



Lamb of God Lutheran Church
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8 a.m. and 10:30 a.m.

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9:15 a.m.

Rev. Dr. Wayne M. Braun
Senior Pastor

Rev. Phil Cook
Associate Pastor

Chris Winston
Director of Music Ministry



Fifth Annual

LAMB OF GOD
**BACH
FES**

**Saturday,
October 25, 2008**

Lamb of God Lutheran Church
Flower Mound, Texas

Lamb of God Lutheran Church

Bach Festival

Saturday, October 25, 2008

7:00 p.m.

Program

❧ Welcome ❧

Cantata No. 11 – The Coffee Cantata

(See translation page)

Blake Davidson, Baritone, Rebecca Winston, Soprano
Kevin Sutton, Tenor, Chris Winston, Continuo
Bach Fest Orchestra

Selections from the Orgelbuchlein

1. *Gottes Sohn is kommen, BWV 600*
2. *Liebster Jesu, wir sind hier, BWV 633*
3. *In dir ist Freude, BWV 615*

Chris Winston, Organ



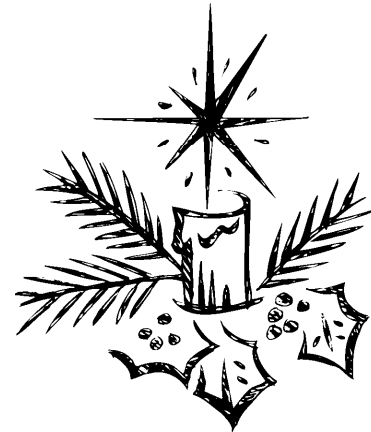
INTERMISSION



Christmas Eve

Wednesday, December 24

- 3 p.m. Family Focused Celebration of Christmas
5 p.m. The Festival of the Nativity
A Christmas Celebration in a Blended Style
7 p.m. & The Festival of the Nativity
10 p.m. A Christmas Celebration in Traditional Style



Christmas Day

Thursday,

December 25

9 a.m.

Celebrate the
Savior's birth!

“He is Immanuel – God With Us!”

LiveNativity Hayride

Saturday, December 13
2 p.m. – 6 p.m.



Night of the Nativity

Join us for hot cocoa, cider and cookies inside.
Pet the sheep, donkeys and camel.
Live entertainment.

You are invited to bring an unwrapped gift
for a child ages 5 to 18 benefiting the Indian Oaks Mission.



Brandenburg Concerto No. 3, BWV 1048

1. *Allegro*
2. *Andante*
3. *Allegro*

Bach Fest Orchestra, Chris Winston, Harpsichord

Zadok the Priest - G.F. Handel

1. *Zadok the Priest*
2. *And All the People Rejoiced*
3. *God Save the King*

Lamb of God Chancel Choir &
Sanctuary Choir of the Episcopal Church of the Annunciation
Peter Schindler, Conductor
Bach Fest Orchestra

A Mighty Fortress Is Our God - Bach/Luther

Chris Winston, Organ
Tutti! (Audience Members and Performers)

Lutheran Service Book # 657

Please Stand



TRANSLATIONS

Coffee Cantata, BWV 211

Liesgen/Lizzie (*Soprano*), **Narrator** (*Tenor*), **Schlendrian** (*Bass*)

1. **Recitative: Narrator**

Keep quiet, don't chatter
and hear what's going on now:
here comes Herr Schlendrian
with his daughter Lizzie
he's growling like a honey-bear -
hear for yourselves what she has done to him.

2. **Aria: Herr Schlendrian**

Don't we have with our children
a hundred thousand muddles!
What always every day I
say to my daughter Lizzie
goes in one ear and out the other.

3. **Recitative: Schlendrian, Lieschen**

Schlendrian:

You bad child, you wild girl!
Oh! If only I could have my way:
get rid of coffee!

Lieschen:

Father, don't be so hard!
If three times a day I can't
drink my little cup of coffee,
then I would become so upset
that I would be like dried up old nanny-goat.

4. **Aria: Lieschen**

Ah! how sweet coffee tastes!
Lovelier than a thousand kisses,
smoother than muscatel wine.
Coffee, I must have coffee,
and if anyone wants to give me a treat,
Ah! Just give me some coffee!

Dear Friends,

On behalf of the members of Lamb of God Lutheran Church, I want to welcome you to our 5th Annual Bach Fest! We believe that music speaks the language of the soul. What a wonderful gift God gives to us in the ability to create and enjoy music. For that reason a wonderful evening of great music has been planned for you. We hope you enjoy yourselves tonight.

We hope that you will make yourself at home tonight. If you have questions about finding your way around, or if you have questions about our congregation, members of our staff are available this evening. Simply ask and we would love to help you.

Please know that you are always invited to our Sunday morning services at 8 a.m. or 10:30 a.m. If we can be of any service to you, please call on us! We believe that we are called to be a congregation that is "Loving, Outreaching and Growing, Together in Christ."

Once again, we pray God's blessings upon you this evening. Thanks so much for joining us.

Your Servant in Christ,



Dr. Wayne Braun
Senior Pastor
Lamb of God Lutheran Church



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5. **Recitative: Schlendrian, Liesgen**

Schlendrian:

If you don't give up coffee,
you won't be going to any wedding
and you won't go out walking either.

Lieschen:

Alright then!

Just leave me my coffee!

Schlendrian:

I'll get the little minx now!

I shan't get you the latest fashion in just your size.

Lieschen:

I can easily do without that.

Schlendrian:

You're not to stand at the window
and you won't see anyone going by!

Lieschen:

I don't mind that either; but please, I beg you,
just let me keep my coffee!

Schlendrian:

What's more you won't get from me
a silver or gold trinket to put on!

Lieschen:

That's fine! Just leave me my pleasure!

Schlendrian:

You're impossible Lizzie, you are,
You would give up everything I say?

6. **Aria: Schlendrian**

Girls with obstinate minds

Are not easily won over.

But if you hit the right spot,
oh, then you're in luck!

7. **Recitative: Schlendrian, Lieschen**

Schlendrian:

Now follow what your father says!

Lieschen:

In everything else, but not coffee.

Schlendrian:

Well then! You must get used to the idea that you won't have a husband either.

Lieschen:

Oh yes! Father, a husband!

Schlendrian:

I swear, that won't happen.

Lieschen:

Until I can give up coffee?

Now-- Coffee, remain forever untouched!

Father,listen, I won't drink any at all.

Schlendrian:

Then you'll have a husband!

8. **Aria: Lieschen**

This very day,

Dear father, do it now!

Ah, a husband!

That's just right for me!

If only it could happen at once,
so that at last

Instead of coffee at night

I will have my dear husband!

9. **Recitative: Narrator**

Now old Schlendrian goes off and looks out for his daughter Lizzie

to see if he can get her a husband soon.

But Lizzie lets it be secretly known:

No suitor of mine should come to the house unless he himself has promised

and it is written also in the marriage contract that I shall be permitted

to make coffee whenever I want.

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10. Trio: Lieschen, Schlendrian, Narrator

The cat does not leave the mouse,
young ladies remain coffee addicts.
The mother loves her cup of coffee
the grandmother drank it also.
Who can blame the daughters!

English Translation by Francis Browne

Orgelbuchlein
(Chorale text translations)

Gottes Sohn ist kommen

God's Son has come for the good of us all
to this earth in humble features
so that he may free us and loose us from sin.

He also comes still today and teaches the people
how to turn from sin to repentance,
to walk from error and foolishness into truth

Those who are not ashamed of him and who accept his service
with true faith and complete trust,
these he will forgive their sins. (Johann Roh)

Liebster Jesu, wir sind hier

Dearest Jesus, we are here to listen to You and Your Word.
Guide our minds and desires to the sweet teachings of heave,
so that our hearts may be completely drawn from earth to you.
(Tobias Clausnitzer)

In Dir ist Freude

In You is gladness amid all suffering,
sweet Jesus Christ!
Through You, true Savior, we have heavenly gifts.
You help us from shame and save us from bondage;
whoever trusts in You has built well and will stay forever.
Alleluia!
Our souls belong to Your goodness.
We cleave to You in death and life.
Nothing can separate us.
Alleluia! (Joseph Lindemann)

PERFORMER BIOS

CHRIS WINSTON received his degree in piano from the University of North Texas. While at the university, he studied under Dr. Jack Roberts, past director of keyboard studies and Dr. Pamela Paul, current director of keyboard studies at UNT. While still an undergraduate student, Chris was offered a teaching fellowship which lasted 2 years into graduate school. In addition to studies as a piano major, Chris also studied jazz improvisation, composition and arranging.

Upon leaving UNT, Chris began performing and arranging, eventually working as the arranger for WoW Productions, arranging, scoring and producing music for the Warner Bros. Theme Parks. Following that, Chris was in charge of MIDI production for ISong (a Hal Leonard company) and produced over 15 interactive CD titles. Currently, Chris and his wife Rebecca own Winston Music, a music production company with many jingles and music beds in production or being broadcast nationally. Chris is also organist and Director of Music for Lamb of God Lutheran Church. Chris is in demand as a soloist and as an accompanist with ensembles ranging from Classical to Jazz, Country to R&B, Blues and Rock.

REBECCA WINSTON has performed roles on the operatic stage in productions of *Carmen*, *Susannah*, *Madama Butterfly*, and *Aida*, as well as a 134 performance tour of *Hansel and Gretel*. Rebecca has also appeared as guest soloist with such orchestras and chamber groups as The Dallas Symphony Orchestra, the Brazos Valley Symphony Orchestra, The Florida Orchestra, The Orchestra of New Spain, the Flower Mound Chamber Orchestra, Camerata Winds, and the American Chamber Choir. Recent solo concert work includes *A Taste of Italy* with Voces Intimae and *An Evening with Rodgers & Hammerstein*, *Gershwin and Sondheim* for the Lewisville Lake Symphony. Rebecca has been the recipient of a number of awards from such competitions as the Stewart Awards, the McCammon Competition, the Shreveport Opera Singer of the Year, and the Sorantin Awards.

Rebecca received her Masters Degree in Vocal Performance from the University of North Texas where she served as a teaching fellow and was named Outstanding Graduate Student in Voice. In addition to performing, Rebecca served as a vocal instructor at the University of Texas at Arlington for nine years, currently maintains a private studio in Highland Village and is the Director of Choral Activities for Lamb of God Lutheran Church.

Zadok the Priest

Zadok the Priest is a coronation anthem composed by George Frideric Handel (1685–1759) using texts from the King James Bible. It is one of the four Coronation Anthems that Handel composed for the coronation of George II of Great Britain in 1727 and has been sung at every subsequent British coronation service. It is traditionally performed during the sovereign's anointing. The text is derived from the biblical account of the anointing of Solomon and is a paraphrase, possibly by the composer himself.

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BACH FEST MERCHANDISE

Coffee Mug	\$ 5
T-Shirt	\$10
Polo Shirt	\$25
CD Recording	\$10

the stops and “see if it has good lungs”. In that spirit, the organ is set for tutti (full organ) for this celebratory hymn of thanksgiving.

The Brandenburg Concerti

In the summer of 1717, at the end of his tumultuous early period in Weimar, Bach accepted the position of Kappellmeister (director of music) in the court of Prince Leopold of Anhalt-Cothen. Prince Leopold, a devout adherent of the Reformed Calvinist Church, required very little ecclesiastic music from his Kappellmeister, as music played only a small and incidental role in the austere Calvinist worship service. This left Bach free to explore his interest in purely instrumental music, and many of his great orchestral scores date back to this period, including the well-known *Brandenburg Concertos*.

The origin of the *Brandenburgs* actually dates back to early in the Anhalt-Cothen period. In late 1718 (or possibly early 1719), Bach visited Berlin on a trip to purchase a new harpsichord. There he met Christian Ludwig, the Margrave of Brandenburg, who was a music lover and devoted collector of scores, especially concertos. After witnessing Bach’s legendary virtuosity on the keyboard, Ludwig casually mentioned his interest in acquiring a series of original concerto scores from the great master.

Although the six Brandenburg concertos were dedicated to Christian Ludwig, the set seems to have been compiled of works composed in Cöthen. The instrumentation required fits precisely that of the court orchestra. By 1721, Bach was looking around for a new position, and remembered an earlier request for such pieces made by the Margrave, so Bach sent him these works. This not only fulfilled the earlier request, but may also have served as an exploration of the possibility of a position in Berlin. Bach did not receive an offer of employment in Berlin, but the Brandenburg Concertos arguably have become his most loved orchestral works.

These six works are actually very diverse in terms of form, mood, and, especially, instrumentation. In general, however, all six follow the general Baroque instrumental form known as “concerto grosso”. This compositional approach features a smaller group of soloists (the “concertino”) playing in contrast and combination with a larger orchestral group (the “ripieno” or “tutti”).

(Brandenburg program notes by Trent Vaughn, LOG Chancel Choir member.)

KEVIN SUTTON received his early training at Ball State University in Muncie, Indiana. He earned the Master of Church Music degree from Scarritt Graduate School in Nashville, TN in 1988 and studied further at the University of North Texas. In demand as both a soloist and teacher, Mr. Sutton has performed all over the United States and in Europe. He is a member of the acclaimed Orpheus Chamber Singers, and has performed with The Dallas Bach Society, The Denton Bach Society, Voces Intimae, Voices of Change, New Trinity Baroque in Atlanta, Musikanten Montana, The Bach Aria Festival and Institute and at Oberlin Conservatory's Baroque Performance Institute amongst many others. He is slated to perform in the John F. Kennedy Center for the Performing Arts in Washington D. C. next season. In addition to his performing career, Mr. Sutton maintains a full teaching studio with students ranging in age from fifteen to seventy-five. Many of his students have won leading roles in local theatre productions, serve as soloists in fine choirs and have gone on to study at some of the country's most prestigious universities and conservatories. Mr. Sutton was a popular host on WRR Classical 101.1 Radio from 2002-2008.

BLAKE DAVIDSON made his international debut in concert at the Tokyo Opera House, preceded by a presentation at AliceTully Hall in New York as a part of his Bellini Competition Award (Italy). He has returned to Carnegie Hall since then to sing solo concerts in Weill Hall. He has additionally performed roles with Auckland Philharmonia, Sarasota Opera, the Dallas Opera, and Dallas Symphony.

Mr. Davidson’s work in opera is preceded by extensive musical theatre performances including such companies as Casa Mañana, Dallas Summer Musicals, and the Dallas Symphony Orchestra's Pops series. Other pops concerts include the 1998, 2000, and 2004 Christmas at the SuperPops concerts and the headliner artist for the 40th anniversary concert of the Irving Symphony. Mr. Davidson's credits also include CD recordings, multiple concert series appearances, and several oratorio roles. With his versatility and love of connecting with audiences, he is admired for his gala appearances, recitals, concerts, and informal programs. Lamb of God audiences will remember his performance with Chris and Rebecca Winston last year as a part of the Lamb of God Concert Series in An Evening of Romance.

PETER SCHINDLER, tenor, conductor and church musician, was trained in the Pacific Northwest and performed widely in the area in oratorio and chamber concerts. He has taught voice at a number of universities and has been Music Director at the Episcopal Church of the Annunciation since 2001. In addition to his duties at Annunciation, he is founding Director of the Musical Feast, has led community concerts, and has prepared groups for performances with Lewisville Lake Symphony. Since coming to Texas he has sung with Helios and the Texas Baroque Ensemble. He maintains a voice studio and has given vocal workshops in a number of local schools.

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The Coffee Cantata (circa 1734)

Coffee, like chocolate and ice cream, began as a luxury of the upper classes, but by the seventeenth and eighteenth centuries became less expensive and enjoyed by rich and poor alike. In Bach's day, not unlike today, coffee was seen as somewhat dangerous and addictive--especially for young people. In this humorous cantata, Lizzie's father, Schlendrian, is terribly frustrated by his daughter's devotion to the brew, and tries everything he can think of to break her of the coffee habit.

Bach's Collegium Musicum regularly practiced and performed in Zimmerman's Coffee House. Perhaps Bach decided to set Picander's 1727 satire about the German coffee craze to music as a comic 'tip of the hat' to Zimmerman. Bach had several daughters of his own and clearly knew how difficult it was to handle teenage girls!

Orgelbuchlein

Beloved by organists and congregations around the world, the Bach chorale settings in the *Orgelbuchlein* have flourished in the sanctuaries of the church for almost 300 years. Bach selected chorale melodies that could be used throughout the church year as introductions to the hymns, preludes or voluntaries in worship.

The first setting, *Gottes Sohn ist Kommen* is an Advent hymn #333 in the Lutheran Service Book, (LSB) "Once He Came in Blessing." Notice that the hymn tune is presented first in the soprano voice on the 8 foot principle and then is followed in canon by the pedals set with a trompette. The forward motion of the alto line and the perpetual motion of the canon suggests the text "that we may remain with you eternally"

The second setting, *Leibster Jesu, wir sind Hier* finds its way into the LSB in hymn numbers #545, 592 and 904. Probably the most common version is its use as the Baptismal hymn, "Dearest Jesus, We Are Here." This setting was intended as a moment of devotion for the congregation prior to hearing the sermon. In a beautiful and subtle use of canon, Bach presents the melody first in the soprano voice followed two beats later by the melody in the alto.

The third setting, *In dir ist Freude*, is found in the LSB as #818 and #933; most commonly sung to the text "In Thee is Gladness." This piece is unique in the *Orgelbuchlein* in that the entire melody is not presented but rather small motifs are present in the manuals and pedals alike. It is said that when Bach tested a new organ, it was his habit to pull out all of