

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

Psalm 141 "Let my prayer rise..."

p.145

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,
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 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?

Soul: When will You come, my salvation?

Jesu: Ich komme, dein Teil.

Jesus: I am coming, a part of you.

Seele: Ich warte mit brennedem Öle.

Soul: I wait with burning oil.

Jesu: Ich öffne den Saal,

Jesus: I open the hall,

Seele: Eröffne den Saal.

Soul: Throw open the hall!

Jesu: zum himmlische Mahl.

Jesus: to the heavenly feast.

Seele: Komm, Jesu!

Soul: Come, Jesus!

Jesu: Ich komme, komm' liebliche Seele!

Jesus: I come, come beloved soul!

IV. Chorale

Zion hört die Wächter singen,

Zion hears the watchmen singing,

Das Herz tut ihr vor Freuden springen,

Her heart for joy is springing,

Sie wachet und steht eilend auf.

She wakes and rises up quickly.

Ihr Freund kommt vom Himmel prächtig

Her Friend comes from heav'n, glorious.

Von Gnaden stark, von Wahrheit mächtig.

In grace, strong, in truth, mighty.

Ihr Licht wird hell, ihr Stern geht auf.

Her Light is bright, her Star goes up.

Nun komm, du werte Kron',

Now come, You worthy Crown,

Herr Jesu, Gottes Sohn.

Lord Jesus, God's own Son!

Hosianna!

Hosanna!

Wir folgen All'

We follow all

Zum Freudensaal

To the joyful hall

Und halten mit das Abendmahl!

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!
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 Stadt; sind wir Kon - sor - - ten,
 an dei - ner Stadt; wir sind Kon - sor - - ten

mit Har - fen und hoch mit um Zim - beln schon.
 der En - gel und hoch mit um Zim - beln schon.
 der En - gel und hoch mit um Zim - beln schon.
 der En - gel und hoch mit um Zim - beln schon.
 der En - 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 júbilo.*

“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.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)

* * * * *

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 27th 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 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 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	Alto	Tenor	Bass
Andrea Armtsen-Harris	Lorraine Brugh	Bjorn Arneson	Aaron Bahr
Meghan Austinson	Catherine Eden	John Lehmkuhl	Evan Braun
Kendra Berentsen	Kristen Gasau	Phil Mennicke	Bill Helmcke
Jessica Brinkley	Carol Henderson	Fred Moors	John Larison
Kristen Jones	Adrienne Henze	John Sall	Brian Leeper
Brittany Kallman	Mindy Mennicke	Ryan Welsh	D.J. Livengood
Susanna Mennicke	Mary Newton		Eric Storum
Courtney Mumm	Laura Potratz		Josiah Telschow
Anna Poganski	Crystal Robbinett		Jonathan Wessler
Sangeetha Rayapati	Jessica Shelvik		Michael Zemek
Kerry Walters	Karen Wilkerson		
Carla Wesby	Darshena Wood		

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 Fideldy
 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

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
IV. Finale: Vivace assai

Quartet, Op. 11

Samuel Barber
(1910-1981)

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

Quartet in F Major, Op. 96

Antonín Dvořák
(1841-1904)

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 Yeon 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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photographing or recording the performance. Cell phones,
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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*