

LUTHERAN
SUMMER
MUSIC

ACADEMY & FESTIVAL



Johann Sebastian Bach

HOLY COMMUNION

Sunday, July 15, 2007
Seventh Sunday After Pentecost

NOTES ON THE BACH CANTATA

Christ Lag in Todesbanden, BWV 4 (ELW 370)

2007 marks the three-hundredth anniversary of the cantata heard in worship today.

This is one of the earliest of Johann Sebastian Bach's cantatas, written for Easter of the year 1707 or 1708. Bach takes the words from the seven-verse Easter song by Martin Luther. The composition is not marked by the joy typical of Easter, however, but makes instead a rather reserved impression. Apparently, Bach was already thinking back to Good Friday in the introductory Sinfonia.

In **Verse No. 1**, a choral movement, the melody is borne by the soprano in long-held notes. Violas and cellos give support to the setting, while the violins add lively figurations. Not until the words "des wir sollen fröhlich sein" ("thus shall we be glad") does the excitement appropriate to Easter make its appearance, also illustrating the vocal hallelujah.

In **Verse No. 2**, Bach finds musical gestures to match the imagery of Luther's words: ascending and descending scales ("Menschenkinder" and "Tod," that is, "humanity" and "death"), where the low notes – "den Tod niemand zwingen kunnt [konnte]" ("no one could have conquered death") – keep the upper hand.

In **Verse No. 3**, the name of Jesus turns up for the first time. The Son of God takes stand against death, as illustrated energetically in the violins. The words "Recht" ("privilege") and "Gewalt" ("power") set off powerful chords. "Nichts" ("nothing") is the signal for a general rest, while "Tods Gestalt" ("death's form") calls up a pale, feeble atmosphere.

In **Verse No. 4** we again have a choral movement, this time only accompanied by the continuo. The text is the focus of attention here: "Ein wunderlicher Krieg" ("wondrous battle"), "Tod und Leben ringen" ("death and life wrestled"), and "wie ein Tod den andern fraß" ("how one death would devour the other") are all represented by having the voices enter in quick succession.

A chromatic, descending "lamento" bass, once again a reminder of the suffering of Good Friday, characterizes **Verse No. 5**. The low range of the voice and the dissonant figures in the orchestra once again depict death's terrors, from which the rapid, ascending figures in the violins give rise to a vision of the Resurrection.

Now, in **Verse No. 6**, the soprano and the alto strike up the joy of Easter in festive rhythms. Not until **Verse No. 7** do the words refer to the Gospel of the day, "Christus will die Koste sein" ("Christ will be the meal"), in a setting whose simplicity underscores its impact. Bach, who was a mere 22 years old at the time and had but little experience of putting words to music, did not ignore death, but presented it contrasted with the hope of resurrection, and does so in the word "Hallelujah" which comes at the end of each movement.

Notes by Helmut Rilling

TODAY'S LITURGY

God can be as near as a neighbor, and our opportunities to share God's love are as close as the words that leave our lips. The peace of Christ we exchange in this community we also take with us into the world to share with others.

In addition to the Bach cantata, today's liturgy uses hymns for portions of the liturgy. This follows the *Deutsche Messe* (*German Mass*) tradition of Martin Luther and continued by J.S. Bach in which the parts of the liturgy were sung by the entire congregation rather than simply the choir. The hymn texts were in German, the language of the people.

MUSICAL OFFERING

Please gather in silence.

Air Christenleut, BWV 1090 Johann Sebastian Bach
(1685-1750)

Christiaan Teeuwsen, *organ*

Prelude from *Partita No. 3* J. S. Bach
in E Major

Ayako Yonetani, *violin*

Air from *Orchestral Suite No. 3* J. S. Bach
D Major, BWV 1068 arr. James Christensen

Flute Ensemble

Alle Menschen müssen sterben, BWV 643 J. S. Bach
Christiaan Teeuwsen, *organ*

*Zerfließe, mein Herze (With Tears
Overflowing)* from *St. Johannes-Passion*, BWV 245

J. S. Bach

Kerry Walters, *soprano*
Katherine Vogele, *flute*
S. Blake Duncan, *English horn*
David Oyen, *bassoon*
Christiaan Teeuwsen, *organ*

Christ lag in Todesbanden

Georg Böhm
(1663-1732)

Christiaan Teeuwsen, *organ*

GATHERING

At the conclusion of the hymn introduction, please stand and face the cross and process forward.

Gathering Hymn

Evening and Morning

ELW 7
DIE GÜLDNE SONNE

This year we celebrate the 400th anniversary of the birth and baptism of F. Gerhardt (1607-1686), considered by many Germany's most important hymnwriter. Of his 120 or so hymn texts about 40 are still in common use (including our Gathering Hymn today). Gerhardt's texts reveal his deep personal faith in God's care even amid human suffering.

Greeting

Kyrie Hymn

Kyrie! God, Father

ELW 400
KYRIE, GOTT VATER

Sung by the choir; all join at "Eleison! Eleison!" and "Amen"

Prayer of the Day

WORD

First Reading

Deuteronomy 30:9-14

Moses calls the people to renew the covenant God made with their ancestors. Through this covenant God gives life and asks obedience. God's word is brought near to the people so that they may remain true to the covenant.

The word of the Lord.

Thanks be to God.

Second Reading

Colossians 1:1-14

The letter to the Colossians was written to warn its readers of various false teachings. The first part of the letter is an expression of thanks for the faith, hope, and love that mark this community. It concludes with a prayer for continued growth in understanding.

The word of the Lord.

Thanks be to God.

Gospel Acclamation Hymn

Lord, Keep Us Steadfast in Your Word

ELW 517

ERHALT, UNS HERR

St. 1 and 2

Stand and turn to face the book as it is carried into the midst of the assembly, a sign of Christ's presence among us as the gospel is proclaimed.

Holy Gospel

Luke 10:25-37

In this well-known parable, Jesus shifts the focus of concern from speculation concerning who is one's neighbor to the treatment of one's neighbor with mercy.

The holy gospel according to Luke.

Glory to you, O Lord.

The gospel of the Lord.

Praise to you, O Christ.

Assembly: ELW 517, st. 3

Homily

Sinfonia**Versus 1****Coro**

*Christ lag in Todesbanden
für unser Sünd gegeben;
Er ist wieder erstanden
und hat uns bracht das Leben;
des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen Hallelujah!*

Christ lay in the bonds of death
given for our sins.
He is risen again
and has brought us life;
for this we shall be glad,
praise God and be grateful unto him
and sing Hallelujah!

Versus 2**Duetto Soprano-Alto**

*Den Tod Niemand zwingen kunnt'
bei allen Menschenkindern;
das macht alles unser Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald
and nahm über uns Gewalt,
heilt uns in seinem Reich gefangen.
Hallelujah!*

No one could have conquered death
among all humanity's children:
this was caused entirely by our sin
no innocent one was to be found.
Hence, death came quickly
and brutally overtook us,
holding us captive in its realm.
Hallelujah!

Versus 3**Tenore Corale**

*Jesus Christus, Gottes Sohn,
an unser Statt ist kommen
and hat die Sünde weggetan,
damit dem Tod genommen
all' sein Recht and sein Gewalt,
da bleibet nichts denn Tod'sgestalt,
den Stach'l hat er verloren.
Hallelujah!*

Jesus Christ, Son of God,
is come in our stead
and has laid aside our sins.
thereby depriving death
of all its privilege and power,
thus nothing then of death's form
it has lost its sting.
Hallelujah!

Versus 4**Coro**

*Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern fraß,
ein Spott aus dem Tod ist worden.*

It was a wondrous battle,
when death and life wrestled,
and life sustained the victory,
it swallowed up death.
The Scriptures had proclaimed it,
how one death would devour the other
a mockery was made of death.

Hallelujah!

Versus 5

Solo Basso

*Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heißer Lieb' gebraten,
das Blut zeichnet unser Tür,
daß hält der Glaub' dem Tode für,
der Würger kann uns nicht mehr schaden.
Hallelujah!*

Versus 6

Duetto Soprano-Tenore

*So feiern wir das hohe Fest
mit Herzensfreud and Wonne,
das uns der Herre scheinen läßt;
Er ist selber die Sonne,
der durch seiner Gnaden Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Hallelujah!*

Versus 7

Corale

*Wir essen und wir leben wohl
im rechten Osterfladen,
der alte Sauerteig nicht soll
sein bei dem Wort der Gnaden,
Christus will die Koste sein
und speisen die Seel' allein,
der Glaub will kein's Andern leben.
Hallelujah!*

Hallelujah!

Here is the true Paschal Lamb
from which God has offered,
high on the stem of the cross, it was,
roasted in ardent love,
the blood marks our door.
that faith would hold death at bay,
the slayer can no longer harm us.
Hallelujah!

So we celebrate the high feast
with joy of heart and bliss
which the Lord lets shine upon us;
he is himself the sun
who by the splendor of his grace
illuminates our hearts completely,
the night of sin has vanished.
Hallelujah!

We eat and live indeed
of the true Paschal bread,
the ancient leavening shall not
remain, through the word of grace.
Christ will be the meal
and alone nourish the soul,
faith abides by no other means.
Hallelujah!

Composed: c.1707 for First Day of Easter

Text: Martin Luther, the eight verses of the title hymn (1524)

Translation: Tobin Schmuck, 2006 © Bach Vespers at Holy Trinity, New York City. Used with permission.

Silence

Prayers of Intercession

Lord, in your mercy,
hear our prayer.

Peace

MEAL

Today's offering is designated for feeding the hungry in the St. Peter-Manka area.

Offering Hymn *That Easter Day with Joy Was Bright*

ELW 384
PUER NOB

Stand as the gifts are presented. In addition to our monetary offerings bread and wine is carried forward, a sign of our life and work offered to God.

Great Thanksgiving



The Lord be with you. And al - so with you.
Lift up your hearts. We lift them to the Lord.
Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise ... we praise your name and join their unending hymn:

Sanctus Hymn *Isaiah in a Vision Did of Old*

ELW 869
JESAIA, DEM PROPHETEN

The presiding minister continues with the Great Thanksgiving.

Lord's Prayer

Our Father in heaven,
hallowed be your name,
your kingdom come,
your will be done,
on earth as in heaven.

Give us today our daily bread.

Forgive us our sins
as we forgive those
who sin against us.

Save us from the time of trial
and deliver us from evil.

For the kingdom, the power,
and the glory are yours,
now and forever. Amen

Communion

Those who desire to receive communion are invited to come down the center aisle. The bread will be placed in your hands. The first server will have a common cup (for drinking) and the second server will have an intinction cup (for dipping the bread into the wine). Others are welcome to come forward to receive a blessing. Please approach the table with open hands to receive the bread and wine, or with folded hands to receive a blessing from the person distributing the bread.

Music During Communion

Lamb of God

ELW 196

Hymn

Soul, Adorn Yourself with Gladness

ELW 488
SCHMÜCKE DICH

Prayer

SENDING

Blessing

Sending Hymn *Praise the Lord, Rise Up Rejoicing*

ELW 544
ALLES IST AN GOTTES SEGAL

Turn to face the cross as it recesses.

Dismissal

Go in peace. Serve the Lord.
Thanks be to God.

Please be seated for the postlude.

Postlude

Praeambulum in C, BWV 566

J. S. Bach

PARTICIPANTS

Presiding Minister	Craig Mueller <i>Lila and Gary Aamodt Chaplain</i>
Assisting Minister	Karen Wilkerson
Readers	Braun Oldenkamp, Victoria Torkelson
Crucifer	Mark Tegtmeier
Torchbearers	Nikki Ostby, Jaci Wilkinson
Communion Servers	Kristin Jenson, Erica Yeager
Organ	Christiaan Teeuwsen <i>The Regina Holmen Fryxell and Patricia Schad Leege Endowed Chapel Organist</i>
Ushers	Helen Cameron, Josh Castillo, Anna Giles, Ryan Mahon
Worship Assistants	Chad Fothergill, Jana Larson

CANTATA MUSICIANS

CONDUCTOR

Allen Hightower, *The Phyllis and Richard Duesenberg Chair in Choral
Conducting*

SOLOISTS

Soprano	Karen Wilkerson
Tenor	Brian Ohnsorg
Bass	Michael Jorgensen

CHOIR

Soprano

Danya Etter, Stefanie Fiser, Kirsten Hoffman, Jana Larson, Christine Mennicke, Kerry Walters, Kaleigh Wall

Alto

Erin Dillane, Mackenzie Eckberg, Maureen Hendrix, Shannon Johnson, Emily McCue, Karen Wilkerson

Tenor

Blake Duncan, Phil Grupe, Zeb Highben, Brian Ohnsorg, David Morgan

Bass

Sam Eckberg, Chad Fothergill, Michael Jorgensen, Nick Klemetson, Dan Wessler, Andrew Whitfield, Austen Wilson

ORCHESTRA

Violin I

Ray Iwazumi, Karla Dietmeyer, Peter Wessler, Kathryn Schwarzmann

Violin II

Ayako Yonetani, Angela Xie, Julia Johnson

Viola I

Spencer Martin, Elyse Dalabakis

Viola II

Rebecca Vieker, Elizabeth Johnson

Cello

Andrea Lysack, Jaci Wilkinson

Bass

Rolf Erdahl

Organ

Christiaan Teeuwsen

HOLY COMMUNION

All baptized Christians are welcome at the Lord's Table. In Holy Communion the risen Christ is present among us in the Word, the Meal of bread and wine, and in the community gathered around these signs of our faith. In the eucharist we receive forgiveness, peace and strength, and are sent into the world to live as the body of Christ.

We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are 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
The 2007 Lutheran Summer Music Festival:*

Faculty Artist Recital
Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Sunday, July 15, 2007
8:00 PM

Festival of Hymns
Christ Chapel
Gustavus Adolphus College
Monday, July 16, 2007
8:00 PM

Student Chamber Recital
Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Wednesday, July 18, 2007
8:00 PM

This service is the fifteenth event of
Lutheran Summer Music 2007

*This event was supported in part by:
Robin R. High
in memory of Lloyd High and in honor of Jean High*





LUTHERAN
SUMMER
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ACADEMY & FESTIVAL

Faculty Artist Recital

Matthew Sintchak, Saxophone

Cheryl Lemmons, Piano

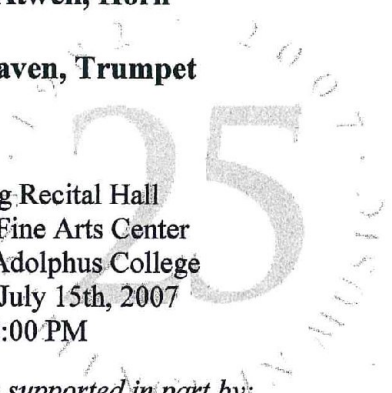
Andrea Lysack, Cello

Naomi Niskala, Piano


Bruce Atwell, Horn

Todd Craven, Trumpet

Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Sunday, July 15th, 2007
8:00 PM



*The recital was supported in part by:
William W. & Deborah S. Anderson*



Program

Tango-Etude No. 3

Astor Piazzolla
(1921-1992)

Matthew Sintchak, *saxophone*
Cheryl Lemmons, *piano*

Sonata for Cello and Piano in G minor, Op. 5 no. 2

Ludwig van Beethoven
(1770-1827)

- I. Adagio sostenuto e espressivo –
- II. Allegro molto più tosto presto
- III. Rondo: Allegro

Andrea Lysack, *cello*
Naomi Niskala, *piano*

Sonata for Trumpet and Piano

James M. Stephenson, III
(1969)

- I. Maestoso
- II. Lento

Todd Craven, *trumpet*
Cheryl Lemmons, *piano*

Horn Concerto No. 2 in E-flat Major

Richard Strauss
(1864-1949)

- III. Allegro Molto

Bruce Atwell, *horn*
Cheryl Lemmons, *piano*

Matthew Sintchak joined the music faculty at the University of Wisconsin-Whitewater in the fall of 2001. As a performer, Sintchak is a member of the Anicia Saxophone Quartet, Duo Nouveau, the Sonict Ensemble, and the Intergalactic Contemporary Ensemble and has performed throughout the U.S., Canada, Japan, China, Korea, and Europe. Sintchak earned his DMA with a Performer's Certificate from the Eastman School of Music and has also studied at the Paris Conservatory, the New England Conservatory of Music, and Boston University. He is a Conn-Selmer Company and Vandoren artist and has recorded for the Innova and Southport labels.

Pianist **Cheryl Lemmons** is from Abilene, TX, and is the staff accompanist at Abilene Christian University from which she received a Bachelor of Music Education degree. She holds a Master of Music Degree in piano performance from Hardin-Simmons University. Her former teachers include Lynn Bethel Baldwin, Ronald Rathbun, and Dan McAlexander, and she has also studied with Harold Heiberg at the University of North Texas. She has participated in master classes and workshops with such names as John Wustmann, Martin Katz, and Seymour Bernstein.

Canadian cellist **Andrea Lysack** has performed for audiences worldwide as soloist, chamber musician, and orchestral player. Former member of the Malaysian Philharmonic Orchestra in Kuala Lumpur and the Thunder Bay Symphony in Canada, Ms. Lysack is currently Assistant Principal Cello of the Windsor Symphony Orchestra. In October 2005, Andrea and three of her colleagues launched the new Chamber Music Series of the WSO with a concert that included a performance of Bach's 'Goldberg' Variations in an arrangement for string trio. With the Schleswig-Holstein Musik Festival Orchestra under such conductors as Herbert Blomstedt, Esa-Pekka Salonen, Heinrich Schiff, and Christoph Eschenbach, Andrea performed in the major concert halls of Europe (Concertgebouw in Amsterdam, Rotterdam, Philharmonie Hall in St. Petersburg, Berlin, Helsinki, Tallinn, Riga, Hamburg, Lubeck, and Copenhagen). In May 2003, she toured southern Greece as a member of the Metropolitan String Quartet. Andrea was selected to perform in prestigious master classes given by Ralph Kirshbaum (London Master Classes at the Royal Academy of Music), Steven Isserlis (Prussia Cove-- Cornwall, UK), David Geringas (Kronberg Academy), Aldo Parisot (The Banff Centre for the Arts), and Janos Starker (Orford Arts Centre). Ms. Lysack holds degrees from McGill University (Montreal) and the State University of New York at Stony Brook. Her musical mentors include Timothy Eddy, Antonio Lysy, Gil Kalish, and the late Julius Levine.

Naomi Niskala, pianist, holds degrees from the Yale School of Music, the State University of New York at Stony Brook, and the New England Conservatory of Music. She received her Master of Music and Doctor of Musical Arts degrees in Piano Performance with Gilbert Kalish at Stony Brook, and an Artist Diploma with Claude Frank at Yale, and spent two summers each at the Tanglewood and Ravinia Festivals. She has performed as soloist and chamber musician in the United States, Europe, Canada and Japan, as well as Israel, Greece, and Turkey upon invitation of the Ravinia Festival and Zarin Mehta. Her two discs of the complete piano works of Robert Helps are on Albany Records. Niskala formerly taught at Wesleyan University (Connecticut) and is currently Assistant Professor of Piano at the University of South Florida.

Bruce Atwell, Horn, has performed throughout the United States and Europe as an orchestral musician and soloist. An Associate Professor of Music at the University of Wisconsin Oshkosh, Dr. Atwell maintains a busy teaching and performance schedule, with Principal Horn positions with the Milwaukee Ballet Orchestra, the Green Bay Symphony, the Fox Valley Symphony, and as a member of the Milwaukee Horn Quartet. He has performed with the Florida Symphony, the Hong Kong Philharmonic, as Acting Fourth Horn with the Philadelphia Orchestra, and with numerous orchestras throughout the United States.

Todd Craven is currently principal trumpet of the Florida West Coast Symphony and Florida Brass Quintet. A prizewinner in the Ellsworth Smith International Trumpet Competition, as well as First Prize winner of the International Trumpet Guild Solo Competition, Todd has performed with the New York Philharmonic and the Cincinnati Symphony. In addition, Todd has participated in summer festivals such as the National Repertory Orchestra, the Spoleto Festival Orchestra and the A.I.M.S. Festival Orchestra in Graz, Austria.

Todd received the Bachelor of Music degree from the University of Michigan under Armando Ghitalla and the Master of Music degree from Indiana University where he studied with Charles Gorham and Steven Burns. Todd performs in Trio per Due with his wife Laurie in Lithuania and Germany.

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Christ Chapel
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Monday, July 16th, 2007
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Student Chamber Recital

Björling Recital Hall
Schaefer Fine Arts Center
Gustavus Adolphus College
Wednesday, July 18th, 2007
8:00 PM

Student Recitals

Björling Recital Hall and Room 214
Schaefer Fine Arts Center
Gustavus Adolphus College
Thursday, July 19th, 2007
1:30 PM and 2:30 PM

This concert is the sixteenth event of
Lutheran Summer Music Festival 2007

