

BACH'S Christmas ORATORIO

BWV 248, Cantatas I, II, IV, and VI
Johann Sebastian Bach

Minnesota Chorale

Kathy Saltzman Romey
Artistic Director

Bach Society of Minnesota

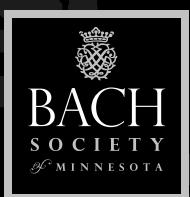
Matthias Maute
Artistic Director

Sarah Brailey, soprano |



Clara Osowski, alto |

Nicholas Chalmers, tenor | Alan Dunbar, bass



Dec 16, 2022, Friday | 7:30 PM
St. Thomas More Catholic Church, St. Paul

Dec 17, 2022, Saturday | 7:30 PM
Westwood Lutheran Church, St. Louis Park

Performance Personnel:

Kathy Saltzman Romey

Artistic Director of Minnesota Chorale

Matthias Maute

Artistic Director of Bach Society of Minnesota

Soloists

Sarah Brailey, soprano

Clara Osowski, alto

Nicholas Chalmers, tenor

Alan Dunbar, bass

Orchestra of Bach Society of Minnesota

Violins

Margaret Humphrey

Conor O'Brien

Marc Levine

Miriam Scholz-Carlson

Viola

Steve Staruch

Cello

Rebecca Humphrey

Rebecca Merblum

Bass

Josh Schwalbach

Flute

Immanuel Davis

Paul Jacobson

Oboe

Kristin Olson

Alison Gangler

Sarah Bates Kennard

Bassoon

Ben Matus

Trumpet

Roman Govolnov

Lena Console

Bob Rieder

Horn

Bradley Tatum

Heidi Wick

Timpani

Peter Kogan

Harpsichord

Paul Boehnke

Organ

Bruce Jacobs

Minnesota Chorale

Peder Bolstad

Daniel Borup*

Alyssa K. Breece*

Alyssa Burdick*

Jared Campbell*

Catherine

Crosby-Schmidt*

Chris Crosby-Schmidt

Monica

deCausmeaker*

Laurel E Drevlow*

David

Goudzwaard-Vaught*

James Hild

Heather Hood*

Laura Horner*

Joe Kastner*

Patricia Kent*

Elizabeth Longhurst*

Pamela Marentette*

Celia McCoy

Damara O'Malley*

Nathan Oppedahl

Krista J. Palmquist*

Sara Payne*

Bill Pederson*

Erica Perl*

Jeffrey J. Raehl*

Deborah E Richman

Patrick Romey*

Kristin Schmitz

Jack Soden*

Erick Sood

Jennifer Sylvester*

Mark Trease

Russ Vander Wiel

Rick Wagner*

Shekela Wanyama*

* denotes section leader

Biographies

Celebrating its 51st season, the **Minnesota Chorale** ranks among the foremost professional choruses in the United States. Led by Kathy Saltzman Romey since 1994, the Chorale is best known for its work with the Twin Cities' two major orchestras, but is equally dedicated to fostering and deepening relationships through its Bridges community-engagement initiatives, educational activities, and independent presentations of choral works. It operates two youth choirs (Minneapolis Youth Chorus and Prelude Children's Choir) and, in collaboration with the MacPhail Center, Voices of Experience, an ensemble of seniors. The Chorale continues to explore new artistic directions and collaborative opportunities, while earning the highest critical acclaim for its work on the concert stage.

Bach Society of Minnesota was founded in 1932, one of the first organizations in North America to take the legacy of Johann Sebastian Bach as an exclusive starting point for world-class performances with period instruments and historic performance practices that evoke the depths and passions of Bach's compositions. Under the artistic direction of Matthias Maute, the organization continues its focus on collaboration and excellence, striving to create respectful, successful relationships among musicians, audiences, students, and partner organizations, and building a diverse community with a shared passion for performing, promoting, and appreciating the music of J.S. Bach. For more information about Bach Society of Minnesota, its performances, or individual concert tickets, visit www.bachsocietymn.org.

Kathy Saltzman Romey is the Artistic Director of the Minnesota Chorale, which is the principal chorus of the Minnesota Orchestra. She is also Director of Choral Activities at the University of Minnesota, where she conducts several choirs and oversees the graduate program in choral conducting. Romey has conducted the Chorale in regional, national and international forums and annually coordinates Bridges, the Chorale's nationally acclaimed community-engagement program. Romey has served on the staff of the Oregon Bach Festival since 1984 and is chorus master of the Festival Chorus, which she prepares for Festival concerts, commissions, and recording projects. Active also as a guest conductor, chorus master, and clinician throughout the United States and Europe, Romey serves on the faculties of the Junges Stuttgarter Bach Ensemble and Weimar Bach Cantata Academy.

Two-time JUNO Award winning conductor, composer, recorder, and flute soloist **Matthias Maute** has achieved an international reputation. In 2016 he was named artistic director of the Bach Society of Minnesota and in 2019 of the professional



choir Ensemble vocal Arts-Québec. Impressed by his artistic approach, The New York Times described the orchestra he conducts in Montreal, Ensemble Caprice, as being "an ensemble that encourages the listener to rehear the world." Maute's recording of Bach's Brandenburg Concertos juxtaposed with Maute's own arrangements of Preludes from Shostakovich's Op. 87 was hailed by The New Yorker's Alex Ross as standing out "for its fleet, characterful approach" and "its fresh, vibrant colors". Matthias Maute's compositions are published by Breitkopf & Härtel, Amadeus, Moeck and Carus. Maute's 1st violin concerto was performed by soloist Mark Fewer with the St. John's Symphony and with I Musici de Montréal. Matthias Maute has made some twenty recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels.

Soprano **Sarah Brailey** has been hailed by The New York Times for her "exquisitely phrased" singing and by Opera UK for "a sound of remarkable purity." Recent highlights include Handel's *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group, John Zorn's *Song of Songs* with Barbara Hannigan at the Elbphilharmonie, and The Soul in the world premiere recording of Dame Ethel Smyth's *The Prison*, for which she received the 2020 GRAMMY Award for Best Classical Solo Vocal Album. Sarah is the Artistic Director of the Handel Aria Competition and the Director of Vocal Studies at the University of Chicago. www.sarahbrailey.com.

Mezzo-soprano **Clara Osowski**, who sings "from inside the music with unaffected purity and sincerity" (UK Telegraph), is an active soloist and chamber musician throughout the United States and Europe. Recognized for her excellence in Minnesota, Clara was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music.

Previous season debuts include the Bach Magnificat and Cantatas with Handel & Haydn Society in Boston, Handel's Messiah for her debut with the Kansas City Symphony, Mozart Requiem with the Milwaukee Symphony, Minnesota Opera in their filmed production of Britten's Albert Herring as Mrs. Herring, and her London debut at Wigmore Hall.

In addition to performing, Clara serves as the Artistic Director of Source Song Festival, a week-long art song festival in Minneapolis, Minnesota and participates in a number of ensembles, including Lumina Women's Ensemble and the Boston-based Lorelei Ensemble. For more information, visit www.claraosowski.com.

Nicholas Chalmers, tenor, has sung with The Bach Society of Minnesota, The Rose Ensemble, La Grande Bande, Glorious Revolution Baroque, and Transept. Recent solo engagements include the Oratorio Society, Bach Roots, the Schubert Club, Border CrosSing, and Lyra Baroque. Nicholas received a B.M. in music from St. Olaf College, as well as an M.M. in Choral Conducting at the University of Minnesota. Nicholas is the Director of Choirs at Chesterton Academy and is Director of Music at Annunciation Church. He is also Artistic Director of the Mirandola Ensemble, which presents programs of rarely performed early music from the Medieval and Renaissance eras strategically juxtaposed with the compositions of 20th and 21st century composers. Sought after as an educator and clinician, during the 2018-2019 and 2019-2020 academic years Nicholas piloted a high-school choral residency program in collaboration with Minnesota Public Radio.

Baritone **Alan Dunbar** is a versatile performer, lauded for his beautiful tone and his nuanced musical and textual interpretation. Spanning repertoire from the 17th to 21st centuries, his performances include premieres of solo works by Libby Larsen, Justin Merritt, and Elliot Carter; as bass soloist in Bach's passions and cantatas with Voices of Ascension, Bach Society of Minnesota, Bach Roots Festival, and Indianapolis Baroque Orchestra; numerous productions with Madison Opera (*Magic Flute*, *Fellow Travelers*, *La Bohème*, *Barber of Seville*, *Dead Man Walking*, *She Loves Me*); the title role of Britten's *Noye's Fludde* at Santa Fe Opera; and countless solo recitals across the US. Alan holds a BA in music theory/composition from St. Olaf College, and an MM and DM in vocal performance from Indiana University. Alan was a founding member of the Minnesota-based internationally acclaimed chamber vocal ensemble Cantus. He serves as Associate Professor of Voice at Winona State University.



Cantata One

"Jauchzet, frohlocket, auf, preiset die Tage"

Cantata for the First Day of Christmas

1. CHOR

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des Herrschers verehren!

2. REZITATIV T (Evangelist)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißt Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte. (Luke 2:1, 3-6)

3. REZITATIV A

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

4. ARIE A

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

5. CHORAL

**Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!
("Wie soll ich dich empfangen," verse 1)**

6. REZITATIV T (Evangelist)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.
(Luke 2:7)

1. CHORUS

Celebrate, rejoice, rise up and praise these days, glorify what the Highest has done today! Abandon despair, banish laments, sound forth full of delight and happiness! Serve the Highest with glorious choruses, let us honor the name of the Supreme Ruler!

2. RECITATIVE T (Evangelist)

It came to pass at that time, however, that a decree went out from Caesar Augustus that the whole world should be appraised. And everyone went to be appraised, each to his own city. So Joseph also went out of Galilee, out of the city of Nazareth, into the Jewish territory to the city of David, which was called Bethlehem; since he was of the house and race of David; so that he might be appraised with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to deliver.

3. RECITATIVE A

Now my dearest Bridegroom,
now the hero from David's branch,
for the comfort, for the salvation of the earth,
will be born at last.
Now the Star out of Jacob will shine,
its light already breaks forth.
Arise, Zion, and give up your weeping now,
your happiness rises high above you!

4. ARIA A

Prepare yourself, Sion, with tender efforts,
to behold your lovely one, your beloved, near you soon!
Your cheeks
must now glow much more radiantly,
hurry to love the Bridegroom with passion!

5. CHORALE

**How shall I embrace You,
and how encounter You?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me Yourself,
so that what gives You pleasure
be known and familiar to me!**

6. RECITATIVE T (Evangelist)

And she bore her first son, and wrapped Him in swaddling clothes and laid Him in a manger, since there was no other room in the inn.



7. CHORAL S und REZITATIV B

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhn,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kommt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!
("Gelobet seist du, Jesu Christ," verse 6)

8. ARIE B

Großer Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!
Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muß in harten Krippen schlafen.

9. CHORAL

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!
("Vom Himmel hoch, da komm ich her,"
verse 13)

Luke 2:1,3-6 (mov't. 2); "Wie soll ich dich empfangen," verse 1: Paul Gerhardt 1653 (mov't. 5); Luke 2:7 (mov't. 6); "Gelobet seist du, Jesu Christ," verse 6: Martin Luther 1524 (mov't. 7); "Vom Himmel hoch, da komm ich her," verse 13: Martin Luther 1535 (mov't. 9)

Cantata Two

"Und es waren Hirten in derselben Gegend"
Cantata for the Second Day of Christmas

10. SINFONIA

11. REZITATIV T (Evangelist)

Und es waren Hirten in derselben Gegend auf dem Felde bei den Hürden, die hütteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie furchten sich sehr. (Luke 2:8-9)

12. CHORAL

Brich an, o schönes Morgenlicht,
Und laß den Himmel tagen!
Du Hirtenvolk, erschrecke nicht,
Weil dir die Engel sagen,
Daß dieses schwache Knäbelein
Soll unser Trost und Freude sein,
Dazu den Satan zwingen
Und letztlich Friede bringen!
("Ermunter dich, mein schwacher Geist,"
verse 9)

7. CHORALE S and RECITATIVE B

He came to earth poor,
Who can rightly exalt this love,
that our Savior harbors for us?
So that He might have sympathy for us,
Indeed, who could possibly have predicted
how the sorrow of humanity moved Him?
And make us rich in heaven,
The Son of the Highest came into the world,
since its salvation pleased Him so much,
and like His dear angels.
thus He Himself will be born a human.
Kyrie eleison!



8. ARIA B

Great Lord, o powerful King,
dearest Savior, o how little
you care about the glories of the earth!
He who sustains the entire world,
who created its magnificence and beauty,
must sleep in a harsh manger.

9. CHORALE

Ah, my heart's beloved little Jesus,
make Yourself a pure, soft little bed
within my heart's chamber in which to rest,
so that I never forget You!

10. SINFONIA

11. RECITATIVE T (Evangelist)

And there were shepherds in the same region in the fields near the sheepfolds, who guarded their flock at night. And behold, the angel of the Lord approached them, and the brilliance of the Lord shone around them and they were very afraid.

12. CHORALE

Break forth, o lovely light of morning,
and let heaven dawn!
You shepherd-folk, do not fear,
for the angel tells you
that this weak little boy
shall be our comfort and joy,
compelling Satan as well
and bringing peace at last!



13. REZITATIV T S (Evangelist, Engel)

Und der Engel sprach zu ihnen:

— Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David. —
(Luke 2: 10-11)

14. REZITATIV B

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllt wissen.

15. ARIE T

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

16. REZITATIV T (Evangelist)

Und da habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

(Luke 2:12)

17. CHORAL

**Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehtet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.**
**("Schaut, schaut, was ist für Wunder dar,"
verse 8)**

18. REZITATIV B

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
Un einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

19. ARIE A

Schlafe, mein Liebster, genieße der Ruh,
Wach nach diesem vor aller Gedeihen!
Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

13. RECITATIVE T S (Evangelist, Angel)

And the angel said to them:

— Do not be afraid; behold, I proclaim great joy for you, which will occur for all people. For today the Savior is born for you, which is Christ, the Lord, in the city of David. —



14. RECITATIVE B

What God promised to Abraham, now, fulfilled, He has had announced to the group of shepherds. A shepherd, then, first of all, had experience of God. And now, also, a shepherd is first of all to know the fulfillment of what once was promised.

15. ARIA T

Happy shepherds, hurry, ah hurry, before you delay too long, hurry to see the lovely Child! Go, this joy is so exquisite, seek to achieve this loveliness, go and delight heart and senses!

16. RECITATIVE T (Evangelist)

And there you will have as a sign: you will find the Child wrapped in swaddling clothes and lying in a manger.

17. CHORALE

**Look there, there He lies in a dark stall,
whose majesty encompasses everything!
Where once an ox searched for food,
now the Child of the Virgin rests.**

18. RECITATIVE B

Then go there, you shepherds, go, so that you see the miracle: and when you find the Son of the Highest lying in a harsh manger, then sing to Him by His cradle in a sweet tone and with full chorus this lullaby!

19. ARIA A

Sleep, my beloved, enjoy Your rest, and awaken after it for all the fortunate! Let your heart delight, experience the joy that rejoices our hearts!



MINNESOTA
CHORALE

20. REZITATIV T (Evangelist)

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen: (Luke 2:13)

21. CHOR (Die Engel)

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen. (Luke 2:14)

22. REZITATIV B

So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelinget!
Auf denn! Wir stimmen mit euch ein,
Uns kann es so wie euch erfreun.

23. CHORAL

**Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellet hast.**
("Wir singen dir, Emmanuel," verse 2)

Luke 2:8-14 (mov'ts. 2,4,7,11,12); "Ermunter dich, mein schwacher Geist," verse 9: Johann Rist 1641 (mov't. 3); "Schaut, schaut, was ist für Wunder dar," verse 8: Paul Gerhardt 1667 (mov't. 8); "Wir singen dir, Emmanuel," verse 2: Paul Gerhardt 1656 (mov't. 14)

20. RECITATIVE T (Evangelist)

And immediately, with the angel, there was a throng of the heavenly hosts, who praised God and said:

21. CHORUS (The Angels)

Glory be to God in the highest and peace on earth and a happy occurrence for humanity.

22. RECITATIVE B

Thus rightly, you angels, rejoice and sing, that it works out so beautifully for us today! Up then! We play along with you; we can celebrate just as you do.

23. CHORALE

**We sing to You in Your host
with all our might praise, glory and honor,
since You, o long-awaited guest,
from now on have become present.**

Intermission

Cantata Four

"Fallt mit Danken, fallt mit Loben"

Cantata for New Year

36. CHOR

Fallt mit Danken, fallt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und Toben.

36. CHORUS

With gratitude, with praise,
fall before the Almighty's throne of grace!
God's Son
desires to become
the Savior and Redeemer of the world,
God's Son
suppresses the rage and fury of the enemy.

37. REZITATIV T (Evangelist)

Und da acht Tage um waren, daß das Kind beschnitten würde, da ward sein Name genennet Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward. (Luke 2:21)

37. RECITATIVE T (Evangelist)

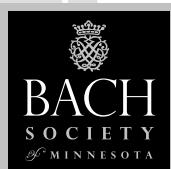
And when eight days had passed, when the child would be circumcised, He was given the name of Jesus, which was proposed for Him by the angel, while He was still confined in His mother's body.

38. REZITATIV B und CHORAL S

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hirt,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißtet meine Lust,
Mein Jesus laltet Herz und Brust.
**Jesus, du mein liebstes Leben,
Meiner Seelen Bräutigam,**

38. RECITATIVE B and CHORALE S

Emmanuel, o sweet word!
My Jesus is named my treasure,
my Jesus is named my life.
My Jesus has given Himself to me,
my Jesus shall, from now on,
hover before my eyes.
My Jesus is named my joy,
my Jesus refreshes heart and breast.
**Jesus, o my dearest life,
bridegroom of my soul,**



Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
Ach! So nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

(“**Jesu, du mein liebstes Leben,**” verse 1, part 1)

39. ARIE S (mit Echo)

Flößt, mein Heiland, flößt dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein. (Nein!).
Sollt ich nun das Sterben scheuen?
Nein dein süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja. (Ja!)

40. REZITATIV B und CHORAL S

Wohlan, dein Name soll allein
In meinem Herzen sein!
Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
So will ich dich entzücket nennen,
Wenn Brust und Herz zu dir vor Liebe brennen.
Mein Erlösung, Schmuck und Heil,
Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?
Hirt und König, Licht und Sonne,
Ach! Wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?
(“**Jesu, du mein liebstes Leben,**” verse 1,
part 2)

41. ARIE T

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Daß es mein Herz recht eifrig tut!
Stärke mich,
Deine Gnade würdiglich
Und mit Danken zu erheben!

42. CHORAL

Jesus richte mein Beginnen,
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier,
Jesus sei mir in Gedanken,
Jesu, lasse mich nicht wanken!

(“**Hilf, Herr Jesu, laß gelingen,**” verse 15)



Come! I will embrace You with joy,
my heart shall never leave You,
You who have given Yourself for me
on the bitter staff of the cross!
Ah! Then take me to You!
Even in death you shall be to me
my most beloved;
in suffering, danger, and hardship
I look to You longingly.
How, then, can death pursue me with fear?
My Jesus! When I die,
I know that I will not perish.
Your name stands written within me,
which has driven out the fear of death.

39. ARIA S (with echo)

O my Savior, does your name
instill even the very tiniest seed
of that powerful terror?
No, You Yourself say no. (No!)
Shall I shun death now?
No, Your sweet word is there!
Or shall I rejoice?
Yes, o Savior, You Yourself say yes. (Yes!)

40. RECITATIVE B and CHORALE S

Well then, Your name alone
shall be in my heart!
Jesus, my joy and delight,
my hope, treasure and portion,
Thus I shall call you enchanting,
since breast and heart are enflamed with love for You.
My redemption, adornment, and salvation,
Yet, beloved, tell me:
how shall I praise You, how thank You?
Shepherd and King, light and sun,
ah! How shall I worthily
praise You, my Jesus?

41. ARIA T

I will live only for Your honor,
my Savior, give me strength and courage,
so that my heart can do it eagerly!
Strengthen me
to exalt Your mercy worthily
and with gratitude!

42. CHORALE

May Jesus order my beginning,
may Jesus remain always with me,
may Jesus restrain my thoughts,
may Jesus only be my delight,
may Jesus be with me in my thoughts,
Jesus, do not let me waver!

Cantata Six

"Herr, wenn die stolzen Feinde schnauben"

Cantata for Epiphany

54. CHOR

Herr, wenn die stolzen Feinde schnauben,
So gib, daß wir im festen Glauben
Nach deiner Macht und Hülfe sehn!

Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

55. REZITATIV T B (Evangelist, Herodes)

Da berief Herodes die Weisen heimlich und erlernet
mit Fleiß von ihnen, wenn der Stern erschienen wäre.
Und weiset sie gen Bethlehem und sprach:
— Ziehet hin und forschet fleißig nach dem Kindlein,
und wenn ihr's findet, sagt mir's wieder, daß ich
auch komme und es anbete. — (Matthew 2:7-8)

56. REZITATIV S

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sicher Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

57. ARIE S

Nur ein Wink von seinen Händen
Stürzt ohnmächtiger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

58. REZITATIV T (Evangelist)

Als sie nun den König gehörten hatten, zogen sie
hin. Und siehe, der Stern, den sie im Morgenlande
gesehen hatten, ging für ihnen hin, bis daß er kam
und stand oben über, da das Kindlein war. Da sie
den Stern sahen, wurden sie hoch erfreuet und gin-
gen in das Haus und funden das Kindlein mit Maria,
seiner Mutter, und fielen nieder und beteten es an
und täten ihre Schätze auf und schenkten ihm Gold,
Weihrauch und Myrrhen. (Matthew 2:9-11)

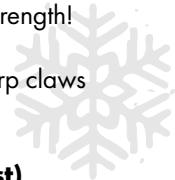
59. CHORAL

**Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! Es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und laß dirs wohlgefallen!**
("Ich steh an deiner Krippen hier," verse 1)

54. CHORUS

Lord, when our proud enemies snarl,
then grant that, in firm faith,
we can look for Your help and strength!

We will trust in You alone,
thus we can escape the sharp claws
of the enemy unscathed.



55. RECITATIVE T (Evangelist)

Then Herod summoned the sages secretly and
cleverly discovered from them when the star had
appeared. And he directed them towards Bethlehem
and said:

— Go there and seek diligently for the infant, and
when you find it, report to me, so that I can also
come and pay my devotions to it. —

56. RECITATIVE S

Liar, you seek only to destroy the Lord;
You employ all false trickery
to supplant the Savior;
yet He, whose power no man can measure,
remains in secure hands.
Your heart, your false heart is already,
with all its deceit, very well known
to the Son of the Highest whom you seek to crush.

57. ARIA S

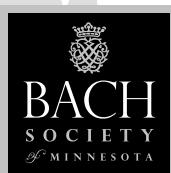
Only a wave of His hands
topples the impotent power of humans.
Here all strength is laughable!
If the Highest speaks only a word,
to terminate the pride of His enemies,
o, then how immediately must
the thoughts of mortals be turned aside!

58. RECITATIVE T (Evangelist)

When they had heard the King, they went away.
And behold, the star which they had seen in the East
went before them until it came and stood over where
the infant was. When they saw the star, they were
highly delighted, and went into the house, and found
the infant with Mary, His mother; and they fell down
and worshipped Him and presented their treasures;
and they gave Him gold, frankincense, and myrrh.

59. CHORALE

**I stand here by Your cradle,
o little Jesus, my life;
I come, I bring and give to You,
what You have given to me.
Take it! It is my spirit and mind,
heart, soul, and will, take all of it,
and let it be pleasing to You!**



60. REZITATIV T (Evangelist)

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.
(Matthew 2:12)

61. REZITATIV T

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibt da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiß, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehren!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr hilf!, so laß mich Hilfe sehn!



62. ARIET

Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir.
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar zu fällen,
Doch seht! Mein Heiland wohnet hier.

63. REZITATIV S A T B

Was will der Höllen schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?

64. CHORAL

**Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.
(“Ihr Christen auserkoren,” verse 4)**



MINNESOTA
CHORALE

Matthew 2:7-12 (mov'ts. 2,5,7); "Ich steh an deiner Krippen hier," verse 1: Paul Gerhardt 1656 (mov't. 6); "Ihr Christen auserkoren," verse 4: Georg Werner 1648 (mov't. 11)

60. RECITATIVE T (Evangelist)

And God commanded them in a dream that they should not journey back to Herod, and they travelled by another way back to their own land.

61. RECITATIVE T

Go then! It is enough, my treasure does not leave here,
He remains here with me,
I also will not let Him leave me.
His arm will, out of love,
embrace me with tender emotions
and the greatest gentleness;
He shall remain my bridegroom,
I will dedicate my heart and breast to Him.
I surely know that He loves me,
my heart loves Him inwardly as well
and will always honor Him.
What kind of enemy now, amid such happiness,
could harm me!
You, Jesus, are and remain my Friend;
and if I will beseech you anxiously:
Lord, help! then let me see assistance!

62. ARIA T

Now, you arrogant enemies, you may tremble;
what kind of fear can you arouse in me?
My treasure, my sanctuary is here with me.
You may seem still so horrible,
threatening to defeat me once and for all,
yet see! My Savior lives here.

63. RECITATIVE S A T B

How can hell frighten now,
what can the world and sin do to us,
since we are safe in Jesus' hands?

64. CHORALE

**Now you are well avenged
upon the horde of your enemies,
since Christ has pulverized
what was contrary to you.
Death, devil, sin and hell
are weakened once and for all;
the place of the human race
is next to God.**



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