

# **BACH AROUND THE CLOCK**

Grand Finale: Duets, Arias, and Cantatas

Christ Lutheran Church, Staunton

March 23, 2019, 8:00 p.m.

## Program

### ***DUET and ARIA from Cantata 110***

***Duet:*** Ehre sei Gott in der Höhe (BWV 110:5)

Chelsie Propst, *soprano*

Brian Thorsett, *tenor*

***Aria:*** Wacht auf, ihr Adern und ihr Glieder (BWV 110:6)

Adrian Smith, *bass*

### ***ARIA and DUET from Cantatas 97 and 78***

***Aria:*** Ich traue seiner Gnaden (BWV 97:4)

Brian Thorsett, *tenor*

***Duet:*** Wir eilen mit schwachen (BWV 78:2)

Chelsie Propst, *soprano*

Charles Humphries, *counter-tenor*

### ***CANTATA 29: Wir danken dir, Gott, wir danken dir*** (BWV 29)

*Cantata for the Inauguration of the Town Council*

*First Performance: August 27, 1731*

2. Chorus: Wir danken dir, Gott, wir danken dir

8. Chorale: Sei Lob und Preis mit Ehren

### ***CANTATA 137: Lobe den Herren, den mächtigen König der Ehren*** (BWV 137)

*Cantata for the Twelfth Sunday after Trinity*

*First Performance: August 19, 1725*

1. Chorus: Lobe den Herren, den mächtigen König der Ehren

2. Aria: Lobe den Herren, der alles so herrlich regieret

3. Aria (Duet): Lobe den Herren, der künstlich und fein dich bereitet

4. Aria: Lobe den Herren, der deinen Stand sichtbar gesegnet

5. Chorale: Lobe den Herren, was in mir ist, lobe den Namen!

### ***CANTATA 147: Herz und Mund und Tat und Leben*** (BWV 147)

*Cantata for the Feast of the Mary's Visitation to Elizabeth*

*First Performance: July 2, 1723*

1. Chorus: Herz und Mund und Tat und Leben

5. Aria: Bereite dir, Jesu, noch itzo die Bahn

6. Chorale: Wohl mir, dass ich Jesum habe

9. Aria: Ich will von Jesu Wundern singen

10. Chorale: Jesus bleibet meine Freude

# Texts

## *From the Cantata for the First Day of Christmas (BWV 110)*

### **5. Arie (Duett) S T**

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

### **6. Arie B**

Wacht auf, ihr Adern und ihr Glieder,  
Und singt dergleichen Freudenlieder,  
Die unserm Gott gefällig sein.

Und ihr, ihr andachtvollen Saiten,  
Sollt ihm ein solches Lob bereiten,  
Dabei sich Herz und Geist erfreun.

### **5. Aria (Duet) S T**

*Glory be to God in the highest and peace on  
earth and goodwill toward humankind!*

### **6. Aria B**

Awaken, veins and limbs,  
and sing those same songs of joy  
that are pleasing to our God.

And you, devout strings,  
you should prepare such praise for Him  
so that heart and spirit are delighted.

## *From a Cantata for Various Church Occasions (BWV 97)*

### **4. Arie T**

Ich traue seiner Gnaden,  
Die mich vor allem Schaden,  
Vor allem Übel schützt.  
Leb ich nach seinen Gesetzen,  
So wird mich nichts verletzen,  
Nichts fehlen, was mir nützt.

### **4. Aria T**

I trust his grace,  
which protects me from all harm,  
from all evil.  
If I live according to his laws,  
then nothing will harm me,  
nothing will be missing that I need.

## *From the Cantata for the Fourteenth Sunday after Trinity (BWV 78)*

### **2. Arie (Duett) S A**

Wir eilen mit schwachen, doch emsigen Schritten,  
O Jesu, o Meister, zu helfen zu dir.  
Du suchest die Kranken und Irrenden treulich.  
Ach höre, wie wir  
Die Stimmen erheben, um Hülfe zu bitten!  
Es sei uns dein gnädiges Antlitz erfreulich!

### **2. Aria (Duet) S A**

We hasten with weak, yet eager steps,  
O Jesus, o Master, to you for help.  
You faithfully seek the ill and erring.  
Ah, hear, how we  
lift up our voices to beg for help!  
Let Your gracious countenance be joyful to us!

## *From the Cantata for the Inauguration of a New Town Council (BWV 29)*

### **2. Chor**

Wir danken dir, Gott, wir danken dir und  
verkündigen deine Wunder.  
(Psalm 75:2)

### **2. Chorus**

We give you thanks, God, we give you thanks  
and tell of Your great deeds.

### **8. Choral**

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, Heiligem Geist!  
Der woll in uns vermehren,  
Was er uns aus Gnaden verheißt,  
Daß wir ihm fest vertrauen,  
Gänzlich verlassn auf ihn,  
Von Herzen auf ihn bauen,

### **8. Chorale**

Glory, and praise with honor  
be to God the Father, Son, and Holy Spirit!  
He will increase in us  
what he has promised us out of grace,  
so that we trust fast in him,  
abandon ourselves completely to him,  
rely on him within our hearts,

Daß unsr Herz, Mut und Sinn  
Ihm tröstlich solln anhangen;  
Drauf singen wir zur Stund:  
Amen, wir werden's erlangen,  
Glaubn wir aus Herzens Grund.  
("Nun lob, mein Seel, den Herren," verse 5)

so that our heart, will, and mind  
should depend on him comfortingly;  
therefore we sing at this time:  
Amen, we shall succeed,  
if we believe from the depths of our hearts.

*Cantata for the Twelfth Sunday after Trinity (BWV 137)*

**1. Chor**

Lobe den Herren, den mächtigen König der Ehren,  
Meine geliebete Seele, das ist mein Begehren.  
Kommet zu Hauf,  
Psalter und Harfen, wacht auf!  
Lasset die Musicam hören.

**1. Chorus**

Praise the Lord, the mighty King of honor,  
my beloved soul, this is my desire.  
Come join the crowd,  
psaltery and harps, awake!  
Let the music be heard.

**2. Arie A**

Lobe den Herren, der alles so herrlich regieret,  
Der dich auf Adellers Fittichen sicher geführtet,  
Der dich erhält,  
Wie es dir selber gefällt;  
Hast du nicht dieses verspüret?

**2. Aria A**

Praise the Lord, who directs everything so  
gloriously,  
who leads you surely upon eagle's wings,  
who sustains you  
as it pleases you yourself;  
have you not sensed this?

**3. Arie (Duett) S B**

Lobe den Herren, der künstlich und fein dich  
bereitet,  
Der die Gesundheit verliehen, dich freundlich  
geleitet;  
In wieviel Not  
Hat nicht der gnädige Gott  
Über die Flügel gebreitet!

**3. Aria (Duet) S B**

Praise the Lord, who prepares you wisely and  
well,  
who bestows health, and accompanies you as a  
friend;  
in how much suffering  
has not the gracious God spread  
his wings over you!

**4. Arie (mit instr. Choral) T**

Lobe den Herren, der deinen Stand sichtbar  
gesegnet,  
Der aus dem Himmel mit Strömen der Liebe  
geregnet;  
Denke dran,  
Was der Allmächtige kann,  
Der die mit Liebe begegnet.

**4. Aria (with instr. Choral) T**

Praise the Lord, who surely blesses your  
condition,  
who from heaven rains down streams of love;  
consider this,  
what the Almighty can do,  
who comes to meet you with love.

**5. Choral**

Lobe den Herren, was in mir ist, lobe den Namen!  
Alles, was Odem hat, lobe mit Abrahams Samen!  
Er ist dein Licht,  
Seele, vergiß es ja nicht;  
Lobende, schließe mit Amen!

**5. Chorale**

Praise the Lord, what is within me, praise his  
name!  
Everything that has breath, praise with Abraham's  
heirs! He is Your light,  
soul, do not forget it;  
praising, conclude with Amen!

"Lobe den Herren, den mächtigen König der Ehren," Joachim Neander, 1680; trans. ©Pamela Dellal

*From the Cantata for the Feast of the Visitation of Mary (BWV 147)*

**First Part**

**1. Chor**

Herz und Mund und Tat und Leben  
Muß von Christo Zeugnis geben  
Ohne Furcht und Heuchelei,  
Daß er Gott und Heiland sei.

**5. Arie S**

Bereite dir, Jesu, noch itzo die Bahn,  
Mein Heiland, erwähle  
Die gläubende Seele  
Und siehe mit Augen der Gnade mich an!

**6. Choral**

Wohl mir, daß ich Jesum habe,  
O wie feste halt ich ihn,  
Daß er mir mein Herze labe,  
Wenn ich krank und traurig bin.  
Jesum hab ich, der mich liebet  
Und sich mir zu eigen gibet;  
Ach drum laß ich Jesum nicht,  
Wenn mir gleich mein Herze bricht.  
("Jesu, meiner Seelen Wonne," verse 6)

**The Gospel for the Visitation: Luke 1:39-56**

**Second Part**

**9. Arie B**

Ich will von Jesu Wundern singen  
Und ihm der Lippen Opfer bringen,  
Er wird nach seiner Liebe Bund  
Das schwache Fleisch, den irdschen Mund  
Durch heiliges Feuer kräftig zwingen.

**10. Choral**

Jesus bleibet meine Freude,  
Meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
Er ist meines Lebens Kraft,  
Meiner Augen Lust und Sonne,  
Meiner Seele Schatz und Wonne;  
Darum laß ich Jesum nicht  
Aus dem Herzen und Gesicht.  
("Jesu, meiner Seelen Wonne," verse 16)

Salomo Franck (mov'ts 1, 5); "Jesu, meiner Seelen Wonne," Martin Jahn 1661 (verses 6 and 16, mov'ts. 6 and 10)

**1. Chorus**

Heart and mouth and deed and life  
must give testimony of Christ  
without fear or hypocrisy,  
that he is God and Savior.

**5. Aria S**

Prepare, Jesus, even now the path for yourself,  
my Savior, select  
the faithful souls  
and look upon me with eyes of mercy!

**6. Chorale**

Happy I, who has Jesus,  
O how tightly I cling to him,  
so that he delights my heart  
when I am sick and sad.  
I have Jesus, who loves me  
and gives Himself to me as my own;  
Ah, therefore I will not let go of Jesus,  
even if my heart is breaking.

**9. Aria B**

I will sing of Jesus' wonders  
and bring my lip's offering to him,  
He will compel weak flesh, the earthly mouth  
powerfully, through the holy fire,  
towards the bond of his love.

**10. Chorale**

Jesus shall remain my joy,  
my heart's comfort and sap,  
Jesus shall fend off all sorrow,  
He is the strength of my life,  
my eyes' delight and sun,  
my soul's treasure and wonder;  
therefore I will not let Jesus go  
out of my heart and sight.

# Performers

## SOLOISTS

Chelsie Propst, *soprano*  
Charles Humphries, *countertenor*  
Brian Thorsett, *tenor*  
Adrian Smith, *bass*  
Peter Walker, *bass*

## CHAMBER CHOIR

*Soprano*: Chelsie Propst, Amanda Weber, Mary Galvin, Virginia Bolena, Kaitlyn Townsend  
*Alto*: Charles Humphries, Narumi Sousa, Cecelia McKinley, Jennifer Roe, Laura Douglass, Anne Stanford  
*Tenor*: Brian Thorsett, Aidan Everett, Sam Johnson, Aaron Reichert, Chris Mayfield  
*Bass*: Adrian Smith, Peter Walker, Brian Sousa, Jack DesBois

## ORCHESTRA

Violin Principal: Nicholas *Kitchen*, *Borromeo Quartet*  
Violin 2: Kiarra Saito-Beckman  
Viola: Molly Wise  
Cello Principal: Yeesun Kim, *Borromeo Quartet*  
Cello: Ismael Guerrero  
Double Bass: Lindsay Lam  
Oboe: Jessica Warren, Laura Ruple  
Trumpet: John Nye, Nick Harvey, Shelby Carico  
Timpani: David Helms  
Continuo: Florence Jowers  
Conductor: Paul Weber

# Artist Biographies

**CHELSIE PROPST.** Soprano Chelsie Propst is an active performer of early music based in Madison, WI. She currently sings with the Rose Ensemble, the Miranda Ensemble, and the Madison Choral Project. She has performed in various early music ensembles, such as Liber, Piffaro, Dark Horse, Incantare, and the Wisconsin Baroque Ensemble. In addition to her ensemble work, Chelsie performs as a recitalist and concert soloist. Stage appearances include Second Woman and Belinda in Purcell's *Dido & Aeneas*, L'Amour in Rameau's *Pygmalion*, and Donna Elvira in Mozart's *Don Giovanni*. She is currently pursuing a PhD in Historical Musicology at the University of Wisconsin-Madison.

**BRIAN THORSETT.** Hailed as “a strikingly gifted tenor, with a deeply moving, unblemished voice” ([sfmusicjournal.com](http://sfmusicjournal.com)), tenor Brian Thorsett excels in opera, oratorio and recital across the world. Since taking to the stage, he has been seen and heard in over 100 diverse operatic roles and fosters a stylistically diversified concert repertoire of over 250 works. Upcoming projects include *Mademoiselle Modiste*, leading men in Kern's *Have a Heart* and *Leave it to Jane*, as well as Mozart's *Magic Flute* and Donizetti's *Elisir d'amore*. Future concert highlights include Evangelist and soloist in both Bach's *St. John Passion*, Vivaldi's *Magnificat*, Monteverdi's *Vespers of 1610*, Beethoven's *9th Symphony*, and a rare tenor-turn in Barber's *Knoxville*. An avid recitalist, Brian is closely associated with expanding the vocal-chamber genre; upcoming projects include the premiere of Ian Venables *Through These Pale*, *Cold Days* and Eric Choate's *Three Songs for Liz*. He will be featured on recitals in San Francisco, Sausalito, Berkeley, Washington DC, Atlanta, Gloucester, London and Paris in the coming seasons. Brian has also been heard in commercials and movies as the voice for SoundIron's library *Voice of Rapture: Tenor*. He is currently assistant professor of voice at Virginia Tech. His website is [www.brianthorsett.com](http://www.brianthorsett.com)

**CHARLES HUMPHRIES.** Charles Humphries' vocal career began in the United Kingdom as a 7 year old chorister at Salisbury Cathedral and since those days, music has taken him to all parts of the globe. After graduating from the Royal Academy of Music, he was honored with the letters ARAM (Associate Royal Academy of Music) for his services to music. Known for his intelligent interpretations of baroque and renaissance music he has been one of the most sought-after countertenors worldwide for the past thirty years.

Throughout that time his career has paired him with numerous distinguished conductors and directors and as a soloist he has collaborated with the likes of Sir John Eliot Gardiner, Richard Hickox, Paul McCreesh, Robert King, Rinaldo Alessandrini, Nicholas McGegan, James O'Donnell, Trevor Pinnock, Lars Ulrik Mortensen, Harry Christophers and Scott Allen Jarrett. As a consort singer and soloist he has made over fifty recordings and his solo album of Bach Cantatas by JS Bach continues to create much attention on the Claudio label with Naxos worldwide distribution. Specializing in the music primarily of Bach and Handel, he was a major contributor to the Bach cantata pilgrimage with Sir John Eliot Gardiner.

Sharing his time between the UK and the USA his career continues to flourish on both sides of the water. In the USA most recent performances have included groups such as Washington Bach Consort, Bach Sinfonia, Washington Cathedral Choral Society, Opera Lafayette, Bach Collegium San Diego, Pacific Bach Project, Berkeley early music festival, Ensemble xiii, St Thomas 5<sup>th</sup> Avenue, BachAkademie Charlotte, North Carolina Baroque and Handel and Haydn. Future performances include further collaborations in Virginia, New Mexico, San Francisco, Charlotte and Boston in repertoire ranging from Purcell to the 21<sup>st</sup> century composer Juliana Hall. This year will also see the USA premiere of Marco Rosano's "Stabat Mater" for orchestra and countertenor.

Humphries is in high demand as a vocal coach, teacher and mentor nationwide and runs a private voice studio as well as visiting universities and schools giving masterclasses. He is also the artistic director of a concert series in Virginia entitled, "***Ware is the Music***".

**PETER WALKER.** Described as a "rich-voiced" and "vivid" singer by a recent New York Times review, Peter Walker enjoys a varied career as a singer of early and classical music. Recent performances include bass solos in BWV 236, BWV 36 and BWV 147 with the Handel + Haydn Society, appearing with Kuhmo Kamarimusiikki in Kuhmo, Finland, the title role in Telemann's Pimpinone with the Texas Early Music Project, and singing in St. Petersburg, Moscow, and London with the Clarion Society Choir. Peter also appears with the Handel + Haydn Society, Three Notch'd Road, Clarion Society Choir, Early Music New York, Pomerium, Blue Heron, Cappella Romana, Texas Early Music Project, Staunton Music Festival, Kuhmo Kamarimusiikki, Gotham Early Music, Academy of Sacred Drama, and Skylark Ensemble. Peter is a member of the choir of St. Luke in the Fields in New York City, has lectured on early music at Vassar College and the University of Virginia, and won the Overseas Class in the Lowland and Border Pipers' Society Competition in 2016. He holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan. His website is: [www.peterdwalkermusic.com](http://www.peterdwalkermusic.com)

**ADRIAN SMITH.** Hailed for his "big bronze voice" and commanding stage presence, baritone Adrian Smith has garnered acclaim for performances across the country. Mr. Smith's recent performances include Beethoven's Ninth Symphony in a return to the Western Piedmont Symphony in Hickory, NC, along with the roles of Ethan and Owens in the North Carolina premiere of Jennifer Higdon's *Cold Mountain*, based on the epic civil war novel of the same name. Previous seasons' performances include Alidoro in *La Cenerentola* and Zuniga in *Carmen*, both with El Paso Opera, Lycos in *Hercules vs. Vampires* with North Carolina Opera. As a regular guest with the Asheville Lyric Opera, he has performed as Doctor Dulcamara in *L'elisir d'amore*, Papageno in *The Magic Flute*, and Don Basilio in *Il barbiere di Siviglia*. Mr. Smith was twice a member of the Apprentice Artist program at the Santa Fe Opera, performing roles such as Larkens in *La fanciulla del West*, Friar Jean in Gounod's *Roméo et Juliette*, and the Major Domo in Strauss' *Capriccio*. In past seasons, Smith performed Colline in *La bohème* with Opera North, and Angelotti in a concert performance of *Tosca* with the Owensboro Symphony Orchestra amidst a wealth of début performances including King Arthur in a performance of *Camelot* at Glimmerglass Opera, Dr. Grenvil in Atlanta Opera's *La traviata*, and The Dodo in the U.S. premiere of Unsuk Chin's *Alice in Wonderland* at Opera Theatre of Saint Louis. Additional credits include appearances as Raimondo

in *Lucia di Lammermoor*, The Old Doctor in *Vanessa*, Frère Laurent in Gounod's *Roméo et Juliette*, as Geronimo in Domenico Cimarosa's *Il matrimonio segreto*, as Marquis de la Force in *Dialogues des carmélites*, and in the title role of Donizetti's *Don Pasquale*.

On concert stages, Mr. Smith's engagements include Brahms' *Requiem*, Mendelssohn's *Elijah*, Frère Laurent in Berlioz's *Roméo et Juliette*, Vaughan Williams' *Songs of Travel*, and Mozart's *Requiem* and *Mass in C Minor*. Other performances include Puccini's *Messa di Gloria*, Haydn's *Paukenmesse*, Dvořák's *Stabat Mater*, and Händel's *Messiah* and *Dettingen Te Deum*. A passionate interpreter of the music of J.S. Bach, he has been heard in Bach's *Magnificat*, *Mass in B Minor*, *St. John Passion*, and *Christmas Oratorio*, as well as several cantatas, including BWV 82 *Ich habe genug*. A native of Hickory, NC, Mr. Smith holds degrees from Lenoir-Rhyne University and Boston University.

**PAUL WEBER.** Paul Weber is Professor Emeritus of Church Music and Director of Choral Activities at Lenoir-Rhyne University, Hickory, North Carolina. From 1999-2016 he served as Director of the Lenoir-Rhyne University A Cappella Choir, which has toured annually throughout the United States and has made twelve tours abroad. From 1996-2016 Weber was the architect and coordinator of the university's Sacred Music Program, developing it into a nationally recognized course of study whose students have attained several honors and awards, have won competitions, and are active professionally across the United States. Two of his students, Chelsie Propst and Adrian Smith, appear on this program.

Weber's hymns, anthems, and liturgical settings are sung across the church. In June, 2017 he conducted the premier of an expansive original hymn arrangement at New York's Carnegie Hall with a festival choir of two hundred singers. In September 2017 he conducted the premier of a work celebrating the 500th Anniversary of the Reformation at the North Carolina Synod's Reformation Commemoration in Charlotte, NC. He is a contributing composer to hymnals of the Evangelical Lutheran Church in America and the Lutheran Church–Missouri Synod. His church anthems are found on the choral series from MorningStar Music Publishers entitled, "Sacred Music from Lenoir-Rhyne." In 2003 Weber received the Raabe Prize for Excellence in Sacred Composition from the Association of Lutheran Church Musicians for a career of outstanding contributions to the profession.

Weber received his doctorate in choral conducting from The University of Iowa, and master's degrees in composition from Yale University and Washington University, St. Louis. His composition teachers have included Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie. He has studied conducting and repertoire with Tamara Brooks, Richard Bloesch, Jon Bailey, and Joseph Flummerfelt.

Ordained in 1979, Weber served two parishes in western Pennsylvania before being called to teach at Lenoir-Rhyne. He remains on the clergy roster of the North Carolina Synod of the Evangelical Lutheran Church in America and recently served as an interim pastor at Muhlenberg Lutheran Church in Harrisonburg. Weber serves on the Board of the Shenandoah Valley Bach Festival and continues to fill commissions.

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