Lutheran Summer Music 2001

Bach Cantata Vespers

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



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

Psalm 141 "Let my prayer rise..."

C-Congregation I-Women II-Men
All – "Glory to the Father..."

p.145

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 Wachter 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,
Steht 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 Bridegoom 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 grouse yourselves!

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

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 Her Friend comes from heav'n,

Von Gnaden stark, von Wahrheit mächtig. In grace, strong, in truth, mighty. 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. glorious.

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 betrübten 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! Jesu: Und ich bin dein!

Beide: Die Liebe soll nicht scheiden!

Seele: Ich will mit dir Jesu: Du sollst mit mir

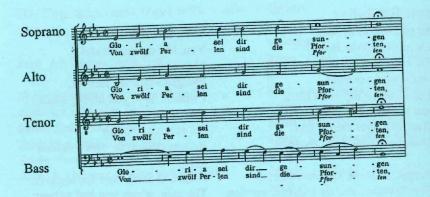
Both: In Himmels Rosen weiden.

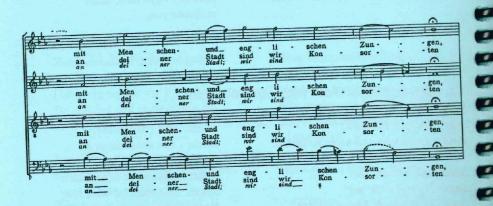
Da Freude die Fülle. Da Wonne wird sein. Soul: My Friend is mine! Jesus: And I am yours! Both: Love shall never be divided!

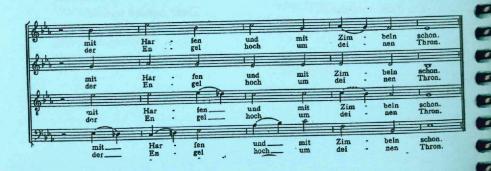
Soul: I want to be with You Jesus: You shall be with Me Both: In heaven's roses graze. There joy will be complete,

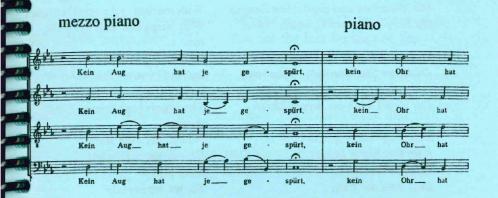
There rapture will be.

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









crescendo





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

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.15

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
Bach from November 1731, written for the last Sunday of the Wachet auf, ruft uns die Stimme is a church cantata by J.S. Church Year (the 27th Sunday after Trinity). This cantata is based on the great Reformation era chorale by Philipp Nicolai, known to s as "Wake, Awake, For Night Is Flying" (LBW 31), often eferred to as "The King of Chorales." Bach quotes the text and mune 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 he soul (and, by extension, all believers) and the Bridegroom Christ) in movements 3 and 6. These texts, possibly by Picander, 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 oming of Christ to His beloved.

The overall structure of the cantata is an archform, with the horale movements 1, 4, and 7 being divided by a two solo recitative/duet aria pairings. The capstone 4th 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 eriod used to welcome royalty, reflecting the entry of Christ in the horale 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 clocklike, 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.

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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

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LSM 2001 B	ach Cantata (hoir
Soprano	Alto	Tenor
Andrea	Lorraine Brugh	Bjorn A
Arntsen-Harris		John Le
Meghan Austinson		Phil Me
Kendra Berentsen		Fred Mo
Jessica Brinkley	Adrienne Henze	John Sa
Kristen Jones	Mindy Mennicke	Ryan W
Brittany Kallman Susanna Mennicke	Mary Newton	
Courtney Mumm		
Anna Poganski	Jessica Shelvik	
Sangeetha	Karen Wilkerson	
Rayapati	Darshena Wood	
Kerry Walters		
Carla Wesby		
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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	Bass
Bjorn Arneson	Aaron Bahr
John Lehmkuhl	Evan Braun
Phil Mennicke	Bill Helmcke
Fred Moors	John Larison
John Sall	Brian Leeper
Ryan Welsh	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

Tenor Alto Andy Awad Lisa Blotevogel Biorn Arneson Hannah Braun Devin Bowen Julia Colbert Jonathan Jank Katelyn Cowan Brian Johnson Leah Doerr John Lehmkuhl Sarah Duncan Alex Jones Christina Haile Scott Stever Allison Harvey Kaila Hochhalter Ryan Welsh 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

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

Violin II

Antoni Bonetti Shawna Riss David Kordahl

Viola

David Arnott Heather Williamson

ren Becker Elizabeth Schull Lebekah Degner lizabeth Schuller 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

Lutheran Summer Music 2001

Faculty Artist Recital

Omega String Quartet

Tze Yean Lim violin

Mary Sorlie violin

J. David Arnott viola

Karen Becker cello

Hoversten Chapel Foss, Lobeck, Miles Center Augsburg College Minneapolis, Minnesota Friday, July 13, 8:00 p.m.



Program

Quartet in D Minor, Op. 76, No. 2

Franz Joseph Haydn (1732-1809)

I. Allegro

Quartet, Op. 11

IV. Finale: Vivace assai

Samuel Barber

Molto allegro e appassionato Molto adagio Molto allegro (come prima)

Antonín Dvořák (1841-1904)

Quartet in F Major, Op. 96

Allegro ma non troppo Lento Molto vivace Vivace, ma non troppo

J. David Arnott is a graduate of the Curtis Institute of Music and the Philadelphia College of Performing Arts. He has extensive experience both playing and conducting in New York, New Jersey, Pennsylvania, and Mississippi, and he has just completed five years as Assistant Professor of Music at Bethany College where he taught upper strings, music history and chamber music and led the Bethany College/Lindsborg Community Orchestra. He is currently finishing a doctorate in viola performance and conducting at the University of Southern Mississippi.

Karen Becker is an active soloist and chamber musician, having performed throughout the United States as well as in Europe, Mexico, and Puerto Rico. She has served as the principal cellist of the Melkus Ensemble, the International String Orchestra, and the Texas Cello Choir. She received her Doctor of Musical Arts degree from the University of Texas at Austin and is currently Associate Professor of Cello and String Project Director at the University of Nebraska-Lincoln.

Tze Yean Lim is a violinist with the Wright State University
Faculty String Quartet and Lecturer in Violin at the University of
Cincinnati College-Conservatory of Music (CCM) Preparatory
Department. He received his L.T.C.L. Diploma from Trinity
College of Music, London, and his B.Mus. and M.M. degrees from
CCM. He is currently a doctoral candidate at CCM. He has won
numerous scholarship awards and is heard regularly throughout the
Midwest as soloist and chamber musician.

Mary Sorlie received her B. Mus. and M.M. at the University of Minnesota, with additional training at the Cincinnati College-Conservatory of Music and the Brussels Conservatory. She has performed with the Lyra Concert, the Minnesota Opera, and the Plymouth Music Series. She is on the faculty of Northwestern College, where she conducts the orchestra, as well as teaches violin and string methods. This past year, she joined the Greater Twin Cities' Youth Symphonies as the conductor of the Sinfonia Orchestra.

Thank you to the following Program Patrons for their generous support of this event.

Karl and Shirley Wolf

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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: Praetorius Brass Quintet

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.

Student Chamber Music Recital

Hoversten Chapel
Foss, Lobeck, Miles Center
Augsburg College
Wednesday, July 18, 8:00 p.m.

This concert is the thirteenth event of the twentieth season of Lutheran Summer Music