE



Jack McFarling, baritone, a recent graduate from Truman State University and is excited for his first season as a Young Artist for The Bach Society. After two seasons in the group, he decided to take on a new challenge and pursue this opportunity. Born and raised in St. Louis, Jack has had an interest in music throughout his life. He pursued computer science as well as general music at a collegiate level and has cherished the experience. He was awarded the Vocal Music Service Scholarship, rewarding his hard work and elevating him as a leader in multiple choirs at Truman State. He has received many other awards and honors in the music department, including a feature as a vocal soloist for the December 2021 Inauguration Ceremony. In addition to pursuing music with The Bach Society, Jack jumps at any opportunity to share with the world the music that has enriched his life so greatly.

YOUNG ARTIST AWARD PROGRAM
IS SPONSORED IN PART BY

EMPLOYEES
COMMUNITY
FUND
OF BOEING



BOARD OF DIRECTORS & STAFF

Board of Directors

Anne von der Heydt,
Chair
Megan Flaskamper,
Vice Chair/Secretary
Andrew V. Wuellner,
Treasurer
Scott MacDonald,
Chorus President
Stephen Bolen
Jason Bryles
Janet Chavers
John Michael Clear
Carol Commerford
William Doub
Keith Fredlund
Becky Hauk
Barry Kirk
Mark Lawson
Linda Lee
Nicole Merlo
Robert Miller
Suzanne Palmer
Mark Pye
Sheila Shahpari
Ben Stotler
Mathew Wheeler
Robert Will
Shephali Wulff

Advisory Council

Barbara Brinkman
Anne Carman
Jeanene Dugan
Catherine Edwards
David Erwin
Todd Harper
Roisin Hughes
Ron Klemm
Deane H. Looney
Eleanor Mullin
Cynthia Murdoch
Alayne Smith
Harley Smith
Marjorie Smith
Geneen Von Kloha

Staff

Melissa Payton,
Executive Director
Danielle Feinstein,
Assistant Executive Director
Ron Klemm,
*Bach Talk Podcast Host
& Producer*
Ellen Leaf,
*Chorus & Auditions
Manager*
Samantha Arten,
Chorus Librarian

Dr. William B. Heyne,
Founder

THE LEGACY CIRCLE



CREATE A
MUSICAL LEGACY
THROUGH YOUR
ESTATE PLAN

GWEN ADAMS
BARBARA A. BRINKMAN & GREG FINCH
MR. & MRS. TYREE C. DERRICK
DR. & MRS. WILLIAM DOUB
DR. & MRS. JOSEPH DUGAN
DAN AND BETH ECKLES
RACHEL & MICHAEL JONES
RONALD & ILA KLEMM
REV. DR. RICHARD & GAYLENE LABORE
DEANE & KAY* LOONEY
DR. CHARLES METZ
MR. & MRS. TIMOTHY MULLIN
MS. CAROL SAGNER*
REV.* & MRS. GREGORY K. SMITH
MR. HARLEY SMITH &
DR. VERONICA HILYARD
DR. A. DENNIS & HELENE* SPARGER
MS. SUSAN C. THOMSON
MR. & MRS.* JAN VER HAGEN
MS. GRACE WEBER*
MR. & MRS. DOUGLAS H. WILTON

* DECEASED



DESIGN FOR EDUCATION, WORSHIP & LIFE

KOUBA + KNOOP | architects

1844 Craig Road ■ St. Louis, MO 63146 ■ 314.434.9393
www.KoubaKnoop.com Like us on **facebook**

CONTRIBUTIONS

Donations listed have been made from April 8, 2024–April 8, 2025.

Thank you to our generous supporters.

COMPOSER'S CIRCLE- PLATINUM \$10,000 AND ABOVE

Boeing Employee Community Fund
Robert H. and Lorraine F. Duesenberg Foundation
Benjamin F. Edwards & Co., Inc
Mr. and Mrs. Benjamin F. Edwards IV
Dr. Ali Ehsani
Dr. Veronica Hilyard and Mr. Harley Smith
Missouri Arts Council
Regional Arts Commission

COMPOSER'S CIRCLE- GOLD \$5,000 -\$9,999

Cass Information Systems
Dan and Kristi Denner
The Catherine Manley Gaylord Foundation
Paul and Linda Lee
Ann and Jim Lindemann
Sanford McDonnell Foundation
Ms. Gretechen Ross
Dr. A. Dennis Sparger
Edmund and Mary Sumner
Bruce and Libby Wilkinson

COMPOSER'S CIRCLE- SILVER \$2,500-\$4,999

CBIZ Network Solutions
Charles and Julie Cobaugh
Jack and Carol Commerford
Dr. and Mrs. William Doub
Dr. and Mrs. Joseph Dugan
FS Foundation Inc
Rick and Jenni Gemberling
Graybar Foundation
Drs. Anita Hagerman and Kit Young

Bill and Becky Hauk
Tom and Suzanne Hough
Rev. Richard and Gaylene LaBore
Mr. Richard Robb
Mrs. Alayne Smith
Mr. and Mrs. Jim and Anne von der Heydt
Nelson and Leslie Wainwright

COMPOSER'S CIRCLE- BRONZE \$1,000-\$2,499

Ms. Gwen Adams
Bank of America Charitable Foundation
Stephen and Rebecca Bolen
Ms. Susan Bolen
Ken and Mary Bower
Mr. Darwin Tanguilig and Mr. Richard Burk
Mr. Greg Carl
Ms. Anne Carman
Mr. David Cox
Tyree and Linda Derrick
Dr. and Mrs. Mark Dykewicz
Dan and Elizabeth Eckles
Enterprise Holdings Foundation
Mark and Margaret Eros
Mrs. Megan Flaskamper and Mr. R. Butler Miller
Mr. Gregory Finch and Mrs. Barbara Brinkman
Mr. and Mrs. Keith Fredlund
Bob and Kathy Fulstone
Mr. and Mrs. David Gifford
Jacob Hinton
Mrs. Roisin Hughes
Ms. Doreen Hund
Ms. Cynthia Johnson
Mr. and Mrs. Ron Klemm
Mr. and Mrs. Ward and Carol Klein
Mr. and Mrs. Douglas Kouba

Mark and Ginny Lawson
Lewis Rice LLC
Mr. Deane Looney
Claire and Scott MacDonald
Mr. Andrew Martin and Mr. Barry Kirk
Mr. David Meyer
Robert and Jane Miller
Moneta Foundation
William Moran
Mr. and Mrs. Robert Nienhuis
Ryan and Melissa Payton
David and Teresa Schulz
Stephen and Janice Seele
Mr. and Mrs. Stephen B. Siepman
Mr. Kenneth Simons
Mrs. Marjorie Smith
Mr. and Mrs. Ben Stotler
Mrs. Mary Strauss
Welsch Heating & Cooling
Matthew and Sara Wheeler
Mr. and Mrs. Robert Will
Shephali and Alex Wulff
Mr. and Mrs. Robert Wunderlich

PATRON- \$500-\$999

Donita Bauer and Jill Thompson
Howard and Barbara Berner
Stephen and Cynthia Bloomer
Ms. Susan Buckley
Dr. and Mrs. Steven Cantrell
Janet and Glenn Chavers
Mr. Jon Deuchler
Kevin and Carolyn Farrell
William and Janice Forsyth
Mr. and Mrs. John Greene
Robert Haas
Mr. Kevin Heyne
Roger Jungclaus
Rev. and Mrs. Karl Koeppen

CONTRIBUTIONS

Stephen and Margaret Mager
Michael and Susan Niederer
Ted and Jessica Pienkos
Dr. Donald Prahlow
Keith Raibley
Tom Mackowiak
Mr. and Mrs. Jerry and
Liz Von Rohr
Ms. Sheila Shahpari
Ms. Nanne Simonds
Mr. and Mrs. Thomas C. Walsh
Mr. and Mrs. Douglas H. Wilton

ASSOCIATE- \$250-\$499

Richard Blaha
Brian Blasco
Keith and Priscilla Boheim
Matthew and Lauren Brickler
Kathy Lawton Brown
J. Michael Clear and Marie Bone
Dr. Janet Congdon
Rachanna and Eric Creeth
Mrs. Denise Denner
Paul and Cay Doerrer
Timothy and Kimberly Eberlein
Edward Jones
David and Stephanie Eshelman
Denise Field and Michael Cannon
Gerry Frankenfeld
Ms. Sandra Geary
Mr. and Mrs. John Hagan
Todd and Mary Beth Harper
David and Kate Hatfield
Cathy Hooper
Nancy Jernigan
Rachel and Michael Jones
Robert and Kay Kaiser
Ken and Nancy Kranzberg
James and Mary Ann Lemonds
Martha Letcher
Craig and Tami Looney
John MacDonald
Timothy and Eleanor Mullin

Douglas and Cindy Murdoch
Shawn and Alison Neace
Timothy Proost
Nicole Rollo
Edward and Deborah Schwarz
Mr. Gary Stansbery
Ann Stark and Eliot Sherman
John Sparger
Robert Townsend and
Elizabeth Hilliker
Ms. Briney Welborn
Nell and Steven Wulff

FRIEND - \$100-\$249

Alice Aeschbacher
Edwin and Katherine Anderson
Anonymous
Karl Barnickol
Mary Diana Barron
Nick Bashaw
Carol Bell
Daniel Boehmer
Ms. Susan Butler
Eugene Carter
Janice Cheatwood
Carmen Dence
John Duesenberg
Thomas and Justine Dugan
Mr. David Erwin and
Mr. Mark Scholtz
Jonathan and Meredith Ewbank
Mr. Allen Fiddleman
Donald and Janice Flaskamper
Emily Gillula
David Gornstein and
Sharon Cheadle
Mr. Paul Gurt
Martin and Peggy Haeger
Mr. Patrick Hendershot
Peter Henderson
Ms. Beverly Heyne
Philo Holcomb
Robert Holthous

Mr. and Mrs. Walt Jones
John Kieschnick
Robert and Merlinda Kirchgessner
Mr. and Mrs. Roger Klages
Denise Liebel
Margaret Liggett
Edward and Elsie Long
Ms. Maggie Lowe
David Miller
Brian and Liz Mischel
Ben Nordstrom and Mona Vespa
Karen Sein Ohn
James and Denise Pakala
Thomas and Jan Parkes
Michael and Deann Rubin
Jim and Kim Sabella
Nathan and Ellen Schroeder
Sunny Sholts
Susan Slaughter
Ms. Rosalid Stevens
Carol Wilson
Mr. Scott Wilton
Karen and Kenneth Winn
Jo Wolken
Michael and Judy Woodruff
Sharon and Elliot Zucker

CONTRIBUTIONS

Donations listed have been made from April 8, 2024–April 8, 2025.

Thank you to our generous supporters.

IN HONOR OF

LENORA MARYA-ANOP

Marjorie Smith

JAN PARKES

Drs. Anita Hagerman and Kit Young

DR. AND MRS. JOSEPH AND JEANENE DUGAN

Tom and Justine Dugan

Bill and Becky Hauk

MELISSA PAYTON

Denise Liebel

Ben Nordstrom and Mona Vespa

DAVID ERWIN AND MARK SCHOLTZ

Elizabeth Higginbotham

HARLEY SMITH

Dr. Veronica Hilyard

TODD HARPER

Carol Wilson

A. DENNIS SPARGER

Sandra Geary

Gretchen Ross

BILL AND BECKY HAUK

Roger Jungclaus

ANNE VON DER HEYDT

Timothy and Kimberly Eberlein

RON KLEMM

Mr. Robert and Janice Nienhuis

DOUG AND JEANNE WILTON

Elizabeth Higginbotham

Scott Wilton

DEANE LOONEY

Walt and Kim Jones

GENEVIEVE MACDONALD

Claire and Scott MacDonald

CONTRIBUTIONS

Donations listed have been made from April 8, 2024–April 8, 2025.

Thank you to our generous supporters.

IN MEMORY OF

JERRY BOLEN

Susan Bolen

RICHARD W. DUESENBERG

Karl Barnickol

ROBERT DUESENBERG

Lynn Morrissey

Melissa and Ryan Payton

KAY EHSANI

Dr. Ali Ehsani

WILLIAM B. HEYNE

Kevin Heyne

JUDY C. KLEMM

Ron and Ila Klemm

HELENE SPARGER

Mark and Lenora Dykewicz

William and Janice Forsyth

Stephen and Margaret Mager

Doug and Cindy Murdoch

Thomas and Jan Parkes

The Sparger Family

REV. GREG SMITH

Eugene Carter

Janice Cheatwood

William and Jane Doub

Joseph and Jeanene Dugan

Stephanie Eshelman

Sandra Geary

Martin and Peggy Haeger

John Kieschnick

Ron and Ila Klemm

James Lemonds

James and Ann Lindemann

Brian and Liz Mischel

Timothy and Eleanor Mullin

Melissa and Ryan Payton

Al and Dana Peterfeso

Alayne Smith

Harley Smith and Veronica Hilyard

Steve and Sandy Siepman

Laura Thomas

DR. KENNETH SMITH

Joe and Jeanene Dugan

Paul and Linda Lee



COME SING WITH US!

AUDITIONING YOUNG ARTIST AND CHORUS POSITIONS

LEARN MORE [BACHSOCIETY.ORG/AUDITION](https://bachsociety.org/audition)

THE BACH SOCIETY
OF SAINT LOUIS
Music Director and Conductor, A. Dennis Sparger

314.652.BACH
bachsociety.org
[@bachsocietystl](https://twitter.com/bachsocietystl)

