

# *Lutheran Summer Music 2001*

## **Bach Cantata Vespers**

Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Minneapolis, Minnesota  
Thursday, July 12, 8:30 p.m.



# 10025 Bach Cantata Vespers

**Prelude** "Wachet Auf! Ruft uns die Stimme" J. Walther  
(1684-1748)  
P. Manz

*Stand and face the vesper candle as it is carried in.*

**Service of Light** Lutheran Book of Worship, p. 142

*Sit.*

**Psalmody** p.145  
Psalm 141 "Let my prayer rise..."  
C-Congregation I-Women II-Men  
All - "Glory to the Father..."

*Psalm prayer.*

**Reading** Matthew 25:1-13

**Homily** Rev. Victor Gebauer

## **Cantata**

"Wachet Auf! Ruft uns die Stimme!", BWV 140  
Johann Sebastian Bach  
(1685-1750)  
tune: WACHET AUF, by Philipp Nicolai(1556-1608)

## I. Chorale Prelude

*"Wachet auf!" ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne:*

*"Wach' auf, du Stadt Jerusalem!"  
Mitternacht heißt diese Stunde,  
Sie rufen uns mit hellem Munde:  
"Wo seid ihr klugen Jungfrauen?  
Wohl auf, der Bräut'gam kömmt,  
Steh auf, die Lampen nehmt!  
Alleluia!  
Macht euch bereit,  
Zu der Hochzeit,  
Ihr müsset ihm entgegen gehn."*

"Wake up!" call to us the voices  
Of the watchguards high on the  
towers:

"Wake up, you city of Jerusalem!"  
Midnight is this hour,  
They call to us, with clear voices:  
"Where are you, wise virgins?  
Cheer up, the Bridegroom comes!  
Rise up, and take your lamps!  
Alleluia!  
Make yourselves ready  
For the wedding,  
You must go out to meet Him."

## II. Tenor Recitative

*Er kommt, der Bräut'gam kommt!*

*Ihr Töchter Zions, kommt heraus,*

*Sein Ausgang eilet aus der Höhe  
In eurer Mutter Haus.  
Der Bräut'gam kommt,  
Der einem Rehe und jungen Hirsche  
Gleich auf denen Hügeln springt  
Und euch das Mahl der Hochzeit bringt.*

*Wacht auf, ermuntert euch!  
Den Bräut'gam zu empfangen; dort!*

*Sehet, kommt er hergegangen.*

He comes, the Bridegroom  
comes!  
You daughters of Zion, come  
forth,  
His journey rushes from on high  
Into your mother's house.  
The Bridegroom comes,  
As a roe and a young buck  
Leaping upon the hills,  
And brings you the wedding  
meal.  
Wake up, and arouse yourselves!  
To welcome the Bridegroom;  
There!  
See, He comes to meet you.

### III. Soprano/Bass Duet with violin obligato

*Seele: Wann kommst du, mein Heil?*

*Jesu: Ich komme, dein Teil.*

*Seele: Ich warte mit brennedem Öle.*

*Jesu: Ich öffne den Saal,*

*Seele: Eröffne den Saal.*

*Jesu: zum himmlische Mahl.*

*Seele: Komm, Jesu!*

*Jesu: Ich komme, komm' liebliche Seele!*

**Soul:** When will You come, my salvation?

**Jesus:** I am coming, a part of you.

**Soul:** I wait with burning oil.

**Jesus:** I open the hall,

**Soul:** Throw open the hall!

**Jesus:** to the heavenly feast.

**Soul:** Come, Jesus!

**Jesus:** I come, come beloved soul!

### IV. Chorale

*Zion hört die Wächter singen,*

*Das Herz tut ihr vor Freuden springen,*

*Sie wachet und steht eilend auf.*

*Ihr Freund kommt vom Himmel prächtig*

*Von Gnaden stark, von Wahrheit mächtig,*

*Ihr Licht wird hell, ihr Stern geht auf.*

*Nun komm, du werte Kron',*

*Herr Jesu, Gottes Sohn.*

*Hosianna!*

*Wir folgen All'*

*Zum Freudensaal*

*Und halten mit das Abendmahl!*

Zion hears the watchmen singing,

Her heart for joy is springing,  
She wakes and rises up quickly.

Her Friend comes from heav'n,  
glorious.

In grace, strong, in truth, mighty.  
Her Light is bright, her Star goes up.

Now come, You worthy Crown,  
Lord Jesus, God's own Son!

Hosanna!

We follow all

To the joyful hall

And share in the ev'ning meal!  
(Eucharist)

## V. Bass Recitative

*So geh herein zu mir,  
Du mir erwählte Braut!  
Ich habe mich mit dir  
In Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
Auf meinem Arm gleich  
Wie ein Siegel setzen, und  
Dein betäubten Aug' ergötzen.*

*Vergiß, O Seele, nun die Angst,  
Den Schmerz, den du erdulden müssen;  
Auf meiner Linken sollst du ruh'n  
Und meine Rechte soll dich küssen.*

So enter within to Me,  
You, My chosen Bride!  
I have to you  
Pledged My troth forever.  
I wish to have you on My heart,  
On My arm  
Set as a seal, and to  
Restore delight to your troubled  
eyes.  
Forget, O Soul, now the anguish,  
The pain, which you had to bear;  
At My left hand you shall rest,  
And My right hand shall  
embrace you.

## VI. Soprano/Bass Duet with oboe obligato

*Seele: Mein Freund ist mein!  
Jesus: Und ich bin dein!  
Beide: Die Liebe soll nicht scheiden!*

*Seele: Ich will mit dir  
Jesus: Du sollst mit mir  
Both: In Himmels Rosen weiden.  
Da Freude die Fülle,  
Da Wonne wird sein.*

**Soul:** My Friend is mine!  
**Jesus:** And I am yours!  
**Both:** Love shall never be  
divided!  
**Soul:** I want to be with You  
**Jesus:** You shall be with Me  
**Both:** In heaven's roses graze.  
There joy will be complete,  
There rapture will be.

## VII. Chorale (all are invited to sing in harmony)

Soprano  
Alto  
Tenor  
Bass

Glo - ri - a sei dir ge - sun - - gen  
Von zwölf Per - len sind die Pfor - - ten  
Pfor - - ten

mit Men - schen - und eng - li - schen Zun - - gen  
an dei - ner - ner Stadt; wir sind Kon - sor - - ten

mit der Har - fen gel und hoch mit um Zim - beln schon. Thron.  
mit der Har - fen gel und hoch mit um Zim - beln schon. Thron.  
mit der Har - fen gel und hoch mit um Zim - beln schon. Thron.  
mit der Har - fen gel und hoch mit um Zim - beln schon. Thron.

mezzo piano

piano

Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat  
 Kein Aug hat je ge - spürt, kein Ohr hat

crescendo

je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir  
 je ge - hört sol - che Freu - de. Des sind wir

forte

froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.  
 froh, i - o, i - o! e - wig in dul - ci ju - bi - lo.

*Gloria sei dir gesungen  
Mit Menschen und englischen Zungen  
Mit Harfen und mit Cymbeln schon.*

*Von zwölf Perlen sind die Pforten,  
An deiner Stadt, wir sind Konsorten*

*Der Engel hoch um deinen Thron.*

*Kein Aug' hat je gespürt,  
Kein Ohr hat je gehört  
Solche Freude.  
Dess sind wir froh,  
Io, Io!  
Ewig in dulci jubilo.*

"Gloria!" To You be sung  
With mortals and angels' tongues  
With harps and with cymbals,  
too.

Of twelve pearls are the portals  
In Your city, we are consorts  
with

The angels high around Your  
throne.

No eye has ever seen,  
No ear has ever heard

Such joy!

So, we are joyful,

Joy, joy!

Forever in sweet jubilation.

*text by Philip Nicolai  
tr. David Mennicke*

## Collect, Our Father, and Blessing

p.15f

## Hymn

"Savior of the Nations, Come"

LBW #28

NUN KOMM DER HEIDEN HEILAND

Stz. 1-2 all; Stz. women; Stz. 4 men; Stz. 5 organ; Stz. 6-7 all

## Postlude "Nun komm, der Heiden Heiland"

N. Vetter  
(1666-1734)

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## Worship Participants

Leader: Brian Johnson

Organ: Lorraine Brugh

Light: Katie Dargatz

Book: Michael Beaver

Reader and Homilist: Rev. Victor Gebauer



## Program Notes for “*Wachet Auf!*”

*Wachet auf, ruft uns die Stimme* is a church cantata by J.S. Bach from November 1731, written for the last Sunday of the Church Year (the 27<sup>th</sup> Sunday after Trinity). This cantata is based on the great Reformation era chorale by Philipp Nicolai, known to us as “Wake, Awake, For Night Is Flying” (LBW 31), often referred to as “The King of Chorales.” Bach quotes the text and tune of this chorale in movements 1, 4, and 7 of the cantata. The hymn is a paraphrase of Jesus’ parable of the wise and foolish maidens waiting with burning lamps for the Bridegroom (Matthew 25:1-13).

Bach expands on this parable by setting love duets between the soul (and, by extension, all believers) and the Bridegroom (Christ) in movements 3 and 6. These texts, possibly by Picander, a pietistic poet of Bach’s day, also bring in imagery from the Song of Songs. The overall mood of the cantata is one of eager, even passionate, anticipation of joy both now and in eternity at the coming of Christ to His beloved.

The overall structure of the cantata is an archform, with the chorale movements 1, 4, and 7 being divided by a two solo recitative/duet aria pairings. The capstone 4<sup>th</sup> movement of this structure allegorically presents the feast of the Bridegroom as the Eucharist, with Christ at the center. Indeed, another word for this arch form is *chiasm*, from the Greek words for both cross and Christ.

The opening movement of the cantata is an extended chorale prelude matching the barform (AAB) structure of the chorale. In this movement, Bach uses the key of three flats in triple meter, perhaps as an invocation of the Trinity. The dotted rhythm of the orchestra introduction recalls overture court music of the period used to welcome royalty, reflecting the entry of Christ in the chorale text. The antiphonal passing of this motive back and forth between the strings and the woodwinds suggests the chorales’ calling back and forth of the watchmen from their towers. The

sopranos enter with the melody in long notes (*cantus firmus* technique), while the other voices imitatively accompany the sopranos in faster rhythms. The recurring orchestra interludes (*ritornelli*) portray joy and the passing of time with their clock-like, bouncy motives. Each time the orchestra plays this dotted rhythm phrase, it does so in 12 beats, showing (as the chorale and Biblical texts say) that midnight is the hour when the Bridegroom comes. On the word "Alleluia," the chorus breaks into a fugue bubbling with joy.

The second movement has the tenor calling out as young deer leaping from on high (and in high notes!) the arrival of the Bridegroom. The aria that follows features an exquisite violin solo, leading into a dialogue between the soul (soprano) and Jesus (baritone). To paint the text, Bach sets the word "warte" ("wait") in notes of great length in the soprano line. In accordance with Bach's Lutheran theology of grace over works, Jesus says "I open the hall" first, even before the soul asks him to open the door.

The fourth movement is the well-known setting of the chorale Bach later transcribed for organ in the *Schübler Chorales*. Here, stanza two of the chorale is set for unison string accompaniment. To continue the dialogue idea, we here are alternating the chorale phrases between men and women.

The fifth movement is a baritone recitative of Jesus inviting His chosen bride to join Him forever. Just as in Bach's *St. Matthew Passion*, the spoken words of Jesus are surrounded by a "halo" of strings. The sixth movement is a florid, rapturous duet of Jesus and the soul in heaven's rosy fields, with the oboe frolicking along.

The last movement is a broad setting of the hymn for full chorus and orchestra. At the words "*von zwölf Perlen*" ("of twelve pearls") the basses sing a 12-note line against the other parts. A solo violin also plays the melody up an octave where we really can't even hear it. Perhaps that inaudible melody is a hint of the heavenly music of the spheres, expressing the joy (*Freude*) that "no ear has ever heard." In this cantata, Bach, the Fifth Evangelist, offers us a teasing taste of the heavenly joy to come.

*Program notes by David Mennicke*

## LSM 2001 Bach Cantata Choir

### Soprano

Andrea  
Arntsen-Harris  
Meghan Austinson  
Kendra Berentsen  
Jessica Brinkley  
Kristen Jones  
Brittany Kallman  
Susanna Mennicke  
Courtney Mumm  
Anna Poganski  
Sangeetha  
Rayapati  
Kerry Walters  
Carla Wesby

### Alto

Lorraine Brugh  
Catherine Eden  
Kristen Gasau  
Carol Henderson  
Adrienne Henze  
Mindy Mennicke  
Mary Newton  
Laura Potratz  
Crystal Robbinett  
Jessica Shelvik  
Karen Wilkerson  
Darshena Wood

### Tenor

Bjorn Arneson  
John Lehmkuhl  
Phil Mennicke  
Fred Moors  
John Sall  
Ryan Welsh

### Bass

Aaron Bahr  
Evan Braun  
Bill Helmcke  
John Larison  
Brian Leeper  
D.J. Livengood  
Eric Storum  
  
Josiah Telschow  
Jonathan Wessler  
Michael Zemek

## LSM 2001 Concert Choir

### Soprano

Aimee Anthony  
 Andrea Arntsen-Harris  
 Meghan Austinson  
 Kendra Berentsen  
 Jessica Brinkley  
 Erin Dillane  
 Catherine Eden  
 Adrienne Henze  
 Kristen Jones  
 Brittany Kallman  
 Jocelyn Lovell  
 MaryLynn Mennicke  
 Susanna Mennicke  
 Courtney Mumm  
 Debbie Norris  
 Bridget Oelrich  
 Anna Poganski  
 Crystal Robbinett  
 Julie Sheline  
 Jessica Shelvik  
 Kendra Syversen  
 Elizabeth Tuazon  
 Mariella Volker  
 Sarah Wall  
 Carla Wesby  
 Cheryl Wilkerson  
 Erika Wolson

### Alto

Lisa Blotevogel  
 Hannah Braun  
 Julia Colbert  
 Katelyn Cowan  
 Leah Doerr  
 Sarah Duncan  
 Christina Haile  
 Allison Harvey  
 Kaila Hochhalter  
 Ruth Hook  
 Ashley Jordan  
 Megan Kessler  
 Reena Linke  
 Kristi Lock  
 Emily Nelson  
 Laura Olcerowicz  
 Talitha Ortiz  
 Laura Potratz  
 Amanda Rowles  
 Linnea Swanson  
 Shandra Taylor  
 Laura Thatcher  
 Darshena Wood  
 Rebekah Zemek

### Tenor

Andy Awad  
 Bjorn Arneson  
 Devin Bowen  
 Jonathan Jank  
 Brian Johnson  
 John Lehmkuhl  
 Alex Jones  
 Scott Stever  
 Ryan Welsh  
 Jonathan Wessler

### Bass

Luke Armstrong  
 Tom Awad  
 Aaron Bahr  
 Michael Beaver  
 Evan Braun  
 Mark Fidely  
 Bishara Harouny  
 Brett Hochhalter  
 Bill Helmcke  
 John Larison  
 D.J. Livengood  
 Eric Storum  
 Josiah Telschow  
 Paul Willis

## Personnel

David Mennicke, *conductor*

Phil Mennicke, *tenor*

Kerry Walters, *soprano*

Brian Leeper, *bass*

Sangeetha Rayapati, *soprano*

## Orchestra

### Violin I

Tze Yean Lim

Holly Airheart

Julia Colbert

Hannah Brown

### Violin II

Antoni Bonetti

Shawna Riss

David Kordahl

### Viola

David Arnott

Heather Williamson

### Cello

Karen Becker

Elizabeth Schuller

Rebekah Degner

### Oboe

S. Blake Duncan

Anna Nekola

### English Horn

Kirsten Eilertson

### Bassoon

David Oyen

### Horn

Bruce Atwell

### Organ

Laura Potratz

### Bass

Aaron Brown

### Rehearsal Accompanist

Carol Henderson

*Partial support for this program has been given by:*

**Ernest M. Caltvedt**  
*in loving memory of Eloise Caltvedt*

**Rev. Theodore and Marion Youngquist**

*We ask that all members of the audience refrain from photographing or recording the performance. Cell phones, beepers, alarms, and similar devices must be turned off.*

*A high-fidelity recording of this performance may be ordered.  
A brochure will be available following the performance.*

*You are invited to attend the next events of  
**Lutheran Summer Music 2001:***

**Faculty Artist Recital:**  
**Omega String Quartet**  
Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Friday, July 13, 8:00 p.m.

**Faculty Artist Recital:**  
**Praetorius Brass Ensemble**  
Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Sunday, July 15, 8:00 p.m.

**Festival of Hymns**  
Hoversten Chapel  
Foss, Lobeck, Miles Center  
Augsburg College  
Monday, July 16, 8:00 p.m.

*This concert is the twelfth event of the  
twentieth season of  
**Lutheran Summer Music***