

BACH SOCIETY OF MINNESOTA AND VOCALESSENCE PRESENT

BACH'S CHRISTMAS ORATORIO

FRIDAY, DECEMBER 13, 2024, 7:30 PM
ST. PAUL'S UNITED CHURCH OF CHRIST

SATURDAY, DECEMBER 14, 2024, 4 PM
WESTWOOD LUTHERAN CHURCH



FEATURING:

Nicholas Chalmers, *Evangelist*
Orchestra of the Bach Society of Minnesota
VocalEssence Ensemble Singers
Matthias Maute, *conductor*
Philip Brunelle, *conductor*



WELCOME

Every Christmas morning at the Brunelle home begins (before coffee!) with a recording of *Jauchzet, frohlocket, auf, preiset die Tage*. It is a marvelous way to welcome Christmas! And so, when I conduct the opening movement of the *Christmas Oratorio* my thoughts will also be looking forward to December 25.

However, before Christmas morning arrives, let us revel in Bach's glorious music today performed with the brilliant playing of the Orchestra of the Bach Society of Minnesota and the beautiful singing of the VocalEssence Ensemble Singers. It is a joy to celebrate our third year collaborating in this wonderful music: with 3 cantatas from the *Christmas Oratorio* and the addition of Cantata BWV 40, making it possible to hear baroque horns (corno da caccia)—a new sound this year, which will also be heard in Cantata IV. Cantata BWV 40 was composed for the second day of Christmas (in Bach's time Christmas was a three day occasion!).

Matthias and I and our organizations are happy to present four magnificent cantatas of the Christmas season, and we wish you joy throughout this concert and for a blessed season of music this December!

— Philip Brunelle
Artistic Director and Founder,
VocalEssence



—Matthias Maute
Artistic Director,
Bach Society of Minnesota



THE PROGRAM AND TEXTS

BACH'S CHRISTMAS ORATORIO, CANTATA I

Sponsored by Randall M. Egan, Publisher of Music Ltd.

1. CHORUS

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!

Singing, rejoicing, give praise and shout gladly;
honor what God in the highest has done!
Banish all worry, forbid all complaining,
join in with praises and joyfully sing!
Serve the Almighty with beautiful singing;
praise to God's Name, who over all things is reigning!

2. RECITATIVE (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 heißet Bethlehem;
darum, daß er von dem Hause und Geschlechte Davids 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.

And it came to pass in those days, that a decree from Caesar Augustus went out, that all the world should pay their taxes. And everyone went together to be counted, each going into his own city.
And also there came up Joseph from Galilee, up out of Nazareth, to the City of David in Judea, which we know as Bethlehem, for Joseph descended from the royal line of David's house, that he would be taxed in Bethlehem with Mary; and she was great with child, his wedded wife.
While they were there, the time for Mary came, that she should be delivered.

3. ACCOMPANIED RECITATIVE (Patricia Kramer, *alto*)

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!

Now will my dearest bridegroom come; now will the child of David's line bring comfort, bring peace from heaven, when he is born, our Savior. Now is the star from Jacob rising, his beam breaks forth on earth. Come, Zion, put aside your tears and weeping, your help is given birth!

4. ARIA (Patricia Kramer, *alto*)

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!

Prepare yourself, Zion, with tender emotion,
the fairest, the dearest will soon come to you!
Your appearance today must be full of radiance;
meet him the Bridegroom with loving devotion!

5. CHORALE

**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!**

**How shall I then receive you and meet you, Lord of all?
Desire of every nation, adornment of my soul!
O Jesus, Jesus, grant me yourself the light to see,
so that which brings you pleasure is understood by me!**

6. RECITATIVE (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.

And she gave birth to her firstborn son, and in swaddling clothes she wrapped him and laid him cradled in a manger, for there had been no other room in the inn for them.

7. CHORALE (Sopranos and David Gindra, *bass*)

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhen,
die unser Heiland für 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 kömmt in die Welt,
weil ihm ihr Heil so wohl gefällt,

und seinen lieben Engeln gleich.
so will er selbst als Mensch geboren werden.

Kyrieleis!

8. ARIA (Erik Krohg, *bass*)

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. CHORALE

Ach, mein herzliebes Jesulein,
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
daß ich nimmer vergesse dein!

He came to earth, a child so poor,
Who will express this love from heaven,
the love our Savior shows this day?

of his mercy we are sure;
Yes, who can understand or fathom
how he is moved by our dismay?

and grants the wealth of heaven here,
The Son of God comes to the earth
to bring salvation with his birth.

and brings the realm of angels near.
He chose to be a child like every other.

Lord have mercy!

Sovereign Lord, O mighty ruler, Jesus Christ, Thou blessed Savior
O how you disdain all earthly vanity!

He who holds the universe, who created all its splendor,
will in rugged manger slumber.

Ah, dearest Jesus, rest your head
upon a humble cradle bed.

Within my heart I do implore,
that I forget you never more!



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CANTATA BWV 40

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1. CHORUS

Darzu ist erschienen der Sohn Gottes,
daß er die Werke des Teufels zerstöre.

For this the Son of God has appeared
that he might ruin the deeds of the Devil.

2. RECITATIVE (Evangelist)

Das Wort ward Fleisch und wohnt in der Welt,
das Licht der Welt bestrahlt
den Kreis der Erden,
der große Gottessohn
verläßt des Himmels Thron,
und seiner Majestät gefällt,
ein kleines Menschenkind zu werden.
Bedenkt doch diesen Tausch,
wer nur gedenken kann;
der König wird ein Untertan,
der Herr erscheint als ein Knecht
und wird dem menschlichen Geschlecht
—O süßes Wort in aller Ohren!—
zu Trost und Heil geboren.

The word became flesh and dwelt in the world,
light radiates the world
across the sphere of the earth,
the great Son of God
abandons the throne of heaven,
and his majesty is felled
by becoming a tiny human child.
Ponder indeed this exchange
whoever can but fathom;
the king becomes a subject,
the lord is manifest a servant
and will for the human race
—O sweet word to all ears!—
be born for comfort and salvation.

3. CHORALE

**Die Sünd macht Leid;
Christus bringt Freud,
weil er zu Trost in diese Welt ist kommen.
Mit uns ist Gott
nun in der Not:
wer ist, der uns als Christen kann verdammen?**

**Sin causes sorrow;
Christ brings joy
for he has come into this world as comfort.
God is with us
now in time of need:
who is it that can condemn us as Christians?**

4. ARIA (Nathan Petersen-Kindem, *bass*)

Höllische Schlange, wird dir nicht bange?
Der dir den Kopf als ein Sieger zerknickt,
ist nun geboren, und die verloren,
werden mit ewigem Frieden beglückt.

Serpent of hell do you not tremble?
He who will crush your head as victor
is now born, and those forsaken
will be elated with eternal joy.

5. RECITATIVE (Robin Joy Helgen, *alto*)

Die Schlange, so im Paradies
auf alle Adamskinder
das Gift der Seelen fallen ließ,
bringt uns nicht mehr Gefahr;
des Weibes Samen stellt sich dar,
der Heiland ist ins Fleisch gekommen
und hat ihr allen Gift benommen.
Drum sei getrost! betrübter Sünder.

The serpent back in paradise
who poisoned the souls
of all Adam's children
no longer brings us any danger;
the seed of a woman presents itself,
the Savior is come in the flesh
and has neutralized all its poison.
Thus be comforted! grieved sinner.

6. CHORALE

**Schüttele deinen Kopf und sprich:
fleuch, du alte Schlange!
Was erneurst du deinen Stich,
machst mir angst und bange?
Ist dir doch der Kopf zerknickt,
und ich bin durch's Leiden
meines Heilands dir entrückt
in den Saal der Freuden.**

**Shake your head and say:
flee, you ancient serpent!
Why do you recoil your sting
causing me worry and dread?
Your head is indeed crushed
and through my Savior's Passion
I am transported from you
into the halls of joy.**

7. ARIA (Nicholas Chalmers, *tenor*)

Christenkinder, freuet euch!
Wütet schon das Höllenreich,
will euch Satans Grimm erschrecken:
Jesus, der erretten kann,
nimmt sich seiner Küchlein an und will sie mit Flügeln decken.

8. CHORALE

Jesu, nimm dich deiner Glieder
ferner in Genaden an;
schenke, was man bitten kann,
zu erquickten deine Brüder:
gib der ganzen Christenschar
Frieden und ein sel'ges Jahr!
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Christian children, be glad!
While the realm of hell rages on
Satan's wrath might well dismay you:
Jesus, who can redeem you,
gathers up his little chicks and will shield them under his wings.

Jesus gather your members
further into mercy;
impart whatever one might bid
to revitalize your brethren:
grant the entire Christian throng
peace and a blessed year!
Joy, joy upon joy!
Christ curtails suffering for all.
Bliss, bliss upon bliss!
He is the sun of grace.

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BACH'S CHRISTMAS ORATORIO, CANTATA IV

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36. CHORUS

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

Bow with thanks, Bow with praise
Before the throne of mercy of the Highest!
The son of God
Is willing to become
The savior and redeemer of the world,
The son of God
Subdues as the rage and fury of the enemy.

37. RECITATIVE (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.

And when eight days were passed
And the child was to be circumcised
He was given the name Jesus
as he had been called by the angel
Before he was conceived in his mother's body.

38. RECITATIVE (David Gindra, *bass*; JoAnna Johnson, *soprano*)

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.

Jesu, du mein liebstes Leben,

Meiner Seelen Bräutigam,

Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
Ach! So nimm mich zu dir!

Der du dich vor mich gegeben

An des bittern Kreuzes Stamm!

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.

Emmanuel, O sweet word!
My Jesus is my refuge,
My Jesus is my life,
My Jesus has given himself to me,
My Jesus shall constantly
Hover before my eyes,
My Jesus is my delight,
My Jesus refreshes heart and breast
Jesus, you who are my dearest life,
My soul's bridegroom,
Come! I will embrace you with delight
My heart will never leave you
Who gave himself for me
On the bitter beam of the cross!
Ah! Then take me to yourself
Even in dying you shall be
What I love best;
In distress, danger and affliction
I gaze at you with longing.
How at last should death strike me with terror?
My Jesus! When I die
Then I know that I shall not perish
Your name written within me
Has driven away the fear of death.

39. ARIA (Katie Boardman, *soprano*; Elsa Buck, *echo soprano*)

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!)

Does your name instil, my savior, does it instil
Even the tiniest seed
Of that fierce terror?
No, you yourself say. (No!)
Shall I now be afraid of death?
No, your sweet word is there!
Or should I rejoice?
Yes, you my savior say it yourself. (Yes!)

40. RECITATIVE & CHORALE (David Gindra, *bass*; JoAnna Johnson, *soprano*)

Wohlan, dein Name soll allein
In meinem Herzen sein!

**Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,**

So will ich dich entzückket nennen,
Wenn Brust und Herz zu dir vor Liebe brennen.

**Mein Erlösung, Schmuck und Heil,
Hirt und König, Licht und Sonne,**

Doch, Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?

**Ach! wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?**

Well then, your name alone
Shall be in my heart
Jesus, my joy and delight,
My hope, treasure and share
This is what I shall call you in my delight,
For my breast and heart burn with love for you.
My redemption, my adornment and salvation,
Yet, my beloved, tell me:
How can I praise you, how can I thank you
Shepherd and King, light and son,
Ah ! How can I worthily
My Lord Jesus, give you praise?

41. ARIA (Nicholas Chalmers, *tenor*)


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!

I shall live only to honor you,
My savior, give me strength and courage
So that my heart does it eagerly!
Strengthen me
So that I may worthily
And thankfully extol your grace!


42. CHORALE

**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!**

**Jesus, guide my beginning,
Jesus, stay with me always,
Jesus, curb my inclinations,
Jesus, be my sole desire,
Jesus, be in my thoughts,
Jesus, do not let me waver!**



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CANTATA VI

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54. CHORUS

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.

Lord, when the haughty foes are raging,
grant that we in faithful trusting
upon your help and power stand!
We trust in you alone for rescue,
the powers of evil cannot harm us,
and foes leave our land undefiled.

55. RECITATIVE (Evangelist, Herod: Joe Kastner, *bass*)

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.

Then King Herod secretly called the Magi and met them,
anxiously questioning, when the star had first been witnessed?
He sent them to Bethlehem and said: "Go and search for the
infant; and when you find him, come and tell me, that I may come
and worship him."

56. RECITATIVE (Mari Scott, *soprano*)

Du Falscher, suche nur den Herrn zu fällen,
nimm alle falsche List, dem Heiland nachzustellen;
der, dessen Kraft kein Mensch ermißt, bleibt doch in sicherer Hand.
Dein Herz, dein falsches Herz ist schon,
nebst aller seiner List, des Höchsten Sohn,
den du zu stürzen suchst, sehr wohl bekannt.

Imposter, you may seek to crush the Master; take every evil ruse
to trap and harm our Savior.
He, the most powerful of all, is resting in God's hand.
Your heart, deceitful as it is,
in every sly reproach to God's own Son,
whom it seeks to destroy, is known to him.

57. ARIA (Mari Scott, *soprano*)

Nur ein Wink von seinen Händen stürzt ohnmächtger
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.

God controls with just one motion will bring down feeble, human might;
he breaks all strength and pride. God Most High speaks but a word,
and the pride of all is ended. O, this means we must at once
change our thoughts as moral people.

58. RECITATIVE (Evangelist)

Als sie nun den König gehöret hatten, zogen sie hin.
Und siehe, der Stern, den sie im Morgenlande gesehen hatten,
ging für ihnen hin, bis daß er kam und stund
oben über, da das Kindlein war.
Da sie den Stern sahen, wurden sie hoch erfreuet und gingen 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.

When the Magi heard what the king was saying, they departed.
And behold, the star, which they had seen and followed upon
their journey, moved ahead of them, until it came and stood
where the infant lay.
When the Magi saw this, they rejoiced greatly and went into the
house; and finding the baby with Mary, his mother, and falling
down at his feet, they worshipped him.
They offered treasures to the infant: gold, frankincense, and myrrh.

59. CHORALE

**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!**

**I kneel beside the manger bed,
and look to thee, my Savior.
I come now and offer thee
what you to me have given
Take all! It is my spirit,
will match the worth of heart and soul;
so take them all in thy control!**

60. RECITATIVE (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.

And God forewarned them in a dream, that they should not go again to visit Herod; so, they returned another way into their own land.

61. RECITATIVE (Evangelist)

So geht! Genug, mein Schatz geht nicht von hier, er bleibet 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 Hülfe sehn!

Farewell! Enough, my treasure will stay here; he will remain with me, and I will stay with him forever. His loving arm is there to rest me in his care. He stays with me and leaves me never; he shall my bridegroom be forever; in him I find my soul's endeavor. I am assured he loves his child; my heart loves him, he is adored; him will I ever honor. What enemy could now destroy such perfect joy and gladness? O, Jesus, you are friend and joy; and when I cry to you in fear: "Lord, help!" let your help be near!

62. ARIA (Nicholas Chalmers, *tenor*)

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 wohnt hier.

Now, come you haughty foes, to frighten, what fear can you instill within me? My Lord, my shield is here with me. You may assail in dreadful manner, and threaten even to undo me. Behold my Savior dwells with me.

63. RECITATIVE (Jennifer Bevington, *soprano*; Judith Melander, *alto*; Ben Brunnette, *tenor*; Michael Schmidt, *bass*)

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

The evil powers of Hell subside, No worldly powers of sin preside, when we in Jesus' hands abide.

64. CHORALE

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.

The shout goes up victorious, that Jesus Christ is born! The foes have been defeated, he rules as King and Lord. Over sin and death and evil, the battle has been won; and in our hearts forever we praise him, God's own Son.

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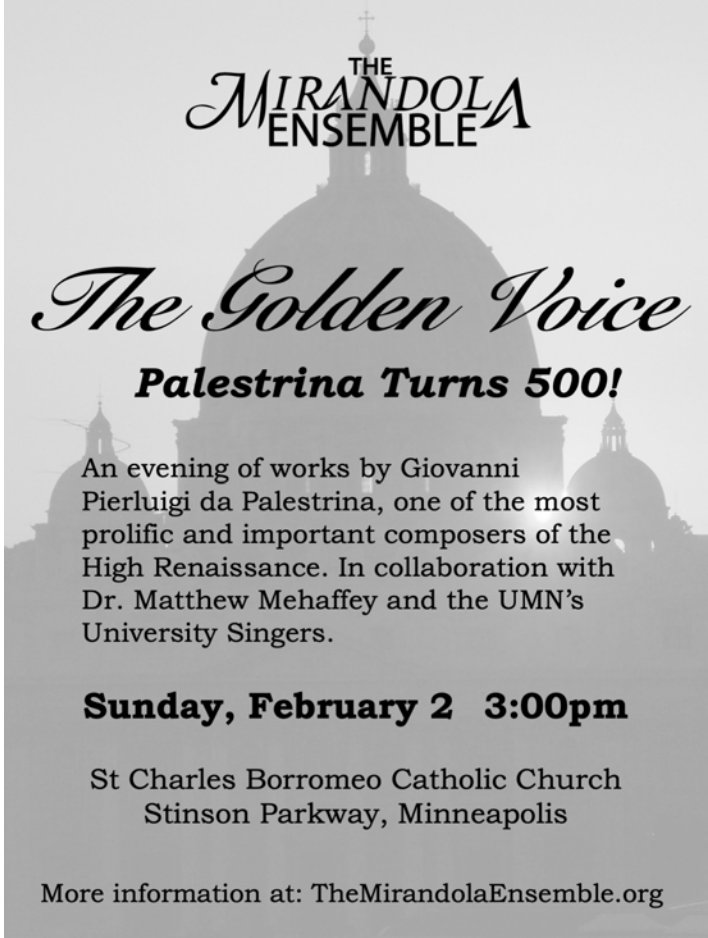




NICHOLAS CHALMERS

Heralded by the Washington Post as “dulcet and exciting,” **Nicholas Chalmers**, tenor, has sung with The Bach Society of Minnesota, The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, and Transept. Recent solo engagements include the Oratorio Society, the Bach Roots Festival, the Schubert Club, the St. Mark’s Cathedral Concert Series, Minnesota Center Chorale, Border CrossSing, 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 in Hopkins and is Director of Music at Annunciation Church in Minneapolis. 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.



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The Golden Voice

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An evening of works by Giovanni Pierluigi da Palestrina, one of the most prolific and important composers of the High Renaissance. In collaboration with Dr. Matthew Mehaffey and the UMN’s University Singers.

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More information at: TheMirandolaEnsemble.org



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lyrabaroque.org

ABOUT BACH SOCIETY OF MINNESOTA

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 historical 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.



MATTHIAS MAUTE *Artistic Director*

*Sponsored by the Kustritz Family,
in memory of Arnold*

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.

ORCHESTRA OF THE BACH SOCIETY OF MINNESOTA



BACH SOCIETY OF MINNESOTA

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*Ellen Grace, Jay Kurtz & Joan Rabe, and China Institute of
Traditional Chinese Medicine sponsor partial travel expenses for the
musicians.*

ABOUT VOCALESSENCE

For 56 years, VocalEssence has provided opportunities for singers from the Twin Cities area to create incredible music together and build connections as part of the vibrant arts community in Minnesota. VocalEssence is known for introducing audiences to music and artists who are not yet known, often welcoming guest artists, composers, and conductors who are emerging, have unknown works, or represent a variety of cultures. Welcoming all members of the greater community, VocalEssence embodies the motto: *Together We Sing*.



PHILIP BRUNELLE
Artistic Director and Founder

Philip Brunelle, artistic director and founder of VocalEssence 56 years ago, is an internationally-renowned conductor, choral scholar, and visionary. Philip has conducted symphonies, choral festivals, and operas on six continents. He holds five honorary degrees, served 9 years as Vice President of IFCM (International Federation for Choral Music), and has been recognized for his commitment to choral music by the governments of Norway, Hungary, Sweden, Mexico, and the United Kingdom. In 2019, he was awarded the American Prize in Choral Conducting and, in 2020, was given the Honorary Member Award by the Society for American Music. Last fall Philip was appointed a National Arts Associate of the Sigma Alpha Iota Music Fraternity. Philip is also Organist-Choirmaster at Plymouth Congregational Church, Minneapolis. During the pandemic Philip recorded 300 “Musical Moments” which can be accessed at <https://www.vocalescence.org/what-we-do/virtual-projects/musical-moments-with-philip-brunelle/> and his thoughts on music are at RenaissanceManpodcast.com. Philip and his wife Carolyn, a studio artist, have 3 children (Tim, Christopher, and Elise) and 7 grandchildren.



G. PHILLIP SHOULTZ, III
Associate Artistic Director

G. Phillip Shoultz, III, associate artistic director, uses the power of the voice, through spoken word and song, to foster community and inspire action among people of all ages and abilities. He is the Artistic Director of Sing Democracy 250, a national initiative of the Together In Hope Project, and the University of Minnesota Rev. Dr. Martin Luther King, Jr. Tribute Concert. Phillip serves on the faculty of the University of St. Thomas, where he leads the Graduate Choral Conducting program, and guides the Ministries of Worship, Music, and the Arts at Westwood Lutheran Church. His most recent ventures as content creator for SonoVoice (the Fitbit for voice) and host with Minnesota Public Radio further expand his already diverse portfolio of projects, which also includes “Table for More”, a conversation and consulting platform founded in the summer of 2020 to help organizations address issues related to innovation, equity, racial justice, and belonging in the arts. Phillip is regularly engaged across the U.S. and beyond as a conductor, workshop facilitator, and worship curator/leader. He is a published arranger

and has a new choral series with National Music Publishers. The winner of numerous honors, including the ACDA Graduate Conducting Competition and multiple Teacher of the Year awards, Phillip lives in St. Louis Park with his wife, Michelle, and their two children (Malachi and Lydia Grace).



ROBERT GRAHAM
*Learning and Engagement Manager
Conductor, Vintage Voices*

Robert Graham is the Learning and Engagement Manager at VocalEssence where he serves as the conductor for the VocalEssence Vintage Voices choirs, and oversees the renowned VocalEssence WITNESS School Program. Robert has a Master of Music degree in both vocal performance and choral conducting from Southern Illinois University-Carbondale, and a B.A. in vocal performance from Xavier University of Louisiana. Robert currently serves as a section leader of the adult choir at Westminster Presbyterian Church in Minneapolis, sings second tenor in the VocalEssence Ensemble Singers, and also performs around the Twin Cities as a solo and chamber musician.



CASEY RAFN
Accompanist

Pianist Casey Rafn enjoys a varied career as a collaborative pianist both in the United States and abroad, in Europe and Latin America. He is a member of “Trés”, whose saxophone-piano trio was just nominated for a Latin Grammy for Best Instrumental Album for their new album “Romance al Campesino Porteño.” Casey often collaborates in concert or recordings with members of the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and University of Minnesota School of Music faculty. As a piano soloist he took top prizes at the International Liszt-Garrison Competition in Baltimore, has appeared with the Duluth-Superior Symphony Orchestra, and has taught at both the University of Minnesota School of Music and the St. Paul Conservatory for Performing Arts.



JOHN JENSEN
Accompanist, Vintage Voices

John Jensen received his music degrees in Southern California, where he attended Occidental College and University of Southern California. While there he freelanced as a studio musician, playing on the Andy Williams show and touring the country with prominent singers through Columbia Artists Management. He moved to Iowa and taught for 15 years at Grinnell College as an artist-in-residence. In 1990, John moved to St. Paul and has played with VocalEssence, the Minnesota Orchestra, and the St. Paul Chamber Orchestra. He plays jazz and classical piano around the area, including performances with the Bloomingtones, a traveling senior choir based in Bloomington, MN.

VOCALESSENCE ENSEMBLE SINGERS



Photo © Bruce Silcox

The VocalEssence Ensemble Singers have established an international reputation because of their extensive catalog of recordings and broad range of unique repertoire. This chamber choir, whose members hail from a wide variety of professions, is bound together by their skilled artistry to create what *The Times of London* has described as a “flawless” sound.

SOPRANO

Jennifer Bevington
Katie Boardman
Elsa Buck
Chloe Johnson
JoAnna Johnson
Kathryn Rupp
Mari Scott
Carey Shunskis

TENOR

Will Berendsen
Ben Brunnette
Jared Campbell
Elijah Gatlin-Baumgartner
Robert J. Graham
Jonah Herzog
Andy McCullough
Phil Reilly

ALTO

Robin Joy Helgen
Patty Kramer
Audrey Lane-Getaz
Judith McClain Melander
Anna George Meek
Carolyn Nuelle
Kristina Rodel Sorum
Catherine Terres

BASS

Dakota Hunter Andersen
Joseph Ellickson
David Gindra
Joe Kastner
Erik Krohg
Nathan Petersen-Kindem
Dr. Michael P. Schmidt
Benjamin Shermock

VOCALESSENCE CHORUS



Photo © Bruce Silcox

The VocalEssence Chorus is a group of talented and enthusiastic singers from many different walks of life, united by their love of singing and community. Performing a wide variety of musical styles, premiering new works, and sharing the stage with a diverse array of guest artists, the Chorus is a welcome home for singers who wish to continue making music throughout their adult lives.

VOCALESSENCE SINGERS OF THIS AGE



Photo © Ethan Kellum Johnson

The VocalEssence Singers Of This Age (SOTA) is a community of Twin Cities teenagers engaged in expanding what it means to be a choir and, encouraging a wider circle of participation in the artform. Presenting music ranging from classical to hip-hop, they use creativity and collaboration to build an accepting community, equipped with the skills to lead social change in our society.

VOCALESSENCE VINTAGE VOICES



Photo © Adja Gilderleve

VocalEssence Vintage Voices is an exciting choral program that integrates the arts into the everyday lives of older adults. Guided by a desire to create a welcoming atmosphere and remove barriers for participation, these choirs sing to build community, combat loneliness and isolation, and improve physical and emotional wellbeing.



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Artistic Director and Founder

G. Phillip Shoultz, III
Associate Artistic Director

Robert Graham
*Learning and Engagement Manager
Conductor, Vintage Voices*

Casey Rafn
Accompanist

John Jensen
Accompanist, Vintage Voices

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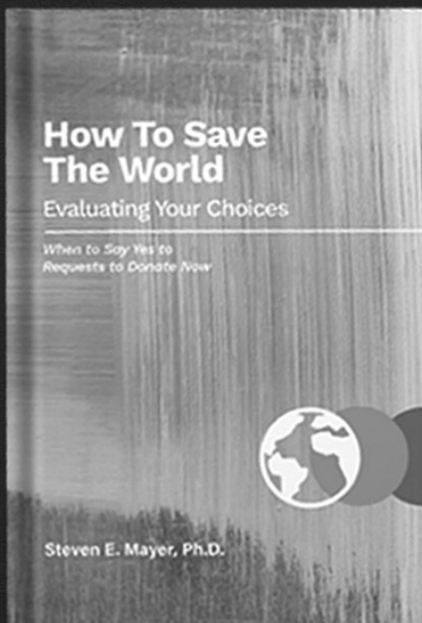
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December 7 & 8, 2024, 4 PM

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December 13, 2024, 7:30 PM

December 14, 2024, 4 PM

WITNESS: EYES STILL ON THE PRIZE

February 23, 2025, 4 PM

SACRED VOICES

April 6, 2025, 4 PM

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May 3 & 4, 2025, 4PM

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