



Bach and Friends

The CHOIRS of UT TYLER
CANTORI of EAST TEXAS
CHANCEL CHOIR of CHRIST CHURCH

Christ lag in Todesbanden

“CHRIST LAY IN DEATH’S BONDS”

FRIDAY, MARCH 8, 2024, 7:00 PM
ST. MARY MAGDALENE CATHOLIC CHURCH, FLINT

DR. CAMERON ROSE, CONDUCTOR



UT Tyler

THE UNIVERSITY OF TEXAS AT TYLER

The University of Texas at Tyler School of Performing Arts
“Bach and Friends”
Choral Masterworks Concert

Friday, March 8, 2024, 7:00 pm
St. Mary Magdalene Catholic Church, Flint

Dr. Cameron Rose, Conductor
Elena Daughtery, Collaborative Pianist

The University of Texas at Tyler Patriot Singers
Singers from the Chancel Choir of Christ Church Episcopal

Magnificat and Nunc dimittis in A Herbert Sumsion
(1899–1995)

I will lift up mine eyes Leo Sowerby
(1985–1968)

Holly Marsh, *soprano*

Chamber Orchestra

Orchestral Suite No. 3 in D major, BWV 1068 Johann Sebastian Bach
(1685–1750)
II. Air

The University of Texas at Tyler Concert Chorale
Cantori – Choral Artists of East Texas
Chamber Orchestra

Christ lag in Todesbanden, BWV 4 Johann Sebastian Bach
arr. Michael Rondeau/ed. Rose

Wir essen und wir leben wohl
Sinfonia
Christ lag in Todesbanden
Den Tod niemand zwingen kunnt
Jesu Christus, Gottes Sohn
Es war ein wunderlicher Krieg
Hier ist das rechte Osterlamm
So feiern wir das hohe Fest
Wir essen und wir leben wohl

Jesus bleibet meine Freude, BWV 147 Johann Sebastian Bach
arr. Martin Dicke/ed. Rose

TEXTS

Magnificat

My soul doth magnify the Lord,
and my spirit hath rejoiced
in God my Savior.
For he hath regarded the lowliness
of his handmaiden.
For behold, henceforth
all generations shall call me blessed,
for he that is mighty hath magnified me
and holy is his name.
And his mercy is on the that fear him
throughout all generations.
He hath showed strength with his arm.
He hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty
from their seat and hath
exalted the humble and meek.
He hath filled the hungry
with good things.
And the rich he hath sent empty away.
He remembering his mercy
hath holpen his servant Israel
as he promised to our forefathers Abraham
and his seed forever.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning
is now and ever shall be,
world without end. Amen.

Nunc dimittis

Lord, now lettest thou thy servant depart in
peace according to thy word.
For mine eyes have seen thy salvation,
which thou hast prepared
before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people Israel.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning
is now and ever shall be,
world without end. Amen.

I will lift up mine eyes

I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the Lord,
which made heaven and earth.
He will not suffer thy foot to be moved:
He that keepeth thee will not slumber.
Behold, He that keepeth Israel
shall neither slumber nor sleep.
The Lord is thy keeper;
thy shade upon thy right hand.
The sun shall not smite thee by day,
nor the moon by night.
The Lord shall preserve thee from
all evil, He shall preserve thy soul.
The Lord shall preserve thy going out
and thy coming in from this time forth,
even for evermore. Amen.

TRANSLATIONS

Wir essen und leben wohl

In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort 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!

Christ lag in Todesbanden

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!

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!

Jesus Christus, Gottes Sohn,

An unsre Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tod's Gestalt,
Den Stah'l hat er verloren.
Halleluja!

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!

Hier ist das rechte Osterlamm,

Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heißer Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nicht mehr schaden.
Halleluja!

Christ lay in death's bonds

delivered 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!

No one could overcome death

among all of mankind,
all this was caused by our sin,
no innocence was to be found.
Therefore, death came quickly
and seized power over us,
held us captive in his kingdom.
Alleluia!

Jesus Christ, God's son,

has come in our place
and has taken away our sins,
he has taken from death
all his rights and his power,
there remains nothing but the outward form
of death, death has lost its sting.
Alleluia!

It was a strange battle

where death and life struggled,
life claimed the victory,
it has devoured death.
Scripture has proclaimed this,
how one death fed upon the other,
a mockery has been made of death.
Alleluia!

Here is the true Easter lamb

that God has offered
which high on the trunk of the cross
in ardent love roasted,
its blood marks our doors,
and displays our faith to death,
so the destroyer can harm us no more.
Alleluia!

So feiern wir das hohe Fest

Mit Herzensfreud und Wonne,
Das uns der Herre scheinen läßt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

Wir essen und leben wohl

In rechten Osterfladen,
Der alte Sauerteig nicht soll
Sein bei dem Wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will keins andern leben.
Halleluja!

**Jesu bleibt 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.
Amen.

Thus we celebrate the high feast

with joyful hearts and delight,
which the Lord caused to shine upon us,
He is himself the sun
who through the splendor of his grace
illuminates our hearts entirely,
the night of sin has vanished.
Alleluia!

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!

**Jesus is my, joy my gladness**

He my comfort, life always,
Jesus drives away all sadness;
Grants me strength through all my days.
My delight, joy naught can sever;
My soul's blessed, blissful treasure.
Jesus, feed my heart and soul.
Jesus, never let me go.
Amen.

PROGRAM NOTES**Magnificat and Nunc dimittis in A**

In the opening chapters of the Gospel of St. Luke, we hear four expressions of praise which are often called songs or canticles. These include Mary's words to Elisabeth, "My soul doth magnify the Lord" (in Latin, Magnificat), Zechariah's prophecy of his son John, "Blessed be the Lord God of Israel" (Benedictus), the angelic announcement to the abiding shepherds, "Glory to God in the highest" (Gloria in excelsis Deo), and the realization of Simeon's hope at the presentation of Jesus at the temple, "Now let your servant depart in peace" (Nunc dimittis). Of these, the Magnificat, Benedictus, and Nunc dimittis play a regular role in the daily prayer services of many Christian traditions, and two will be presented in sung form tonight.

Magnificat and *Nunc dimittis in A* were composed by Herbert Sumsion (1899–1995), an English cathedral organist and conductor, whose compositions reflect much of the anthem-style of the early 20th century. His circle of musical colleagues included such notables as Edward Elgar, Herbert Howells, Gerald Finzi and Ralph Vaughan Williams.

I will lift up mine eyes

Leo Sowerby (1895–1968) was a highly-respected and largely self-taught American organist and composer of over 500 works. In 1920, he published his setting of Psalm 121, *I Will Lift Up My Eyes*, which became one of his most widely performed anthems. In 1946, he won the Pulitzer Prize in music for his cantata, *Canticle of the Sun*. After forty years of musical posts in the Chicago area, he became the founding director of the College of Church Musicians at the Washington National Cathedral where he served until his death.

The choirs of UT Tyler and Christ Church Episcopal presented these three opening works together as part of Choral Evensong on February 4 of this year.

Air

Dance suites of the Baroque period were popular instrumental interpretations of short, stylized musical dances like the gavotte, minuet, sarabande and gigue. Each dance was characterized by its own unique meter, tempo and rhythmic motives which composers portrayed in creative musical sets eventually written for listening as opposed to dancing.

Among Johann Sebastian Bach's (1685–1750) thousand surviving compositions are approximately fifty solo or ensemble dance suites. In this his third suite for orchestra, we hear perhaps one of his most familiar and appropriately titled movements, *Air*. An 'air' was meant to reflect a style of lyrical singing (aria).

Christ lag in Todesbanden (Christ lay in death's bonds)

Court composer, virtuoso organist, music director for multiple churches, boys' boarding-school master and civic music administrator were among the many hats worn by Johann Sebastian Bach. It is particularly in that context that his list of compositions is not only considerable, but to the extent that they are written with such complexity, detail and speed, is impressive by the standards of any musical era.

Among his choral-vocal works, Bach composed over two-hundred cantatas during his lifetime. These were generally service works for choir, soloists and chamber ensembles, and drew upon hymns and readings from the church calendar. Many were written weekly.

Christ lag in Todesbanden was one of Bach's earliest cantatas, dating from approximately 1707, and described by John Elliot Gardiner as his "first-known attempt at painting narrative in music." The subject is man's fall, the struggle of life over death, Christ's redemption, Passover and Easter. The cantata is based on a Lutheran hymn (chorale) of the same name, into which each of its short movements Bach skillfully weaves its text and tune. Those of his time and place would have been well-familiar with the chorale, and Bach traditionally places these sturdy hymns at the end of his cantatas as strong concluding statements of music and faith. For tonight's concert we will also *begin* the cantata with the chorale so that you may note the melody to listen for throughout this short, but intricate masterwork.

Kindly hold your applause between cantata sections.

Jesus bleibet meine Freude (Jesu, Joy of Man's Desiring)

Bach composed the pastoral chorale setting, 'Jesu bleibet Meine Freude' (or the familiar interpretation, Jesu, Joy of Man's Desiring) as part of his cantata, *Herz und Mund und Tat und Leben* (Heart and mouth and deed and life) in 1723. This evening's arrangement includes one verse of the original German text, followed by a new, more correct English translation by Dr. Martin Dicke, whose most helpful research and informative articles may be found at www.jubalslyre.com.

To the end of 'Jesu bleibet,' I have added a concluding Amen based upon yet one more of Bach's cantatas, *Nun komm, der Heiden Heiland* (Now come, the Savior of the Gentiles), BWV 61.

—CJR



Thank you for joining us this evening
Donations and contact cards accepted in the lobby

Upcoming: Spring Choral Concert
Saturday, April 27, 7:00 pm
St. Mary Magdalene Catholic Church
To whom we offer our grateful appreciation for hosting our concerts this year



Dr. Cameron Rose is Professor of Music and Director of Choral Activities at The University of Texas at Tyler, where he has conducted the Patriot Singers and Concert Chorale since 2008. In 2022, he received the Jack and Dorothy Fay White Fellowship for Teaching Excellence Award and the Center for Excellence in Teaching and Learning Award from UT Tyler. He is also Music Director of Cantori – Choral Artists of East Texas, Chancel Choir Director at First Christian Church, and Music Director/Organist at St. Francis Episcopal Church, Tyler. Previously he served as Music Director of the Utah Master Chorale, Assistant Director of the University of Utah Singers and A Cappella Choir, and Assistant Orchestra Conductor and Chorus Master of the American West Symphony and Chorus. He also served in arts administration with the Los Angeles Philharmonic Orchestra / Hollywood Bowl.

As a composer, Dr. Rose's works have been performed by numerous ensembles, including the Tabernacle Choir and Orchestra at Temple Square, and Leticia Oaks Strong, Los Angeles Philharmonic violist. His music has also served as scores for award-winning media projects and the Salt Lake Winter Olympics. As the youngest of 84 pianists, he performed in the "Rhapsody in Blue" portion of the Los Angeles Summer Olympics Opening Ceremonies. His professional experiences span classical orchestral to jazz piano, and from the digital studio to the choral tradition. Dr. Rose completed his musical studies in conducting, composition and piano performance at Brigham Young University (BMus, Cum Laude), University of Minnesota (MA, Fellow), University of Southern California (GradCert), and The University of Utah (DMA).

**CONCERT CHORALE
PATRIOT SINGERS ***
University of Texas at Tyler

Soprano

Anna Bertino *
Sophia Donnelly
Shelly Demarest *
Bridget Gutierrez
Emma Hamons *
Cambry Mitchell
Sydney Moseley *
Alaysia Perkins

Alto

Grace Alfrey *
Caroline Cornell *
Caitlyn Malone *
Anna Pace

Tenor

Richard Flores *
Daniel Holmes *
Carlo Leon *
Ethan McGlaun *
Daniel McIver *
Nick Sheffield*

Bass

Justin Eden *
David Franklin *
Cameron Furr *
Alex Gonzalez
Marcus Howard *
Godly Mammen *
Evan Moreau
Walker Pahlman
John Schnell
Jackson Shull *
Michael Simms *

CANTORI –
*Choral Artists of
East Texas*

Soprano

Rosie Davis
Patti Eden
Judy Googins
Lucia Lopez
Marti Oden
Ali Perry **
Perla Santana **
Micah Walker **

Alto

Jamie Antenucci
Linda Boyter **
Keri Davis **
Debbie Frith
Susan Lester
Victoria Lewis

Tenor

Lonnie Cook
Derrick Ganaway **
Brett Hendricks
John Ryu

Bass

Royal Daniel
Al Davis
Dr. Gerald Bieritz

** UT Tyler Choral Alumni

Singers from
**CHRIST CHURCH
CHANCEL CHOIR**
Jeffrey J. Ford, Choirmaster

Soprano

Susie Fergus
Holly Marsh

Alto

Lysbeth Donmezer
Karen Ford
Hannah Rosser

Tenor

Chris Raney

Bass

Jade Allen
Dr. Gerald Bieritz
Paul Haygood
Sam Staggs

CHAMBER ORCHESTRA

Julia Hector – Violin I
Michelle Frederick – Violin I
Ruth Salazarm – Violin II
Maggie Taliaferro – Violin II
Shane Almendarez – Viola I
Brigette Kelling – Viola I
Melissa Nabb – Viola II
Ethan Cole – Viola II
Laura Huff – Cello
Sam Pasqualetto – Bass
Elena Daughtery – Continuo



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uttyler.edu/music