



The **Bach** Institute

AT VALPARAISO UNIVERSITY

**MASS IN
B MINOR**

JOHANN SEBASTIAN BACH

Joh: Sebast: Bach

*Valparaiso University Chorale
Kantorei of the Chapel of the Resurrection
Valparaiso University Bach Choir
Valparaiso University Bach Orchestra
Christopher M. Cock, conductor*

April 2, 2022 • 5:00 p.m.



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MASS IN B MINOR

Johann Sebastian Bach

Valparaiso University Chorale
Kantorei of the Chapel of the Resurrection
Valparaiso University Bach Choir
Valparaiso University Bach Orchestra

Christopher M. Cock, conductor

Sunghee Kim, chorus master
Nicole Lee, accompanist

Maura Janton Cock, soprano
Emily Lyday Yiannias, soprano
Anne Marie Ouverson Bice, soprano
Zachary Boor, countertenor
Wilson Nichols, tenor
David Govertsen, bass

Katharina Uhde, violin
Anna Steinhoff, cello
Cynthia Fudala, flute
Jennet Ingle, oboe
Greg Fudala, trumpet
Layne Anspach, horn

Saturday, April 2, 2022
5:00 p.m.
Chapel of the Resurrection

Dear Friends,

As we perform Bach's monumental *Mass in B Minor*, it will mark the first truly large scale event in this iconic Chapel since the "before times." As I will comment on a bit later in this essay, there can be no work which more completely sums up our joy and purpose in offering music to you, our listener, than this epic work, the *Mass in B Minor*.

Between 1723 and 1750, J.S. Bach composed sacred music for specific liturgical functions of the congregations of Leipzig, Germany. Most important among the many compositions (especially from the years 1723 - 1727) were, of course, his cantatas, composed as the primary music for the "Hauptgottesdienst" (the Sunday principal service). The scope and stylistic diversity of the *Mass in B Minor* is astonishing, well beyond anything that could have been heard in the liturgies of the Lutheran parishes of Leipzig. My colleague and friend, Prof. Emeritus Linda Ferguson, will give you a marvelous and succinct description of the way in which Bach chose to assemble the mass as one of his final projects in life. Please take a few moments to read her introductory remarks.

All who love this work frequently find their way to the question: Why? Why would Bach assemble such a work knowing that it would not receive a performance? The existing scores from Bach's oeuvre clearly indicate the use of these materials for specific performances. Why would he assemble this great 'Catholic' mass for no apparent purpose? Even in 2022, we must simply remain intrigued by this unanswered question.

As I write this, my first thought is that I think he wrote it for us, for each of us today, sitting here in the Chapel of the Resurrection. Bach suffered with poor vision in his last years and submitted to two eye surgeries - the last of which likely led to his death. He certainly knew the end was near, and he wanted to write a final (musical) will and testament. But, it is so much more. In choosing the plethora of musical styles present in his massive realization of the mass, Bach clearly stated that the essence of humanity, of trying to understand our very existence, is in the past, the present and the future. What better way to see our connection to all of humanity, to the full scope and experience of human existence, than through the journey of this great *Mass in B Minor*. The opening cry ("Lord have mercy"), marked "adagio" and cast in only four measures, speaks to this timelessness and to a solemnity of entering the world of human experience found in Bach's mass. Or, as one early Bach biographer said, in describing these opening measures: "The heart opens....."

Today, as we make music in a world finally moving just beyond the immediate grasp of Covid-19, we can open our mouths and minds and souls - perhaps to experience the opening of our hearts in a new way.

Today, as the world is confronted with unwanted and unprovoked war, we can go into the *Mass in B Minor* and experience that very universality that Bach created for us - a place speaking to the best of human empathy and hope and peace. A place to experience the deep sorrow of "crucifixus" turned in the blink of an eye to the joy of "et resurrexit."

And, in our final prayer, we say together, with deep and expectant hope, and in the presence of all humanity - past, present and future,

Dona nobis pacem.

Grant us peace.

-Christopher M. Cock, Director
The Bach Institute at Valparaiso University

Introductory Remarks

Since the time of Martin Luther, the Latin rite and musical settings of the Ordinary intended for the Roman service were acceptable in Lutheran worship in cathedrals and collegiate churches, for “learned” congregations. By the time of Johann Sebastian Bach (1685-1750), Renaissance practices of elaborately unified composed masses had given way to more varied approaches of contemporary composers. Baroque composers approached each section as a separate musical movement, each with distinctive affective features. Inherent in the aesthetic of the Baroque era is a preference for distinct contrasts for expressive purposes. As composers of the 17th century developed and embraced the dramatic “*stile moderno*,” many continued to employ elements of the earlier, more restrained, “*stile antico*,” considered “church style” (*stylus gravis*) for its adherence to Renaissance polyphonic practice and careful treatment of dissonance. By the early 18th century and the time of Bach, the “*stile moderno*” was no longer literally modern, but co-existed with the more contemporary “galant” style anticipating the classical style of the later 18th century.

Even in a first hearing of *Mass in B Minor*, the array of styles can be perceived. The “Kyrie eleison” becomes three movements in Bach’s setting. The triadic structure of the text (Kyrie eleison/Christe eleison/Kyrie eleison) has often suggested a balanced structure of two similar or identical musical sections for the Kyries, with a contrasting center section for the Christe. The scoring of the three parts of the *B Minor* Kyrie does reflect this obvious balance: each “Kyrie” is scored for choir, woodwinds, strings and continuo, whereas the “Christe” is a duet for two sopranos with violins and continuo only. But Bach goes beyond the simple ABA principle, suggesting a more dynamic and multifaceted nature of the Trinity: the opening movement exhibits the concerted style of the late Baroque (*stile moderno*) with orchestral passages emphasizing two soprano lines (the flute/oboe pairings) against the basso continuo and fugal entrances in the voices on an angular subject. The “Christe” movement in contrast, exhibits the newer *galant* style, with clearer and shorter phrases, simpler harmonic activity, and the duet voices entwined in thirds rather than in imitative counterpoint. The final “Kyrie” movement introduces the first appearance of the *stile antico*: the instruments double the vocal lines, keeping the texture essentially choral rather than employing the instruments to provide interplay and contrast with the voices as in the opening “Kyrie.” The smoother vocal lines in the last “Kyrie” contrast with the angular lines and more extreme dissonances in the opening “Kyrie.” Bach’s selection of tonal centers for the three movements of the Kyrie again speaks to dynamic process rather than to a simple symmetry: the opening *stile moderno* “Kyrie” is in B minor, the overarching key of the work; the “Christe” in the *galant* style is cast in the related key of D major (also the predominant key of the Gloria, portions of the Credo, the Sanctus, and of the work’s final movement, the “Dona nobis pacem”). And the *stile antico* “Kyrie” is set, not in B minor again, as simple ABA form might suggest, but rather in F# minor. These three keys, each a third apart, outline the tonic triad of B minor.

Having established the three dissimilar musical styles in the three movements of the Kyrie, Bach thereafter employs the styles separately and in combinations, always with care to the meaning and emotional character of the texts. Galant elements, typically intimate and pleasant, are present in the soprano-tenor duet “Domine Deus” in the Gloria, in the “Et in unum” soprano-alto duet, and in the bass solo “Et in Spiritum Sanctum” (both in the Credo). In each of these distinctly galant movements, the chorus is silent, focusing attention on melodic activity between solo singers and solo or unison treble instruments, blending in the “sweet” harmonic intervals of thirds or sixths, with clearly defined phrases and rhythms suggestive of dance. These three movements form the Trinity, treating in turn the Father (in “Domine Deus”), the Son (in “Et in unum”), and the Holy Spirit (in “Et in Spiritum Sanctum”).

The *stile moderno* of the high Baroque, instrumentally driven and typically grand in scope, first heard in the opening “Kyrie” is employed most obviously in the opening and closing movements of the Gloria, (“Gloria in excelsis” and “Cum Sancto Spiritu”) and in the “Et resurrexit” of the Credo. These exuberant and festive

passages include oboes, trumpets, and tympani. Also in keeping with the “modern style” Baroque approach to text setting are such striking moments as the choral lament over an ostinato pattern in the “Crucifixus” movement, at the heart (and, structurally as well as literally, at the *cross*) of the Credo. Similarly the trinities associated with the Sanctus text (“Holy, Holy, Holy”) are reflected in the scoring for three trumpets, three oboes, and chorus divided - only in this section - into six parts.

The more reserved attitude of the *stile antico*, first employed in the final “Kyrie,” recurs at the moments of great profundity in the course of the drama which Bach creates from the mass text, most notably in the “Credo in unum Deum” which opens the Credo, and the “Confiteor” later in the Credo, which gives way abruptly to the “Et expecto resurrectionem” with drums and trumpets, at the close of the Credo. The opening “Credo in unum Deum” is cast in Mixolydian mode and employs a *cantus firmus* taken from plainchant, both features emphasizing ancient honored traditions. Other movements exhibiting some *antico* elements include “Gratias agimus” in the Gloria, reprised in the “Dona nobis pacem” at the close of the work.

The *Mass in B Minor*, the last compositional project in Bach’s long and astonishing career, spans his entire Leipzig period, with the Sanctus dating from 1724, the Kyrie and Gloria inscribed in 1733, and the Credo, the Osanna and Benedictus and the Agnus Dei from 1748-1749 in the final years of his life. Sections of the Kyrie, Gloria, Credo, Osanna, and Agnus Dei all have been shown by scholars to have been modeled on earlier cantatas. Bach’s approach to the “Great Mass” was not driven by liturgical needs or practices, nor by devotion to a single concept of musical unity. Rather, it stands as a compendium of the musical styles of his time and of styles and practices before his time which he had honored and mastered.

-Linda C. Ferguson
Prof. Emeritus
Valparaiso University

Order of Performance

KYRIE

1. Kyrie eleison (Chorus)
2. Christe eleison (S, A)
3. Kyrie eleison (Chorus)

GLORIA

4. Gloria in excelsis Deo (Chorus)
5. Et in terra pax (Chorus)
6. Laudamus te (S)
7. Gratias agimus tibi (Chorus)
8. Domine Deus (S, T)
9. Qui tollis peccata mundi (Chorus)
10. Qui sedes ad dexteram Patris (A)
11. Quoniam tu solus sanctus (B)
12. Cum Sancto Spiritu (Chorus)

BRIEF PAUSE

SYMBOLUM NICENUM (CREDO)

13. Credo in unum Deum (Chorus)
14. Patrem omnipotentem (Chorus)
15. Et in unum Dominum (S, A)
16. Et incarnatus est (Chorus)
17. Crucifixus (Chorus)
18. Et resurrexit (Chorus)
19. Et in spiritum sanctum (B)
20. Confiteor (Chorus)
21. Et exspecto resurrectionem mortuorum (Chorus)

SANCTUS

22. Sanctus (Chorus)
23. Osanna (Chorus)
24. Benedictus (T)
25. Osanna (Chorus)

AGNUS DEI

26. Agnus Dei (A)
27. Dona nobis pacem (Chorus)

No intermission; total running time 1 hour 55 minutes

Text and Translations

KYRIE

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

GLORIA

Gloria in excelsis Deo,

Glory to God in the highest,

Et in terra pax
hominibus bonae voluntatis.

And on earth, peace,
Good will toward men.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise Thee. We bless Thee.
We worship Thee. We glorify Thee.

Gratias agimus tibi
Propter magnam gloriam tuam.

We give thanks to Thee
For Thy great glory.

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

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

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Thou that takest away the sins of the world,
have mercy on us.
Thou that takest away the sins of the world,
receive our prayer.

Qui sedes ad dexteram Patris,
miserere nobis.

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

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ.

Cum Sancto Spiritu
in gloria Dei Patris,
Amen.

With the Holy Ghost,
in the glory of God the Father.
Amen.

SYMBOLUM NICENUM (CREDO)

Credo in unum Deum.

Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.

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

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

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

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

Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur,
et conglorificatur,
qui locutus est
per Prophetas.

I believe in one God.

The Father Almighty,
Maker of heaven and earth,
of all things visible
and invisible.

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

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

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

And on the third day He rose again
according to the Scriptures,
and ascended into heaven,
and sitteth on the right hand of God the Father,
and He shall come again
with glory
to judge both the living
and the dead,
whose kingdom shall have
no end.

And I believe in the Holy Ghost,
the Lord, the Giver of Life,
who proceedeth from the Father and the Son.
Who together with the Father and the Son
is worshipped
and glorified.
He has spoken
through the Prophets.

Et unam sanctam catholicam
et apostolicam Ecclesiam.

Confiteor unum baptismum
in remissionem peccatorum.

Et exspecto resurrectionem mortuorum
et vitam venturi seculi. Amen.

And I believe in one holy catholic
and apostolic Church.

I acknowledge one baptism
for the forgiveness of sins.

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

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria ejus.

Osanna in excelsis.

Benedictus qui venit
in nomine Domini.

Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full
of Thy glory.

Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.

Hosanna in the highest.

AGNUS DEI

Agnus Dei
qui tollis peccata mundi,
miserere nobis.

Dona nobis pacem.

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

Grant us peace.

About the Conductor



Christopher M. Cock, Director of Choral and Vocal Activities at Valparaiso University, holds the Phyllis and Richard Duesenberg Chair in Lutheran Music and is Director of the Bach Institute.

Through his activities as a choral music educator and as a distinguished solo artist, Dr. Cock has forged a unique career path, combining the roles of conductor and performer. He frequently brings his focus on outstanding repertoire, vocal technique and polished musicality to high school ensembles throughout the country. For six years, he served as director of choirs for Lutheran Summer Music, the national Lutheran high school music camp. In 2006, he led the International Choral Invitational in Hong Kong and was conductor of the Spivey Hall High School Honor

Choir, a festival begun by Robert Shaw. He has also conducted All-State Choirs in Minnesota, Georgia and Ohio and the Collegiate Honor Choir in Pennsylvania. He has appeared at Carnegie Hall as guest conductor of the New England Symphonic Ensemble – he has now made appearances as both conductor and soloist at this legendary venue.

At Valparaiso, Dr. Cock founded the Bach Institute in 2004. The Institute performs the major works of Bach triennially and in the years since its formation has devoted scholarship and performances to studying Bach's professional years prior to his appointment in Leipzig (1723). His experience leading the works of J.S. Bach includes many performances of the Christmas Oratorio, the *Mass in B Minor* and both passions — on several occasions he has led passions as conductor/evangelist, including the *St. John Passion* with the Leipzig Baroque Orchestra in the Castle Church, Wittenberg, Germany. These performances marked the beginning of a successful partnership with the Leipzig Baroque Orchestra that has continued for the past decade.

Dr. Cock has established important professional relationships with the Thomanerchor, the Bach Archive, Leipzig and the Castle Church in Wittenberg, Germany. Through his leadership, Valparaiso University has established a strong relationship with the St. Thomas Church - a relationship now formalized with an agreement of future collaboration, the only such agreement with an American university. In October 2017, he led the Valparaiso University Chorale as the only international choir to be invited to the 500th anniversary celebration of the Reformation in Wittenberg, Germany, including appearances on October 31, 2017 at the St. Thomas Church and the Castle Church. In recognition of his work creating and sustaining these musical relationships in Germany, the President of the Federal Republic of Germany awarded him (in 2017) the Cross of the Order of Merit for "extraordinary service" rendered to German-American relations in the field of music.

As a solo artist, Dr. Cock's extensive range and communicative performances have established him as a premier lyric tenor. Appearances as a Bach Evangelist have taken him to concert venues throughout the United States. He appeared as Evangelist in the *St. Matthew Passion* with The Los Angeles Philharmonic. The LA Times praised his performance for its "illuminating freshness." For numerous seasons, he appeared as a guest artist with the Oregon Bach Festival, led by German conductor, Helmuth Rilling. Other organizations with whom he has sung include the Florida Orchestra, the Los Angeles Master Chorale, the Miami Bach Society, the American Sinfonietta, the Grand Rapids Symphony, the Seattle Chamber Singers (with Orchestra Seattle) and the Northwest Sinfonietta. He frequently appeared as a soloist with Maestro Robert Shaw and the Robert Shaw Festival Singers. His performances with the Festival Singers can be heard on recordings released by Telarc International. He has sung the role of the Evangelist in both Bach Passions with the Mormon Tabernacle Choir and is tenor soloist on their recording of American hymns.

Dr. Cock studied at the University of Southern California and completed his undergraduate study at Pacific Lutheran University. He holds the Doctor of Musical Arts degree from the University of Arizona (Tucson), where he was a student of Maurice Skones.

About the Soloists



Soprano **Anne Marie Ouverson Bice** is once again thrilled to be joining the Bach Institute as Soloist and Chorister on the *Mass in B Minor*. She has been teaching and singing professionally in the Chicagoland area since 2001. Highlighted engagements are with the Chicago Symphony Chorus and Chicago Chorale. She is currently the Vocal Jazz Combo Instructor, Vocal Colloquium Coordinator, and Adjunct Instructor of Voice at Valparaiso University. On campus, Ms. Bice enjoys collaborating with the Faculty Jazz Trio, Jazz Ensemble, Guest Artists, and performing numerous Faculty Recitals. She also maintains a successful private voice and piano studio in Northwest Indiana since 2008. She is happy to announce that she will be presenting at the 2022 International Congress of Voice Teachers this August in Vienna, Austria on the topic of Pranayama (Yogic Breathing) and its use in Vocal Pedagogy and Practice. Ms. Bice holds a Bachelor of Arts Degree in Music from Luther College and a Master of Music Degree in Vocal Performance from Northwestern University. She is a member of both NATS and JEN.



Zachary Boor, countertenor, earned his Bachelor of Music in Vocal Performance from Valparaiso University in 2016, studying voice with Dr. Christopher Cock. During his undergraduate career, he was twice named the winner of the Valparaiso University Concerto Competition, honored as a finalist in the Audrey Rooney Vocal Competition with the Kentucky Bach Choir, and as a semi-finalist in the Classical Singer University Level Vocal Competition. Currently residing in Savannah, Georgia, Mr. Boor collaborates with the Choral Scholars at the Cathedral Basilica of St. John the Baptist, and is a featured soloist in the Friends of Cathedral Music Concert Series. Mr. Boor is thrilled to have the opportunity to return to his alma mater, and create musical excellence with so many talented musicians.



Maura Janton Cock, soprano, teaches voice at Valparaiso University. She earned her Bachelor of Music Education at the University of Arizona (Tucson) and her Master of Arts at Minnesota State University-Moorhead. She previously taught on the music faculty at Concordia College (Moorhead). She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. Ms. Janton Cock worked extensively with Robert Shaw and the Robert Shaw Festival Singers as both soloist and chorus member, and Helmuth Rilling of the Oregon Bach Festival.

At Valparaiso University, she has been soprano soloist in such works as Beethoven's Symphony no. 9, Brahms' *Ein deutsches Requiem*, Haydn's *Creation*, Mahler's Symphony no. 2, Bach's *St. John Passion*, *St. Matthew Passion*, and *Mass in B Minor* (the latter two works under the direction of Maestro Rilling on Valpo's campus). She was a soloist and chorister with the Chicago ensemble His Majesties' Clerkes. She has had performances with the Michigan Bach Collegium, Bach Chamber Choir of Rockford, Miami Bach Society, the Dayton Bach Society and the Cuesta Master Chorale. In 2005, Ms. Janton Cock was privileged to give the Midwest premiere of J.S. Bach's lost aria, *Alles mit Gott und nichts ohn' ihn* at Valparaiso University.



Chicago native **David Govertsen** has been active as a professional singer for fifteen years, portraying a wide variety of opera's low-voiced heroes, villains, and buffoons, performing as a soloist with Lyric Opera of Chicago, Chicago Opera Theater, Santa Fe Opera, Tulsa Opera, and Central City Opera. As a concert soloist, Mr. Govertsen has appeared with the Chicago Symphony Orchestra, Detroit Symphony Orchestra, Madison Symphony Orchestra, Rochester Philharmonic Orchestra, Grant Park Symphony, Santa Fe Symphony and Santa Fe Chamber Music Festival, among many others. He made his Carnegie Hall debut in 2011 as the Herald in *Othello* with the Chicago Symphony Orchestra conducted by Riccardo Muti.

Mr. Govertsen is an alumnus of both the Santa Fe Opera and Center City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University, and the College of DuPage. Mr. Govertsen is currently on faculty at North Park University, Valparaiso University, Lewis University, and the College of DuPage.



Wilson Nichols, tenor, is an established solo and choral performer based in New York City. Mr. Nichols is praised for his "lovely, natural sound and stylistic mastery," (Reading Eagle) and is currently on staff with the choir of Fifth Avenue Presbyterian Church. He performs regularly with professional choral ensembles across the country and internationally including Conspirare, Early Music New York, Sounding Light, The Crossing, The Santa Fe Desert Chorale, Vox Humana, New York Choral Artists, Ensemble VIII, Spire Chamber Ensemble, the Oregon Bach Festival and Junges Stuttgarter Bach Ensemble. His solo highlights include the Evangelist in Bach's *St. John Passion*, Bach's *Mass in B Minor*, and *Magnificat*, Handel's *Messiah*, *Esther*, *Saul*, and *Ode for St. Cecilia's Day*, and Orff's *Carmina Burana*. He can be heard on the Grammy nominated albums *The Singing Guitar*, *The Hope of Loving*, *Path of Miracles* and *Considering Matthew Shepard* with Conspirare and director Craig Hella Johnson. Originally from Michigan, Mr. Nichols holds a Bachelor of Arts in Music from Alma College, a teaching certificate from Central Michigan University and a Master of Music degree in Vocal Performance from Michigan State University.



Emily Lyday Yiannias, soprano, has been a member of the Valparaiso University voice faculty since 2013. She has previously appeared as a soloist with the Bach Institute in Cantata 70a in 2019, the Christmas Oratorio in 2014, Vivaldi *Gloria* and Bach *Magnificat* in 2013. Other solo appearances at Valparaiso include Samuel Barber's *Prayers of Kierkegaard* with the VU Symphony and soprano soloist in the Sousa Tribute concert, in addition to several solo faculty recitals. Ms. Yiannias often appears with Chicago's Music of the Baroque, one of the country's premier professional early music ensembles, where she has been a core member since 2007, most recently appearing in Handel's *Messiah*. She appears regularly each summer with the Grant Park Music Festival Chorus in Chicago's Millennium Park. Ms. Yiannias is thrilled to return to live music making after many virtual pandemic performances and what better way to return than with a masterpiece such as the *Mass in B Minor*!

About the Ensembles

Valparaiso University Chorale

Soprano

Jessica Cretors
Sophia Duray
Kathryn Harrold
Rachael Lagunas
Jamie Pfauth
Sarah Roeglin
Rebecca Schatte
Victoria Tiller
Georgina Tyderek

Alto

Sarah Brase
Katharina Depenthal
Hailey Hemmings-Kadolph
Emma Hernandez
Andrea Luekens
Grace Roberts
Kayla Sleeper
Anna Speckhard

Tenor

Logan Albright
Maro Allen
Mitchell Calderone
Joshua DeJarlais
Trey Erny
Joshua Inman
Nathaniel Parson
Lane Scheel
Karis Traylor

Bass

John Claudy
Johnathan Clayton
Zachary Flasch
Myles Mattsey
Alexander Meyer
Payton Mitchell
Ethan Wlodarczyk

Kantorei of the Chapel of the Resurrection

Soprano I

Laura Floyd
Lee Ross

Soprano II

Carolina Bowen
Olivia Dzurovick
Kate Eisenhutt
Libby Tritten

Alto I

Brynn Conway
Savannah Frazier
Gabby Unzicker
Savannah Vela
Dahliah Wilkes

Alto II

Jasmine Collins
Shantée Lewis
Alondra Quiroz
Kennedy Treptow

Valparaiso University Bach Choir

Soprano I

Gwyneth Hoeksema
Lisa Jennings
Stephanie Sepiol Milne
Brittney Urban

Alto I

Bethany Luke
Elizabeth McQueen

Tenor

Kevin Goebbert
Jeff Hellmers
Paul Huizenga
John Lee
Luke McGinnis
Casey Terry

Bass

Navid Bargrizan
David Buursma
Bruce Foster
Adam Gibson-Even
Will Nichols
Paul Nord
Aaron Riegle
Andrew Robinson

Soprano II

Elena Lutze

Alto II

Cassandra Hass
Kayli Perrine

Nicole Lee, rehearsal accompanist

Valparaiso University Bach Orchestra

Violin I

Katharina Uhde+
Morgen Heissenbuettel*
Pascal Innocenti
Spencer Martin

Violin II

Diego Piedra+
James Andrewes
David Myford
Henry Zheng

Viola

Susan Rozendaal
Rachel Gries

Cello

Anna Steinhoff
Morgan Little

Bass

Jerry Fuller

Flute

Cynthia Fudala+
Genevieve Brown*

Oboe

Jennet Ingle
Adam De Sorgo+

Bassoon

Jonathan Saylor
Steven Ingle

Trumpet

Greg Fudala
Ryan Berndt
Charles Steck+

Horn

Layne Anspach+

Timpani

Brandon Podjasek

Harpsichord

Joseph Bogнар+

Organ

Nicole Lee+

+ Valparaiso University Music Department Faculty member

* Member of Valparaiso University Symphony Orchestra, Diego Piedra, conductor

Chorus Master

Sunghee Kim holds the positions of Assistant Professor of Music and the Director of Chapel Music at Valparaiso University. She also serves as University Organist and conductor of the Kantorei of the Chapel of the Resurrection. Dr. Kim holds degrees from the Jacobs School of Music at Indiana University, the University of North Texas and Ewha Womans University in Seoul, South Korea. An accomplished organist, she is a former first prize winner in the Fort Wayne National Organ Playing Competition. Prior to coming to Valpo, she served in a faculty appointment at Pennsylvania State University at Abington and as Director of Music at Concordia Lutheran Church in Wilmington, Delaware.

Valparaiso University Chorale

Sunghee Kim, Guest Conductor

The Valparaiso University Chorale continues to earn acclaim as one of the top Lutheran collegiate choirs in the United States, upholding the highest standard of choral art through performance of the greatest choral literature of all eras and preserving the University's rich choral tradition, which dates back to the early 20th century. The mixed-voice ensemble performs an eclectic repertoire that spans from traditional to significant contemporary works to selections that express multicultural perspectives, all in their original languages. Under the direction of Dr. Christopher M. Cock, who has led the University's Chorale program for over two decades, the ensemble maintains an active annual schedule of touring, performing, and recording, including appearances at the American Choral Directors Association Central Division Conference in 2005, 2008, and 2015.

On October 31, 2017, the Chorale served as the only international ensemble at the 500th anniversary of the Reformation in the Castle Church in Wittenberg, Germany. This prestigious appearance was by invitation from the Castle Church and the town of Wittenberg. On this historic day, the Chorale also appeared at the St. Thomas Church in Leipzig with the internationally renowned Thomanerchor under the direction of Thomaskantor Gotthold Schwarz. The Chorale has served five residencies at the St. Thomas Church in Leipzig, Germany—the only collegiate American choir to enjoy such a strong relationship with the church of Johann Sebastian Bach. In June 2012, the Chorale was invited by the Bach Archive in Leipzig to perform at the Bach Festival that celebrated the 800th anniversary of the St. Thomas Church and its famous choir, the Thomanerchor.

The Valparaiso University Chorale has received significant critical acclaim. The Thuringer Allegemine reviewed the Chorale's concert in 2007: "a first class ensemble...such a high degree of tonal unity, such sure intonation in the most complex and dissonant groups of chords, and such a precise feeling of dynamic shading..." In 2010, the Schwarzwald Bote exclaimed, "Their heavenly and virtuosic performance enthused the audience," and the Schwabischs Tagblatt hailed their performance as "masterful." In 2017, the Reutlinger General-Anzeiger praised the Chorale as "masters of exact intonation and an extremely fine nuanced dynamic."

Kantorei of the Chapel of the Resurrection

Sunghee Kim, Conductor

The Kantorei serves as a choir of the Chapel of the Resurrection and specializes in festive liturgies. The ensemble sings regularly for Sunday morning worship services, Reformation Hymn Festival, Choral Evening Prayers, Holy Week services, Advent Vespers, Baccalaureate, and other services at the Chapel. In the Chapel, they have introduced new musical settings of eucharistic liturgy and have presented an array of global hymnody. The Kantorei sings regularly at the annual Institute of Liturgical Studies and has performed with Valpo's Chorale, Chamber Concert Band, and Luce Concert Band.

Valparaiso University Bach Choir

The Valparaiso University Bach Choir is an auditioned ensemble serving the Bach Institute at Valparaiso University. The choir includes Valpo students, faculty, and staff, as well as members of the wider Chicagoland community. The Bach Choir made its debut in the 2001 performance of Bach's *St. Matthew Passion*, and participated in the inauguration of the Bach Institute in January 2004, performing Bach's *Mass in B Minor*, both under the direction of Maestro Helmuth Rilling.

In July 2006, the Bach Choir performed at the opening worship of the American Guild of Organists' national convention, for which they performed motets by J.S. Bach, Felix Mendelssohn, and two world premieres. In January of 2012, the Bach Choir performed Bach's Cantata 106 for the Indiana Music Educators Association's conference in Fort Wayne, Ind. At the invitation of the American Choral Directors Association, the Bach Choir has given two feature performances at the Midwestern Region conference in Chicago, Ill.

Your Support Makes it Possible



Phyllis Buehner '54 and Richard Duesenberg '51, '53 J.D. have distinguished themselves by their remarkable generosity to Valparaiso University. They have made an enduring impact through the establishment of endowed chairs; significant capital projects, including the Duesenberg Welcome Center; and the establishment of the Bach Institute in 2004.

As co-founders of the Bach Institute at Valparaiso University, their support ensures that world-class performances, meaningful symposia and integral programming will keep the music of J.S. Bach at the center of the life of Valparaiso University.

The continuo organ used by the Bach Institute was designed by the firm of Gerrit and Henk Klop of the Netherlands. It was a gift to the Bach Institute by Phyllis and Richard Duesenberg.

The Bach Institute at Valparaiso University
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Bach Institute

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