

MUSICORUM

MANKATO'S PREMIER CHAMBER CHOIR

ENDURING

*Featuring Bach Cantata No. 4, with selected works by
Handel, Rutter, Parry, Tavener, and traditional folksongs*

Saturday, April 12, 2025
at 6:30 pm

Bethlehem Lutheran Church
720 S. Second St, Mankato

Tickets: \$15 General Admission
\$5 Students & Youth

www.musicorum-mn.org

This activity is made possible by the voters of
Minnesota through a grant from the Prairie Lakes
Regional Arts Council, thanks to a legislative
appropriation from the Arts and Cultural Heritage Fund.



About Musicorum

Founded in 1995 by David Taylor, Musicorum originally coalesced to perform rarely heard choral works from the late Medieval and Renaissance periods, affording listening variety from the musical ensembles already in existence in southern Minnesota. The chamber vocal ensemble has maintained a tradition of excellence over the past twenty-nine seasons, and the artistic output has expanded to include significant choral repertoire from all historical periods.

Currently, the choir is under the direction of Dr. Elisabeth Cherland, who is also the Director of Choral Activities at Minnesota State University, Mankato. Former artistic directors include David Taylor, Gregory Aune, David Dickau, Andrew Miller, Karen Boubel, Brandon Dean, and Andrew Kendall.

Conductor

Elisabeth Cherland

Collaborative Pianist

David Fienen

Singers

Jessica Auel
Sally Bodlovick
Angie Braunwarth
Sara Buechmann
Chuck Christenson
Alisa Eimen
Glen Ferguson
Jeffrey Flory
Brandy Gullickson
Taylor Jones
Ole Karstad
Erin Kingland
Scott Kingland
Linden Kirscht
Billy Krager
Rick Kramlinger
Megan Kreinbring
Sarah Krolak
Charlie Leftridge
Grace Matson
Don McGinness

Shelbi Morton
Chris Paul
Elizabeth Paul
Jeannie Phillips
Megan Poehler
Leah Renne
Helena Satterness
Rob Satterness
Anja Scheidel
Ben Scheidel
Brian Schrader
Cindy Shirk
Fred Slocum
Andrew Stumbo
Jill Torrison
Brad Ufer
Bart Weelborg
David Wing
Beth Winterfeldt
Chad Winterfeldt

A Note from the conductor:

Tonight's program is about enduring. You'll hear music that has endured the test of time and many of the pieces tell stories of weathering hardship, loss, and pain.

We begin with three movements from Handel's enduring oratorio, *Messiah*. Composed in 1741 and premiered the following year in Dublin, this work has become a beloved standard for choirs. "And the Glory of the Lord" is taken from what's often thought of as the Christmas portion of *Messiah*. "Behold the Lamb of God" and "All We Like Sheep" are from the second part of the work, which focuses more on the Passion: the final days in the life of Jesus. Notice how Handel is a master of text painting. Listen, for example, to the meandering path the music takes through words like *astray* and *turn* in "All We Like Sheep."

The heart of the program is J.S. Bach's Cantata 4, *Christ lag in todesbanden* (Christ lay in death's bonds). This Easter cantata is one of Bach's earliest chorale cantatas, written in 1707 and later used and performed in 1724 when Bach was at the Thomaskirche in Leipzig. The seven movements each explore a different verse of the *Christ lag in todesbanden* hymn written by Martin Luther in 1524. The hymn itself was based on the chant *Victimae Paschali Laudes* written in the 11th century. Listen for the tune which is present throughout, how Bach passes it between the voice parts, and how he varies the mood of each movement to match the verse's text.

In movement 1 the hymn line (known as the cantus firmus) is presented by the sopranos in long notes while the lower three voice parts propel the music forward with faster notes. Movement 2 is a duet between the soprano and alto where Bach reminds us that death held humanity captive. Listen for the angst conveyed by the series of suspensions in the Alleluias at the end of the movement. The mood changes abruptly with the violins taking off in movement 3 and the solo tenor reassures us that victory is won. The full choir and continuo perform movement 4, with the tenors introducing the chorale melody and then passing it back and forth to the sopranos and basses. This, all the while as the altos present the melody in steady quarter notes. In Movement 5, listen for the descending cello line that alludes to death's downward pull, and how Bach has the bass soloist hold a high D for 4 full measures on the word *Würger* which means "strangler!" The soprano and tenor duet of Movement 6 is dance-like and points to the hope of resurrection. The final movement is the most straightforward presentation of the chorale and presents the hopeful joy of Easter. The artistry of Cantata 4 reminds us why Bach's music endures.

The second half of the program is in three parts. First, we begin with a set of pieces from England. *I Was Glad* may be familiar to the Anglophiles in the crowd as this piece has been used for the coronation of every British monarch since 1902. With text drawn from Psalm 122, Parry's setting is joy-filled. John Tavener's *Song for Athene* continues the royal connection. Composed in 1994, it became famous after its performance at the funeral of Princess Diana in 1997. The text is taken from Shakespeare's *Hamlet* as well as the Orthodox Funeral Service. We'll move straight into John Rutter's lovely piece, *Open Thou Mine Eyes*. Then, F. Melius Christiansen's *Exaltation* stands alone and reminds us that hope for renewal endures and is fulfilled in the coming of spring. The text for this second movement of the four-movement work was written by Oscar Overby who taught at St. Olaf College with F. Melius.

Our final set is made up of folk songs. *Shenandoah* speaks to longing and being rooted in a place. *The Three Ravens* tells the story of a fallen knight and the animals and woman who loved him. The spiritual *My God is a Rock* reflects on hardship and the importance of a God who is constant and endures with us. We close with Gail Kubek's setting of the playful folk song, *O Dear, What Can the Matter be?*

- Dr. Elisabeth Cherland



"Three Choruses from Messiah"

George Friderick Handel (1685 - 1759)

No.4 - And the Glory of the Lord

And the glory of the LORD shall be revealed,
And all flesh shall see it together,
For the mouth of the LORD hath spoken it.

- Isaiah 40:5

without pause for applause

No.22 - Behold the Lamb of God

Behold the Lamb of God,
That taketh away the sins of the world.

- John 1:29

without pause for applause

No.26 - All We Like Sheep

All we like sheep have gone astray,
We have turned every one to his own way;
And the Lord hath laid on Him the iniquity of us all."

- Isaiah 53:3-6

Christ Lag in Todesbanden

Cantata No. 4

J.S. Bach (1685 - 1750)

Guest Instrumentalists:

Mark Wamma - Violin 1
Megan Wherein - Violin 2
Justin Knoepfel - Viola 1
Warren Friesen - Viola 2
Sharon Rodgers - Cello

Soloists:

Jeffrey Flory
Billy Krager
Scott Kingland
Angie Braunwarth

I.

Christ lag in Todes Banden
Für unsre 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 halleluja,
Halleluja!

*Christ lay in death's bonds
handed over for our sins,
He is risen again
and has brought us life.
For this we should be joyful,
praise God and be thankful to him
and sing alleluia,
Alleluia!*

II.

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern;
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

*Nobody could overcome death
among all the children of humanity.
Our sin was the cause of all this,
no innocence was to be found.
Therefore death came so quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!*

III.

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt;
Da bleibet nichts denn Tods Gestalt,
Den Stach'l hat er verloren.
Halleluja!

*Jesus Christ, God's son,
has come in our place
and has put aside our sins,
and in this way from death has taken
all his rights and his power,
here remains nothing but death's outward form
it has lost its sting.
Alleluia!*

IV.

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.
Halleluja!

*It was a strange battle
where death and life struggled.
Life won the victory,
it has swallowed up death.
Scripture has proclaimed
how one death ate the other,
death has become a mockery.
Alleluia!*

V.

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,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

*Here is the true Easter lamb
that God has offered
which high on the trunk of the cross
is roasted in burning love,
whose blood marks our doors,
which faith holds in front of death,
the strangler can harm us no more.
Alleluia!*

VI.

So feiern wir das hohe Fest
Mit Herzensfreud und Wonne,
Das uns der Herr scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnaden Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

*Thus we celebrate the high feast
with joy in our hearts and delight
that the Lord lets shine for us,
He is himself the sun
who through the brilliance of his grace
enlightens our hearts completely,
the night of sin has disappeared.
Alleluia!*

VII.

Wir essen und leben wohl
In 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 keins andern leben.
Halleluja!

*We eat and live well
on the right Easter cakes,
the old sour-dough should not
be with the word grace,
Christ will be our food
and alone feed the soul,
faith will live in no other way.
Alleluia!*

~ INTERMISSION ~

I Was Glad When They Said Unto Me

C. Hubert H. Parry (1848 - 1918)

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city, that is at unity in itself.

O pray for the peace of Jerusalem,
They shall prosper that love thee.
Peace be within thy walls,
And plenteousness within thy palaces.

Song for Athene

John Tavener (1944 - 2013)

Alleluia, Alleluia.
May flights of angels sing thee to thy rest.
Alleluia, Alleluia.
Remember me, O Lord, when you come into your kingdom.
Alleluia, Alleluia.
Give rest, O Lord, to your handmaid, who has fallen asleep.
Alleluia, Alleluia.
The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia, Alleluia.
Life: a shadow and a dream.
Alleluia, Alleluia.
Weeping at the grave creates the song: Alleluia.
Come, enjoy rewards and crowns I have prepared for you.
Alleluia, Alleluia.

without pause for applause

Open Thou Mine Eyes

John Rutter (b. 1945)

Soloists: Angie Braunworth, Taylor Jones, Shelbi Morton

Open thou mine eyes and I shall see:
Incline my heart and I shall desire:
Order my steps and I shall walk
In the ways of thy commandments.

O Lord God, be thou to me a God
And beside thee let there be none else,
No other, naught else with thee.

Vouchsafe to me to worship thee
and serve thee,
According to thy commandments,

In truth of spirit,
In reverence of body,
In blessing of lips, in private and public.

Celestial Spring

II. Exaltation

F. Melius Christiansen (1871 - 1955)

Mellow music mingles in ev'ry mood of reawakening spring,
Lingers like a beautiful balm of benediction, rises on wing,
And impels my spirit to sing.

O be joyful, sing to your Maker,
Lord and Master, who can adorn
Hill and valley, lost and forlorn,
With splendor richer, rarer than morn.
Soul, arise, you're heavenly born. Arise!

How can gladness ever borrow
Of the somber hues of sorrow
When the springtime is here?

No, when myriad hosts are bringing
To the hills, in happy singing,
The assurance of grace,
Then distrusts within surrender,
Till the heart is touched and tender,
Like a heav'nly face.

How can spirit bow in silence
When the song is announcing the year on highlands?

Mellow music rises with ev'ry scent of reawakening spring
Fragrantly ascending to the heights, its stimulation sweetly to bring
Angelward on spiritual wing.

O be joyful, sing to your Maker,
Let His grace bedeck and adorn
Heart and hope and spirit forlorn.
Like incense lit on altars of morn,
Soul, arise, you're heavenly born.

O be joyful, sing to your Maker,
Soul, arise, you're heavenly born, arise!

Mellow music mingles in ev'ry mood of reawakening spring.
Lingers like a beautiful balm of benediction,
Beautiful balm of spring.

The Three Ravens

Traditional

arr. Thomas Ravenscroft (1582 - 1635)

Soloists: Helena Satterness, Taylor Jones, Jeannie Phillips, Leah Renne, Liz Paul, Scott Kingland, Linden Kirscht, Billy Krager

1) There were three ravens sat on a tree,
Down a down hey down hey down.
They were as black as they might be,
With a down.
Then one of them said to his mate:
"Where shall we our breakfast take?"
With a down derry derry down down.

2) Down in yonder greenfield,
Down a down hey down hey down.
There lies a knight slain under his shield;
With a down.
His hounds they lie down at his feet,
So well they can their master keep.
With a down derry derry down down.

3) His hawks they fly so eagerly,
Down a down hey down hey down.
There is no fowl dare him come nigh
With a down.
Down there comes a fallow doe,
As great with young as she might go.
With a down derry derry down down.

4) She lift up his bloody head,
Down a down hey down hey down.
And kissed his wounds that were so red.
With a down.
She got him up upon her back
And carried him to an earthen lake.
With a down derry derry down down.

5) She buried him before the prime,
Down a down hey down hey down.
She was dead herself ere e'ensong time.
With a down.
God send every gentleman
Such hounds, such hawks, such a lamen,
With a down derry derry down down.

without pause for applause

Shenandoah

American Folksong

arr. James Erb (1926 - 2014)

O Shenandoah, I long to see you,
And hear your rolling river,
O Shenandoah, I long to see you.
'Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
'Way, we're bound away,
Across the wide Missouri.

'Tis seven long years since last I see you,
And hear your rolling river,
'Tis seven long years since last I see you,
'Way, we're bound away,
Across the wide Missouri.

My God is a Rock

Spiritual

arr. Alice Parker (1925 - 2023) and Robert Shaw (1916 - 1999)

Soloist: Linden Kirscht

My God is a rock in a weary land,
Shelter in-a time of storm.
Oh yes I know He is a rock in a weary land,
Shelter in-a time of storm.

Stop and let me tell you 'bout the Chapter One,
When the Lord God's work was just begun,
Stop and let me tell you 'bout the Chapter Two,
When the Lord God's written his Bible through.
Stop and let me tell you 'bout the Chapter Three,
When the Lord God died on Calvary.

(Chorus)

Stop and let me tell you 'bout the Chapter Four,
When the Lord God visit among the poor,
Stop and let me tell you 'bout the Chapter Five,
When the Lord God brought the dead alive,
Stop and let me tell you 'bout the Chapter Six,
He went in Jerusalem and healed the sick.

(Chorus)

Stop, let me tell you 'bout the Chapter Sev'n,
Died and ris'n and went to heav'n,
Stop, let me tell you 'bout the Chapter Eight,
John seen Him standing at the golden gate,
Stop and let me tell you 'bout the Chapter Nine,
Lord God turned the water to wine,
Stop and let me tell you 'bout the Chapter Ten,
John says He's coming in the world again

(Chorus) And my God is a rock in a weary land,
Shelter in-a time of storm.
And I know He is a rock in a weary land,
Shelter in-a time of storm.

Oh, dear! What can the matter be?

Folksong

arr. Gail Kubik (1914 - 1984)

Oh, dear! What can the matter be?
Dear, dear! What can the matter be?
Oh, dear! What can the matter be?
Johnny's so long at the fair.

He promised to buy me a beautiful fairing,
A gay bit of lace that the girls are all wearing,
He promised to bring me a bunch of blue ribbons,
To tie up my bonny brown hair.

He promised to buy me a bunch of red roses,
A garland of lilies, a basket of poses,
A little straw hat to set off the blue ribbons,
That tie up my bonny brown hair.

Oh, dear! What can the matter be?
Dear, dear! What can the matter be?
Oh, dear! What can the matter be?
Johnny's so long at the fair.

Thank You

A heartfelt thank you to the staff of **Bethlehem Lutheran Church** for hosting us in this beautiful sacred space.

This activity is made possible by the voters of Minnesota through a grant from the **Prairie Lakes Regional Arts Council**, thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

Musicorum is a proud member of the **Twin Rivers Council for the Arts**. Visit twinriversarts.org to learn more about arts opportunities in greater south-central Minnesota and for a calendar of upcoming arts and entertainment events.

Thanks to **Kylie Beran** for designing our poster and program cover.

Visit us online at www.musicorum-mn.org



Save the date!

Christmas with Musicorum
Saturday, December 13, 2025
6:30 pm