

54<sup>th</sup> Year  
2024-2025



# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

**Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.**

**March 29 and 30, 2025**

**Messe in h-Moll**  
*Mass in B Minor*



## Welcome to Grace Lutheran Church

We are glad that you have joined us for this concert of the *Mass in B Minor*.

The Sunday performance is also available on the [Bach Cantata Vespers YouTube Channel](#).

Please silence all cell phones and pagers.

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

We ask that you kindly hold all applause until the conclusion of the concert.

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

*Welcome and Invocation*

The Rev. Troy E. Medlin, Associate Pastor  
Grace Lutheran Church and School

**Kyrie**

(5-part chorus)

*Kyrie eleison.*

Lord, have mercy.

(Duet, soprano I & II)

*Christe eleison.*

Christ, have mercy.

(4-part chorus)

*Kyrie eleison.*

Lord, have mercy.

**Gloria**

(5-part chorus)

*Gloria in excelsis Deo.*

Glory to God in the highest.

(5-part chorus)

*Et in terra pax hominibus bonae voluntatis.*

And on earth peace to people of good will.

(Aria, soprano II)

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

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

(4-part chorus)

*Gratias agimus tibi propter magnam gloriam tuam.*

We give thanks to you for your great glory.

(Duet, soprano I & tenor)

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

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

(4-part chorus)

*Qui tollis peccata mundi,  
miserere nobis.*

*Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

(Aria, alto)

*Qui sedes ad dextram Patris,  
miserere nobis.*

(Aria, bass)

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

(5-part chorus)

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

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

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

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

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

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

## Offering

*A free-will offering is gathered prior to intermission.*

*The offering assists in defraying the costs of this concert.*

*A minimum donation of \$25 per person is suggested. Your generosity is appreciated.*

*Please make checks payable to Grace Lutheran Church.*

*You may also contribute online at [www.bachvespers.org](http://www.bachvespers.org) or via the QR Code below.*

*As the offering is gathered, the orchestra plays the Air from Bach's  
Orchestral Suite No. 3 in D Major, BWV 1068.*



## Intermission



## Credo

(5-part chorus)

*Credo in unum Deum.*

I believe in one God.

(4-part chorus)

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

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

(Duet, soprano I & alto)

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

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

(5-part chorus)

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

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

(4-part chorus)

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

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

(5-part chorus)

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

And the third day he rose again  
according to the Scriptures,  
and ascended into heaven,  
sits at the right hand of the Father,  
and will come again with glory  
to judge the living and the dead,  
and his kingdom will have no end.

(Aria, bass)  
*Et in Spiritum Sanctum,  
Dominum et vivificantem,  
qui ex Patre Filioque procedit,  
qui cum Patre et Filio simul  
adoratur et conglorificatur,  
qui locutus est per Prophetas,  
et unam sanctam catholicam et apostolicam ecclesiam.*

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

(5-part chorus)  
*Confiteor unum baptismum in remissionem peccatorum.*

I acknowledge one baptism for the remission of sins.

(5-part chorus)  
*Et expecto resurrectionem mortuorum  
et vitam venturi saeculi. Amen.*

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

## Sanctus

(6-part chorus)  
*Sanctus, sanctus, sanctus Dominus Deus Sabaoth.  
pleni sunt coeli et terra gloria ejus.*

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

## Osanna, Benedictus

(8-part double chorus)  
*Osanna in excelsis.*

Hosanna in the highest.

(Aria, tenor)  
*Benedictus qui  
venit in nomine Domini.*

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

(8-part double chorus)  
*Osanna in excelsis.*

Hosanna in the highest.

## Agnus Dei

(Aria, alto)  
*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.*

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

(4-part chorus)  
*Dona nobis pacem.*

Grant us peace.

## Program Notes

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

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

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

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

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

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

The *Credo* (Bach called it the *Symbolum Nicenum*), the longest text of the mass, also consists (like the *Gloria*) of nine movements. A palindromic design of the whole can be observed from a distance (ties between movements 1 and 9, 2 and 8, etc.), which leaves at the center the very core of the believer’s faith: *Et incarnatus* (“He became man”), *Crucifixus* (“He was crucified”), *Et resurrexit* (“He was resurrected”). Bach’s setting for *Et incarnatus* beautifully portrays the “descent” of God to man first through the lilting descending arpeggios in the strings, then confirmed via the vocal lines themselves, which literally sing high to low, making an unmistakable theological musical statement. The *Crucifixus* uses three extended traditions to display profound grief. The descending chromatic line heard in the basso continuo is clearly associated with lament and sorrow throughout history, and the fact that it is set as a ground bass (repeated bass pattern) serves to underscore the deep nature of the grief being portrayed. Finally, Bach uses suspensions (harmonic moments of tension—use of dissonance—especially on strong beats) to symbolize and give expression to pain, creating a searing, visceral “musical” portrayal of agony. As the movement comes to a quiet close, the following *Et resurrexit* immediately shatters the pervading gloom and assails us with uplifting energy: trumpets, timpani, indeed, one and all triumphantly remind us of Christ’s resurrection and decisive victory over death—a remarkable moment of shocking contrast.

One final comment about the Credo: Bach chose to open the first movement of the Credo with a fugue (you can count the five fugal entries of the subject in the voices, plus two more in the violins). As if this seven-entry fugue were not enough (7=completion), the subject of the fugue itself is nothing less than the actual chant used to intone this text; thus, Bach is using the specified chant which would have been sung to this text back in the Medieval era as the subject for his complex fugue—a remarkable “bridge” across the centuries.

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

Given the magnificence of the work as a whole, it is hard to believe Bach’s *Mass in B Minor* was never heard in its entirety within his lifetime. In fact, the first complete performance of the work was not until 1859 (Leipzig)—over 100 years after Bach’s death. Since then, the *Mass* has steadily risen in popularity up to the present age, when it is hailed as not only one of Bach’s masterpieces, but indeed, one of the great works in the history of music. Performance-practice issues associated with the work have especially gained attention and notoriety in recent years. At the American Musicological Society’s national convention in Boston (fall, 1981) the scholar Joshua Rifkin presented compelling evidence showing that Bach quite possibly only had one singer per part for the performance of his choral works, including the *B Minor Mass*.

Rifkin then went on to demonstrate this theory via a performance of the Mass using one singer per vocal part (each singer sang choruses plus solos) at Jordan Hall (New England Conservatory of Music). The scholar Robert Marshall countered Rifkin's claims in what remains one of the most heated debates in AMS history (I witnessed the spectacle as a stunned grad student). Among many other points, Marshall was understandably skeptical of bringing out three singers to join the valiant other five just for the Osanna, then walking off again. [Interested parties can go to Andrew Parrott's book, *The Essential Bach Choir* (2000) which includes a useful bibliography summing up the gallons of ink spilled on this topic.]

In addition to the 5–8 part chorus, and 5 soloists, the sumptuous orchestral forces include: 2 flutes, 3 oboes (and oboes d'amore), 2 bassoons, 3 trumpets, French horn, timpani, strings and organ. There is simply nothing else like this work out there—a journey everyone should experience at least once in their life.

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**Join us for the remainder of our 54<sup>th</sup> Year of Bach Cantata Vespers:**



54<sup>th</sup> Year  
**2024–2025**

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

**Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.**

**April 27**  
*BWV 42*

**Am Abend aber desselbigen Sabbats** *On the evening of the same Sabbath*  
**Ian A. McFarland**, Candler School of Theology, Atlanta, Georgia, homilist  
**J. S. Bach**: Brandenburg Concerto No. 3, BWV 1048; **Hennig Kraggerud**: *Victimae paschali*

**May 18**  
*BWV 128*

**Auf Christi Himmelfahrt allein** *On Christ's Ascension into heaven alone*  
**Paul D. Weber**, Staunton, Virginia, homilist; **Florence Jowers**, Staunton, Virginia, organist



# Bach Cantata Vespers Chorus & Orchestra

Grace Cantor Michael D. Costello, director  
Katelyn Lee, soprano 1  
Alexandra Kassouf, soprano 2

Sarah Ponder, mezzo soprano  
Brian Skoog, tenor  
Peter Wesoloski, baritone

## Soprano

Cathy DeLanoy  
Gwen Gotsch  
Linda Grisham  
Catherine Hegarty  
Barbara Hofmaier  
Kate Hogenson  
Lilian Hohmann  
Johanna Johnson  
Katrina Jurica  
Ruth Otten  
Valerie Poulos  
Ellen Pullin  
Liz Rudy

## Alto

Karen Brunssen  
Lois Cornils  
Leanne Cribbs  
Eunice Eifert  
Cynthia Hill  
Martha Houston  
Gaye Klopach  
Jenny Luebbe  
Marilyn Moehlenkamp  
Jennifer Murtoff  
Karen Rohde  
Irmgard Swanson  
Liz Thompson

## Tenor

Paul Aanonsen  
John Beed  
Justin Martin  
Geoffrey Roupas  
John Rudy  
Blaine Willhoft

## Bass

John Bouman  
Mark Bouman  
Jeff Cribbs  
Jake Just  
David Kluge  
Craig Mindrum  
Greg Rohlfing  
Mark Sundberg

## Violin 1

Betty Lewis  
Becky Coffman  
Kjersti Nostbakken  
Lou Torick

## Violin 2

Francois Henkins  
Elizabeth Huffman  
Lori Ashikawa

## Viola

Naomi Hildner  
Ben Weber

## Cello

Jean Hatmaker  
Victoria Mayne

## Double Bass

Douglas Johnson

## Organ

Thomas Schmidt

## Harpichord

Stephen Alltop

## Horn

Elizabeth Deitemyer

## Trumpet

Charles Roberts  
Sarah Heimberg  
Gregory Strauss

## Timpani

Tina Laughlin

## Flute

Jean Bishop  
Leslie Short

## Oboe

Christine Janzow Phillips  
Meg Busse  
Natalie Johnson

## Bassoon

Dianne Ryan  
Lynette Pralle



**Soprano**

Toni Esker  
Manda Gervase  
Gabrielle Goudard  
Amanda Kohl  
Marybeth Kurnat  
Dana Plazak  
Isabel Schmitz  
Tzu-Jung Wang

**Tenor**

Riley Callan  
Kyle Cothorn  
Luka Duval  
Dennis Kalup  
Justin Martin  
Mason Montuoro

**Alto**

Jennifer Barrett  
Christina Bernardoni  
Bethany Brewer  
Emma Kuehl  
Lauren Eakes Loving  
Emlynn Shoemaker  
Alannah Spencer  
Helen VanWyck

**Bass**

Aniello Barone  
Jonathan Cortez  
David Jolivet  
Jess Koehn  
Vaughn Roste  
Jon Siegel  
Collin Stillday  
Brenner Swenson





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55<sup>th</sup> Year

2025–2026

# BACH

## Cantata Vespers



**Grace Lutheran Church  
River Forest, Illinois**

**Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.**

**September 28**  
*BWV 137*

**Lobe den Herren, den mächtigen König der Ehren**

*Praise to the Lord, the almighty King of creation*

**Samuel Barber:** Toccata Festiva, op. 36; **Chelsea Chen,** organist

**October 26**  
*BWV 79*

**Gott der Herr ist Sonn und Schild**

*God the Lord is Sun and Shield*

**J. S. Bach:** Orchestral Suite No. 3 in D Major, BWV 1068

**November 23**  
*BWV 57*

**Selig ist der Mann**

*Blessed is the man*

**Steven Wentz,** Concordia University Chicago, organist

**December 31**  
*BWV 28*

**Gottlob! nun geht das Jahr zu Ende**

*Praise God! Now the year comes to an end*

*Performed as part of Grace's New Year's Eve Service of Holy Communion at 7:00 p.m.*

**January 18**  
*BWV 72*

**Alles nur nach Gottes Willen**

*Everything according to God's will alone*

**Kontras Quartet:** Eleanor Bartsch, Sherri Zhang, Ben Weber, and Jean Hatmaker

**February 22**  
*BWV 168*

**Tue Rechnung! Donnerwort**

*Settle account! Word of thunder*

**Timothy Spelbring,** St. Mark Lutheran Church, Mount Prospect, Illinois, organist

**March 29**  
*BWV 68*

**Also hat Gott die Welt geliebt**

*God so loved the world*

**David Cherwien,** Minneapolis, Minnesota, organist

**April 19**  
*BWV 146*

**Wir müssen durch viel Trübsal in das Reich Gottes eingehen**

*We must enter the kingdom of God through much sorrow*

**Kapelle of Concordia University Chicago,** guest choir; **Charles P. Brown,** conductor  
**Michael D. Costello,** Grace Lutheran Church and School, River Forest, Illinois, organist

**May 17**  
*BWV 43*

**Gott fährt auf mit Jauchzen** *God goes up with jubilation*

**Gerald Finzi:** Violin Concerto; **Eleanor Bartsch,** violinist

## BIOGRAPHIES



**Michael D. Costello**, director, has served as Cantor at Grace since 2008 and Artistic Director of Consonance—Chicago Choral Artists since 2014. Prior to moving to Illinois in 2008, Costello served as a church musician at parishes in Pennsylvania, North Carolina, and South Carolina, and served as a pastor at St. Andrew’s Lutheran Church in Columbia, South Carolina. Costello graduated with a Bachelor in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. An accomplished organist known best for sensitive service playing, Costello has published choral and organ works with several publishers, has sung as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and performs regularly as a guest musician with other local ensembles.



**Alexandra Kassouf**, soprano, (she/they) has recently sung with the Grant Park Chorus, Third Eye Theatre Ensemble, Great Lakes Operetta, and the Gilbert and Sullivan Opera Company. Current season highlights include *Acis and Galatea* with the Florentine Opera, *The Pirates of Penzance* with the Gilbert and Sullivan Opera Company, and her company debut with the Valkyrie Ensemble in *Glitter and Be Gay*, an operatic drag show. Regionally, Alexandra has enjoyed performing with Seven Hills Baroque, Folks Operetta, Milwaukee Opera Theatre, Fresco Opera, Queen City Opera, Opera Columbus, Cincinnati Opera, and Contemporary Dance Theater.



**Katelyn Lee**, soprano, has sung in multiple productions at Lyric Opera of Chicago, including the title role in *Hansel and Gretel*. Other companies include Opera Theatre of Saint Louis, Haymarket Opera Company, Chicago Opera Theater, Ozarks Lyric Opera, Cedar Rapids Opera, and Folks Operetta. In concert, Katelyn has sung a wide variety of repertoire. She can be heard in the role of Angel on Music of the Baroque’s recently released live album of Handel’s *Jephtha*. Other concert credits include Grant Park Symphony, Chicago Symphony Orchestra, New Philharmonic Orchestra, Indianapolis Symphony, Indianapolis Baroque Orchestra, Chicago Master Singers, Apollo Chorus of Chicago, Elgin Symphony Orchestra, Champaign-Urbana Symphony, Fort Wayne Philharmonic Orchestra, and Chicago a cappella.



**Betty Lewis**, violinist, received her bachelor’s degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



**Sarah Ponder**, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Ms. Ponder holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth and has also recorded original works with Carnegie Hall’s Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.



**Brian Skoog**, tenor, performs in a wide range of operatic and concert roles. This season, operatic performances include his role debut as Ferrando in *Così fan tutte* with Chicago’s Salt Creek Chamber Orchestra, Narraboth in *Salome* with Union Avenue Opera, Ralph Rackstraw in *H.M.S. Pinafore* with Winter Opera Saint Louis, and the title role in the world premiere of *The Higgler* by Margi Griebing-Haigh. In concert, Skoog makes appearances with the Bozeman Symphony (Mozart *Requiem*), Toledo Symphony (Beethoven *Symphony No. 9*, Handel *Messiah*), and West Shore Chorale (Mozart *Mass in C minor*). Skoog also recently appeared as Tempo in *Il trionfo del Tempo e del Disinganno* and Lurcanio in *Ariodante* with Opera Neo, and as Mozart in Rimsky-Korsakov’s *Mozart and Salieri* with The Cleveland Opera.



**Peter Wesoloski**, baritone, was featured as a Cryptanalyst in the world premiere of *The Life and Death(s) of Alan Turing* with Chicago Opera Theater as well as in their production of Shostakovich’s *The Nose* last season. Peter previously appeared with the Bach Cantata Vespers as Petrus/Pilatus in the *Johannes-Passion* and is thrilled to return to the soloist roster for the 2024–25 season. He has performed with the Chicago Master Singers, most recently as the baritone soloist in Fauré’s *Requiem* and Schubert’s *Mass in G*. Additionally, Peter is dedicated to the art of song and sings regularly at the Liederstube in Chicago with pianist Eugenia Cheng. He has performed in salons and recitals in London, Amsterdam, Auckland, and Sydney.

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