

March 9, 2024

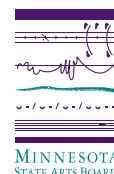
Christ United Methodist Church, Rochester

March 10, 2024

Cathedral of St. Paul, St. Paul



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A Symphony of Joy

March 9, 2024 — Christ United Methodist Church, Rochester

March 10, 2024 — Cathedral of St. Paul, St. Paul

Singet dem Herrn

Dedicated to the memory of Art and Martha Kaemmer

Johann Sebastian Bach

Symphony in C Major

C.P.E. Bach

Warum ist das Licht gegeben

Johannes Brahms

-Intermission-

Suite in A Minor for Recorder, Strings, and Continuo

Georg Philipp Telemann

Das ist meine Freude

Johann Ludwig Bach

Sei, lieber Tag, willkommen

Johann Michael Bach

A Symphony of Joy

March 9, 2024 — Christ United Methodist Church, Rochester

March 10, 2024 — Cathedral of St. Paul, St. Paul

Singet dem Herrn

Johann Sebastian Bach

In addition to writing over 300 church cantatas for his Thomaskirche in Leipzig, Johann Sebastian Bach created a rich variety of other sacred music, including six motets for funerals and other special occasions. The most celebrated of these, *Singet dem Herrn*, was probably written in 1727, but the circumstances of its composition—written perhaps for a New Year celebration; or for a funeral; or even, as suggested by Christoph Wolff, as a demanding “choral etude” for training his choristers—are unknown.

What is not in doubt is the brilliant and ingenious music throughout. Far surpassing the simple chorale-based motets of the time, Bach creates a choral concerto with three (fast-slow-fast) movements.

The first movement sets the first three verses of Psalm 149. It opens with a grand double-choir fanfare, including over 50 calls of *Singet!* (sing!), and culminates in a dazzling fugue including word-painting: a long, swirling run of 16th notes on the word *Reihen* (dance), and a drum-like arpeggio of steady 8ths on the word *Pauken* (timbrel).

The second, slower movement offers a contemplative contrast. Choir II sings a dignified chorale based on Psalm 103, reminding us that humanity is but dust and quickly passes away, as if blown by the wind. After each line, Choir I interrupts these somber thoughts, offering up a graceful prayer for God’s continued guidance and protection — “be our shield and light.”

The joyous final movement is a setting of two verses from Psalm 150. First comes a hymn of praise, tossed back and forth between the choirs, then an exuberant closing fugue with both choirs finally joined to proclaim, “let all that has breath praise the Lord!”

This piece made such an impression on Mozart during his 1789 visit to Leipzig that he asked to see the score and spent much time analyzing the parts—as recounted by Friedrich Rochlitz:

Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: ‘What is this?’ And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: ‘Now there is something one can learn from!’

- | | |
|--|--|
| 1. Singet dem Herrn ein neues Lied;
die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
Sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen
sollen sie ihm spielen. | Sing to the Lord a new song!
The assembly of saints shall praise him.
Let Israel rejoice in him who has made him.
May the children of Zion be joyful in their king.
They shall praise his name in the dance;
with timbrels and harps
they shall play to him. |
| 2. <u>Chorale (Choir 2)</u>
Wie sich ein Vater erbarmet
Über seine junge Kinderlein
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.

Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub, | As a father has mercy
on his young child,
so the Lord has mercy on us all,
if, like children, we sincerely fear him.

He knows our feeble powers;
God knows we are but dust, |

Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.

Aria (Choir 1)

Gott nimm dich ferner unser an,

Denn ohne dich ist nichts getan
Mit allen unsern Sachen.

Drum sei du unser Schirm und Licht,
Und trügt uns unsre Hoffnung nicht,
So wirst du's ferner machen.

Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verläßt.

3. Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn.
Halleluja!

like the grass before the rake,
a fading flower, a falling leaf.
The wind only blows over it,
and it is there no more!

Thus we all pass away;
our end is near.

God, continue to care for us.

For without you, nothing is achieved
in any of our affairs.

Therefore be our shield and light,
and do not disappoint our hope.
Thus you will continue to do.

Happy is the one who steadfastly
relies on you and your grace.

Praise the Lord for his acts,
praise him for his great glory!

Let all that has breath praise the Lord.
Hallelujah!

Symphony in C Major

C.P.E. Bach

Warum ist das Licht gegeben

Johannes Brahms

Johannes Brahms, having finally and triumphantly completed his First Symphony in the previous year, spent the summer of 1877 in the pleasant village of Pörtschach. There he wrote his sunny Second Symphony and immediately followed it with the *a cappella* motet **Warum ist das Licht gegeben?**

When asked about the ominous appearance of trombones and timpani (often associated with war and suffering) in the otherwise bright and sunny Second Symphony, Brahms wrote:

I would have to confess that I am...a severely melancholic person. That black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great “Why?” It casts the necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones.

Brahms dedicated *Warum* to the great Bach scholar Philipp Spitta, with whom he was collaborating to publish the first complete edition of Bach's works. Although the self-deprecating Brahms would discourage the comparison, he was surely influenced by the model of J. S. Bach, both in structure and use of counterpoint.

For his opening section, Brahms picks an exceedingly dark, disturbing text from the Book of Job, beginning with an anguished choral question—*Warum?*—followed by a stunning display of Brahms' skill in counterpoint, a canon for four voices, each one entering a fourth lower than the last. In spite of this intellectual technique, it is employed to powerfully expressive and emotional effect. The stark choral question *Warum?* repeatedly interrupts the meditation on mortality and suffering, but no answer is given.

Brahms follows this opening depiction of “black wings..flapping” with three responses.

First he chooses an uplifting verse from Lamentations and creates a glorious, comforting cascade of F major, again displaying his mastery of counterpoint with a six-part canon.

Next Brahms sets a text from James as a centerpiece of blessing. Many have noted a parallel structure in his earlier *German Requiem*, with its beautiful central movement, *Wie lieblich sind deine Wohnungen*. The second portion of the James text, including an encouraging reference to the patience of Job, returns to the tempo and key of the Lamentations setting and reprises that canon.

Finally—and surely in homage to Bach—Brahms harmonizes a chorale written by Martin Luther in 1524 (and used multiple times by Bach). Luther paraphrased the Cantic of Simeon, *Nunc Dimittis*, offering a *sanft und stille* (calm and quiet) consolation to those departing in peace.

Thus Brahms replies to his “great Why,” but without clear explanation. As he himself wrote a few years later, “in the Book of Job you will find that ‘Warum’—but no answer to it.”

Warum ist das Licht gegeben dem Mühseligen,
und das Leben den betrübten Herzen
(die des Todes warten und kommt nicht,
und grüben ihn wohl aus dem Verborgenen,
die sich fast freuen und sind fröhlich,
daß sie das Grab bekommen),
Und dem Manne, des Weg verborgen ist,
und Gott vor ihm denselben bedecket?

Lasset uns unser Herz samt den Händen
aufheben zu Gott im Himmel.

Siehe, wir preisen selig,
die erduldet haben.

Die Geduld Hiob habt ihr gehöret,
und das Ende des Herrn habt ihr gesehen;
denn das Herr ist barmherzig,
und ein Erbarmer.

Mit Fried und Freud ich fahr dahin
In Gottes Willen;
Getrost ist mir mein Herz und Sinn
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mir Schlaf worden.

Why is light given to those in misery,
and life to afflicted souls
(to those who wait for death, and it comes not;
who dig for it secretly,
who nearly rejoice and are glad
that they have found the grave),
and to the one whose way is hidden
and from whom God has hidden himself?

Let us lift up our hearts and our hands
to God in heaven.

Behold, we call them blessed,
those who have endured.

You have heard of the patience of Job
and you have seen the purpose of the Lord;
for the Lord is compassionate,
and a merciful God.

In peace and joy I now depart
according to God's will;
my heart and mind are comforted,
calm, and still;
as God has promised me,
death has become my sleep.

Suite in A Minor for Recorder, Strings, and Continuo

Matthias Maute, soloist

Georg Philipp Telemann

Das ist meine Freude

Das ist meine Freude,
daß ich mich zu Gott halte,
daß ich meine Zuversicht
setze auf den Herrn.

This is my joy
That I draw near to God;
That I place my trust
in the Lord.

Johann Ludwig Bach

Sei, lieber Tag, willkommen

Sei, lieber Tag, willkommen,
willkommen sei du heut!
Heut freuen sich die Frommen,
die Frommen, die allzeit,

Be welcome, dear day,
You are welcome today!
Today the righteous rejoice,
The righteous, who at all times,

Johann Michael Bach

allzeit den großen Gott,
Gott, ihren Schöpfer, loben,
ihn loben hoch dort oben,
erlöst aus aller Not.

Denn an dem Tage brachte
der liebste Gottessohn,
was Freude bei uns machte,
aus seinem Himmelsthron:
Ein schönes neues Jahr,
Glück, Heil und allen Segen
zu Wegen und zu Stegen
der ganzen Christenschar!

Drum kommt, ihr Christenbrüder,
kommt her an diesem Tag,
kommt, fallt für Jesu nieder,
damit es euch behag!
Kommt, dankt und bittet ihn,
daß er in diesem Jahre
euch väterlich bewahre
und tue wie vorhin!

Laßt eure Stimmen hören,
laßt klingen Saiten (Pfeifen) drein,
lobt ihn mit vollen Chören,
laßt alles fröhlich sein!
Singt, singet eurem Gott,
singt, lobet, danket, betet,
vor euren Jesu tretet,
er schützt vor Not und Tod!

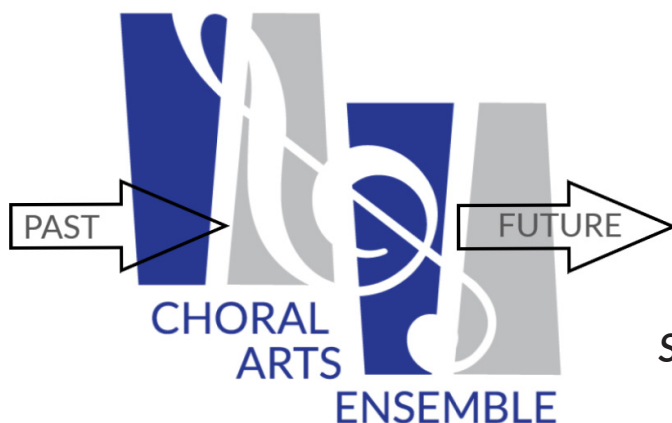
At all times, the great God,
God, their Creator, praise,
Praise him there in the heights above,
Rescued from all misery.

For this day has brought
The most beloved Son of God,
Who has created joy for us,
From His throne in heaven:
A beautiful new year,
Happiness, salvation and blessing
For the comings and goings
Of the entire Christian assembly!

Therefore, gather, you Christian brothers,
Gather together on this day,
Come, kneel down for Jesus,
That you might find delight!
Come, thank and entreat him,
That He, in this year,
Watch over you like a father
As He has always done!

Let your voices be heard,
Let the strings (fifes) ring out,
Praising Him with mighty choirs,
Let everyone be joyful!
Sing, sing to our God,
Sing, praise, give thanks, pray,
Draw near to our Jesus,
Who shields us from adversity and death!

Don't miss our next concert!



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Sat. May 4 — 7:30 p.m.

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Christ United Methodist Church
Rochester

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For Rick Kvam's final concert with Choral Arts Ensemble, he has picked personal choral favorites: some old, some new, some serious, some lighthearted — all wonderful. We'll sing music from the Renaissance to the world premiere of a new work commissioned by Dale Trumbore. Join us to celebrate Choral Arts Ensemble's four decades of distinguished singing and its bright musical future! **Tickets available at choralartsensemble.org**

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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.

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Artistic Director **Rick Kvam** holds music degrees from Harvard and Cincinnati College-Conservatory of Music. Rick founded the Rochester Men's Capella in 1982, the Choral Arts Ensemble in 1985, and the Honors Choirs of SE Minnesota in 1992. He has won the Sally Ordway Award for arts initiative and the Mayor's Award for artistic excellence. Married to accompanist Jan Kvam for 34 years, he also worked for 26 years as an emergency medicine physician at Olmsted Medical Center hospital.



Daughter of a choir director and organist, Choral Arts Ensemble accompanist **Jan Kvam** has been active as an accompanist for soloists and ensembles her entire adult life and has taught piano privately for many years. Jan holds a degree in piano performance from Bethel College in St Paul.

Mission Statement



The mission of the Bach Society of Minnesota is to build a diverse community of music lovers who perform, promote, and appreciate the music of J.S. Bach and those he inspired.

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 and those he inspired. For more information about Bach Society of Minnesota, its performances, and concert tickets, visit www.bachsocietymn.org.

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lyrabaroque.org



Mission Statement

The mission of Choral Arts Ensemble is to inspire, educate, and enrich the community at large through outstanding choral performance.

Choral Arts Ensemble (CAE) has been inspiring audiences throughout southeast Minnesota with performances of outstanding choral music since its founding by Rick Kvam in 1985. The singers of CAE are active community members from various professions, including teachers, doctors, bankers, business owners, computer technicians, and church leaders, all drawn together to create excellent music and contribute to the artistically thriving life in and around Rochester.

Now in its 39th season, Choral Arts Ensemble celebrates music's power to delight and inspire with performances throughout the region. CAE is committed to performing music from all genres and historical eras and supports the creation of new music through its active commissioning program.

For more information about Choral Arts Ensemble, including the latest news, lists of commissioned and/or premiered works, and available recordings, please visit our website at ChoralArtsEnsemble.org.

Choral Arts Ensemble Staff

Rick Kvam, Artistic Director
Karen A. Sessler, Executive Director
Jan Kvam, Accompanist
Karen Rorie, Communications & Concert Coordinator
Karri Campbell, Financial Administrator
Ben Gateno, Concert Coordinator,
Rosemary & Meredith Willson Harmony for Mayo Program

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Choral Arts Ensemble is pleased to recognize the achievements of founder Rick Kvam and his wife Jan with this annual award.

Choral Arts Ensemble
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THANK YOU

Choral Arts Ensemble extends its sincere appreciation to all those who have been most generous in their support.

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(recognizes lifetime giving of \$10,000 or more)

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Legacy of Song Society

recognizes those who have chosen to include CAE in their estate plan. (Please let us know if you have made this decision to be included here in future programs.)

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The following list reflects donations received between February 23, 2023 and February 22, 2024. If we have inadvertently omitted your name, please call our office, and we will make the necessary corrections.

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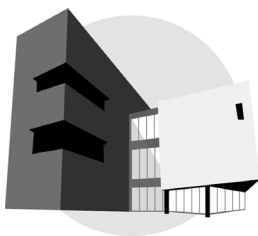
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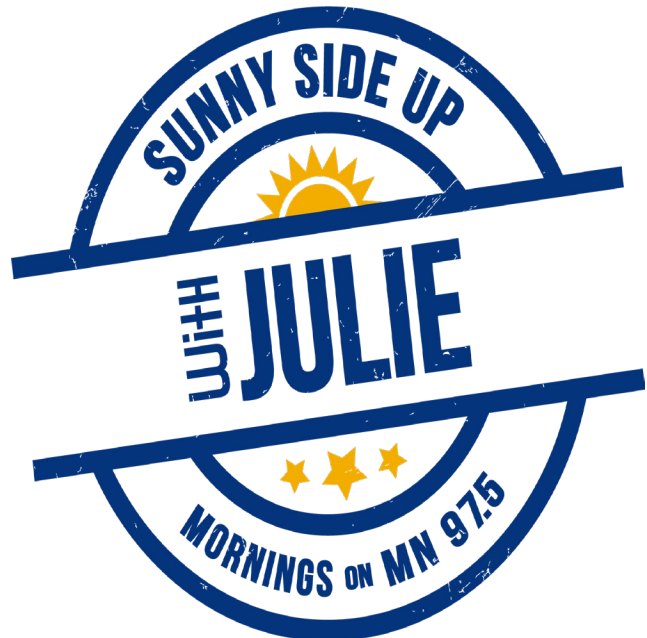
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