



BACH SOCIETY OF MINNESOTA
AND MINNESOTA CHORALE PRESENT

**Cantata BWV 62 Nun komm, der Heiden Heiland 11
Christmas Oratorio BWV 248 Cantatas I, V, and VI**

Matthias Maute and Kathy Saltzman Romey, conductors
Katie Boardman, soprano • Olivia Schurke, mezzo-soprano
Nicholas Chalmers, tenor • Alan Dunbar, bass
Orchestra of Bach Society of Minnesota
Singers of the Minnesota Chorale

December 12, 2025, 7:30 p.m.
St. Thomas More Catholic Church, St. Paul

December 13, 4:00 p.m.
Westwood Lutheran Church, St. Louis Park

BACH SOCIETY OF MINNESOTA AND MINNESOTA CHORALE PRESENT

**Cantata BWV 62 Nun komm, der Heiden Heiland II
Christmas Oratorio BWV 248 Cantatas I, V, and VI**

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Season Subscribers and VIP ticket holders are invited to a light reception during intermission at the Friday, December 12 concert, in Saint Ignatius Hall (lower level) to meet our conductors, musicians, and singers.

**Cantata BWV 62 Nun komm, der Heiden Heiland II
Cantata for the First Sunday in Advent**

1. Chor

Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

1. Chorus

Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for him.

2. Arie - Tenor

Bewundert, o Menschen, dies große Geheimnis:
Der höchste Beherrscher erscheinet der Welt.
Hier werden die Schätze des Himmels entdecket,
Hier wird uns ein göttliches Manna bestellt,
O Wunder! die Keuschheit wird gar nicht beflecket.

2. Aria - Tenor

Marvel, O humanity, at this great mystery:
the Supreme Ruler appears to the world.
Here the treasures of heaven are uncovered,
here a divine manna is presented to us,
O miracle! The purity will be entirely unblemished.

3. Rezitativ - Bass

So geht aus Gottes Herrlichkeit und Thron
Sein eingeborner Sohn.
Der Held aus Juda bricht herein,
Den Weg mit Freudigkeit zu laufen
Und uns Gefallne zu erkaufen.
O heller Glanz, o wunderbarer Segensschein!

3. Recitative - Bass

Thus from God's glory and throne
goes forth his only-begotten Son.
The hero out of Judah breaks forth
to run his course with joy
and to purchase us fallen ones.
O brilliant radiance, O wonderful light of blessing!

4. Arie - Bass

Streite, siege, starker Held!
Sei vor uns im Fleische kräftig!
Sei geschäftig,
Das Vermögen in uns Schwachen Stark zu machen!

4. Aria - Bass

Struggle, conquer, powerful hero!
Be mighty for us in the flesh!
Be effective,
to strengthen the potential in us, the weak!

5. Rezitativ (Duett) Sopran, Alt

Wir ehren diese Herrlichkeit
Und nahen nun zu deiner Krippe
Und preisen mit erfreuten Lippen,
Was du uns zubereit';
Die Dunkelheit verstört' uns nicht
Und sahen dein unendlich Licht.

5. Recitative (Duet) Soprano, Alto

We honor this glory
and approach your manger now
and praise with joyful lips
what you have prepared for us;
the darkness does not confuse us
and we see your eternal light.

6. Choral

Lob sei Gott, dem Vater, g'ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heilgen Geist,
Immer und in Ewigkeit!

6. Chorale

Praise be to God the Father,
praise be to God, His only Son,
Praise be to God, the Holy Spirit,
for ever and in eternity!

BWV 248, Cantata I - Jauchzet, frohlocket, auf, preiset die Tage

Cantata for the First Day of Christmas

1. Chor

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!

2. Rezitativ - Tenor (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 heißt Bethlehem; darum, daß er von dem Hause und Geschlechte David 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. (Luke 2:1, 3-6)

3. Rezitativ - Alt

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!

4. Arie - Alt

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!

5. Choral

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!

6. Rezitativ - Tenor (Evangelist)

Und sie gebaß ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge. (Luke 2:7)

1. Chorus

Celebrate, rejoice, rise up and praise these days, glorify what the Highest has done today!
Abandon despair, banish laments, sound forth full of delight and happiness!
Serve the Highest with glorious choruses, let us honor the name of the Supreme Ruler!

2. Recitative - Tenor (Evangelist)

It came to pass at that time, however, that a decree went out from Caesar Augustus that the whole world should be appraised. And everyone went to be appraised, each to his own city. So Joseph also went out of Galilee, out of the city of Nazareth, into the Jewish territory to the city of David, which was called Bethlehem; since he was of the house and race of David; so that he might be appraised with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to deliver.

3. Recitative - Alto

Now my dearest Bridegroom,
now the hero from David's branch,
for the comfort, for the salvation of the earth,
will be born at last.
Now the Star out of Jacob will shine,
its light already breaks forth.
Arise, Zion, and give up your weeping now,
your happiness rises high above you!

4. Aria - Alto

Prepare yourself, Zion, with tender efforts,
to behold your lovely one, your beloved, near you soon!
Your cheeks
must now glow much more radiantly,
hurry to love the Bridegroom with passion!

5. Chorale

How shall I embrace you,
and how encounter you?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me myself,
so that what gives you pleasure
be known and familiar to me!

6. Recitative - Tenor (Evangelist)

And she bore her first son, and wrapped him in swaddling clothes and laid him in a manger, since there was no other room in the inn.

7. Choral - Sopran und Rezitativ - Bass

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhn,
Die unser Heiland vor uns hegt?
Daß er unsrer 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!

7. Chorus - Soprano and Recitative - Bass

He came to earth poor,
Who can rightly exalt this love,
that our Savior harbors for us?
So that he might have sympathy for us,
Indeed, who could possibly have predicted
how the sorrow of humanity moved him?
And make us rich in heaven,
The Son of the Highest came into the world,
since its salvation pleased him so much,
and like his dear angels.
thus he himself will be born a human.
Kyrie eleison!

8. Arie - 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.

8. Aria - Bass

Great Lord, O powerful King,
dearest Savior, O how little
you care about the glories of the earth!
He who sustains the entire world,
who created its magnificence and beauty,
must sleep in a harsh manger.

9. Choral

Ach mein herzliebes Jesulein,
Mach dir ein rein sanft Bettelein,
Zu ruhn in meines Herzens Schrein,
Daß ich nimmer vergesse dein!

9. Chorale

Ah, my heart's beloved little Jesus,
make yourself a pure, soft little bed
within my heart's chamber in which to rest,
so that I never forget you!

INTERMISSION

BWV 248 Cantata V - Ehre sei dir, Gott, gesungen Cantata for the Sunday after New Year (Weihnachts-Oratorium V)

1. (43.) Chor

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit'.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

1. (43.) Chorus

Let honor be sung to you, O God,
praise and thanks be prepared for you.
All the world exalts you,
since our well-being was your pleasure,
since today
all our wishes have come to pass,
since your blessing so gloriously delights us.

2. (44.) Rezitativ - Tenor (Evangelist)

Da Jesus geboren war zu Bethlehem im jüdischen
Lande zur Zeit des Königes Herodis, siehe, da kamen die
Weisen vom Morgenlande gen Jerusalem und sprachen:
(Matthew 2:1)

2. Recitative - Tenor (Evangelist)

When Jesus was born in Bethlehem in the Jewish lands
at the time of King Herod, behold, there came sages from
the east towards Jerusalem and said:

3. (45.) Chor (Die Weisen) und Rezitativ - Alt

Wo ist der neugeborne König der Jüden?
- Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust! -
Wir haben seinen Stern gesehen im Morgenlande und
sind kommen, ihn anzubeten.
- Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,

3. (45.) Chorus (The Sages) and Recitative - Alto

Where is the new-born King of the Jews?
- Seek him within my breast,
he lives here, to his and my delight! -
We have seen his star in the east and have come to make
our devotions to him.
- Happy are you, who have seen this light,
it has appeared for your salvation!
My Savior, you, you are the light,

Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muß nicht dein Schein,
Geliebter Jesu, sein! (Matthew 2:2)

4. (46.) Choral

Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Daß dein Gesicht
Und herrlichs Licht
Wir ewig schauen mögen!

5. (47.) Aria - Bass

Erleucht auch meine finstre Sinnen,
Erleuchte mein Herze
Durch der Strahlen klaren Schein!
Dein Wort soll mir die hellste Kerze
In allen meinen Werken sein;
Dies lässt die Seele nichts Böses beginnen.

6. (48.) Rezitativ Tenor (Evangelist)

Da das der König Herodes hörte, erschrak er und mit ihm
das ganze Jerusalem. (Matthew 2:3)

7. (49.) Rezitativ - Alt

Warum wollt ihr erschrecken?
Kann meines Jesu Gegenwart euch solch Furcht erwecken?
O! Solltet ihr euch nicht
Vielmehr darüber freuen,
Weil er dadurch verspricht,
Der Menschen Wohlfahrt zu verneuen.

8. (50.) Rezitativ - Tenor (Evangelist)

Und ließ versammeln alle Hohepriester und
Schriftgelehrten unter dem Volk und erforschete von
ihnen, wo Christus sollte geboren werden. Und sie sagten
ihm: Zu Bethlehem im jüdischen Lande: denn also stehet
geschrieben durch den Propheten: Und du Bethlehem im
jüdischen Lande bist mitnichten die kleinest unter den
Fürsten Juda; denn aus dir soll mir kommen der Herzog,
der über mein Volk Israel ein Herr sei. (Matthew 2:4-6)

9. (51.) Arie (Terzett) Sopran, Tenor, Alt

Ach, wenn wird die Zeit erscheinen?
Ach, wenn kommt der Trost der Seinen?
– Schweigt, er ist schon würklich hier! –
Jesu, ach so komm zu mir!

10. (52.) Rezitativ - Alt

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen givet,
Ist meines Jesu Thron.

that shall shine also for the heathens,
and they, they do not yet know you,
yet they already wish to honor you.
How bright, how clear must your radiance be,
beloved Jesus!

4. (46.) Chorale

Your radiance destroys all darkness,
the troubled night is transfigured with light.
Lead us on your paths,
so that your face
and glorious light
might always be visible to us!

5. (47.) Aria - Bass

Illumine my dark thoughts as well,
illumine my heart
through the rays of your clear brilliance!
Your word shall be the brightest candle for me
in all my doings;
this will never let my soul initiate evil.

6. (48.) Rezitative - Tenor (Evangelist)

When King Herod heard this, he was frightened, and with
him all of Jerusalem.

7. (49.) Recitative - Alto

Why are you afraid?
Can the presence of my Jesus awaken such fear in you?
O! Should you not rather
much more rejoice over this,
since he has promised through this
to renew the happy destiny of humanity.

8. (50.) Rezitative - Tenor (Evangelist)

And he had all the high priests and interpreters of Scripture
among the people gathered together, and inquired of them
where Christ was supposed to be born. And they answered
him: In Bethlehem in the Jewish lands: for thus it is written
through the Prophets: and you, Bethlehem, in the Jewish
lands, are by no means the least among the princes of
Judah; for out of you shall come the leader to me, who shall
be a Lord over my people Israel.

9. (51.) Aria (Trio) Soprano, Tenor, Alto

Ah, when will the time appear?
Ah, when will the comfort of the faithful come?
– Hush, he is truly already here! –
Jesus, ah, then come to me!

10. (52.) Rezitative - Alto

My beloved already reigns.
A heart that loves his governance
and gives itself utterly to him as his own,
is my Jesus' throne.

11. (53.) Choral

Zwar ist solch Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

11. (53.) Chorale

Indeed such a heart's closet
may be no ornate princely chamber,
rather a dark pit;
yet, as soon as your beams of grace
only peep within it,
it seems to be full of sunshine.

BWV 248, Cantata VI - Herr, wenn die stolzen Feinde schnauben Cantata for Epiphany

1. (54.) Chor

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.

1. (54.) Chorus

Lord, when our proud enemies snarl,
then grant that, in firm faith,
we can look for your help and strength!
We will trust in you alone,
thus we can escape the sharp claws
of the enemy unscathed.

2. (55.) Rezitativ - Tenor, Bass (Evangelist, Herodes)

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. — (Matthew 2:7-8)

2. (55.) Rezitative - Tenor, Bass (Evangelist, Herod)

Then Herod summoned the sages secretly and cleverly
discovered from them when the star had appeared. And
he directed them towards Bethlehem and said:
“Go there and seek diligently for the infant, and when
you find it, report to me, so that I can also come and pay
my devotions to it.”

3. (56.) Rezitativ - Sopran

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

3. (56.) Rezitative - Soprano

Liar, you seek only to destroy the Lord;
You employ all false trickery
to supplant the Savior;
yet he, whose power no man can measure,
remains in secure hands.
Your heart, your false heart is already,
with all its deceit, very well known
to the Son of the Highest whom you seek to crush.

4. (57.) Arie - Sopran

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.

4. (57.) Aria - Soprano

Only a wave of his hands
topples the impotent power of humans.
Here all strength is laughable!
If the Highest speaks only a word,
to terminate the pride of his enemies,
Oh, then how immediately must
the thoughts of mortals be turned aside!

5. (58.) Rezitativ - Tenor (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 stand 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. (Matthew 2:9-11)

5. (58.) Recitative - Tenor (Evangelist)

When they had heard the King, they went away. And
behold, the star which they had seen in the East went
before them until it came and stood over where the
infant was. When they saw the star, they were highly
delighted, and went into the house, and found the
infant with Mary, his mother; and they fell down and
worshipped him and presented their treasures; and they
gave him gold, frankincense, and myrrh.

6. (59.) Choral

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!

6. (59.) Chorale

I stand here by your cradle,
O little Jesus, my life;
I come, I bring and give to you,
what you have given to me.
Take it! It is my spirit and mind,
heart, soul, and will, take all of it,
and let it be pleasing to you!

7. (60.) Rezitativ - Tenor (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. (Matthew 2:12)

7. (60.) Rezitative - Tenor (Evangelist)

And God commanded them in a dream that they should
not journey back to Herod, and they travelled by another
way back to their own land.

8. (61.) Rezitativ - Tenor

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibtet 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!

8. (61.) Rezitative - Tenor

Go then! It is enough, my treasure does not leave here,
he remains here with me,
I also will not let him leave me.
His arm will, out of love,
embrace me with tender emotions
and the greatest gentleness;
he shall remain my bridegroom,
I will dedicate my heart and breast to him.
I surely know that he loves me,
my heart loves him inwardly as well
and will always honor him.
What kind of enemy now, amid such happiness,
could harm me!
You, Jesus, are and remain my Friend;
and if I will beseech you anxiously:
Lord, help! then let me see assistance!

9. (62.) Arie - 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 wohnet hier.

9. (62.) Aria - Tenor

Now, you arrogant enemies, you may tremble;
what kind of fear can you arouse in me?
My treasure, my sanctuary is here with me.
You may seem still so horrible,
threatening to defeat me once and for all,
yet see! My Savior lives here.

10. (63.) Rezitativ - Sopran, Alt, Tenor, Bass

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

10. (63.) Rezitative - Soprano, Alto, Tenor, Bass

How can hell frighten now,
what can the world and sin do to us,
since we are safe in Jesus' hands?

11. (64.) Choral

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.

11. (64.) Choral

Now you are well avenged
upon the horde of your enemies,
since Christ has pulverized
what was contrary to you.
Death, devil, sin and hell
are weakened once and for all;
the place of the human race
is next to God.

PERFORMANCE PERSONNEL

Matthias Maute

Artistic Director of Bach Society of Minnesota

Kathy Saltzman Romey

Artistic Director of Minnesota Chorale

Soloists

Katie Boardman, soprano

Olivia Schurke, mezzo-soprano

Nicholas Chalmers, tenor

Alan Dunbar, bass

Orchestra of Bach Society of Minnesota

Violin 1

Margaret Humphrey

Sponsored by Cindy Chapman

Conor O'Brien

Lindsey Bordner

Violin 2

Marc Levine

Theressa Elliot

Miriam Scholz-Carlson

Viola

Steve Staruch

Cheryl Zylla

Cello

Rebecca Humphrey

Rebecca Merblum

Bass

Josh Schwalbach

Flute

Anita Rieder

Eva Skanse

Oboe

Curtis Foster

Luke Conklin

Bassoon

Joseph Jones

Trumpet

Roman Golovanov

Lena Console

Bob Rieder

Timpani

Peter Kogan

Keyboard

Tami Morse

Paul Boehnke

Minnesota Chorale

Matthew Abbas

Riley Ano*

Sam Baker*

Jevon Bindman

Sara Boss

Alyssa K. Breece*

Catherine Crosby-Schmidt*

Laurel E. Drevlow*

Debra Gilroy*

David Goudzwaard-Vaught*

Michelle Hayes*

Dustin Hertzog

Jim Hild

Heather A. Hood*

Thomas Jermann

Patricia Kent*

Elizabeth Longhurst*

Amy Madson*

Pamela Marentette*

Celia McCoy

David Mennicke*

Damara O'Malley*

Nathan Oppedahl

Krista J. Palmquist*

Erica Perl*

Bob Peskin*

Deborah E. Richman

Patrick Romey*

Luke Slivinski*

Jennifer Sylvester*

Maya A. Tester

Mark Trease

Maxwell Trochil*

Russ Vander Wiel

Rick Wagner*

*Section Leader

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 historic 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. For more information about Bach Society of Minnesota, its performances, or individual concert tickets, visit www.bachsocietymn.org.

Led by artistic director Kathy Saltzman Romey since 1995, the **Minnesota Chorale** is the Principal Chorus of the Minnesota Orchestra. The Chorale is dedicated to fostering and deepening relationships through its award-winning Bridges community engagement initiatives, educational activities, and independent presentations of choral works. A seasoned artistic partner, the Chorale continues to explore new artistic directions and collaborative opportunities, while earning the highest critical acclaim for its work on the concert stage.

Now comprising ensembles for singers from ages 8 to 80-plus, the Minnesota Chorale is a multi-generational umbrella organization. With the founding of the Minneapolis Youth Chorus in 2007, the Chorale deepened its community connections by creating this choral opportunity for Minneapolis Public School students in grades 6 through 8 to develop their musical gifts in an environment dedicated to the celebration of diversity and the pursuit of artistic excellence. The program has since expanded to include charter and home schooled students within Minneapolis. MYC's Prelude Children's Choir, for children in grades 3 through 5, provides an introductory choral experience for younger singers. Voices of Experience, established in 2010 in partnership with the MacPhail Center for Music, offers mature singers opportunities to achieve vocal excellence and enrich the community through song.



Matthias Maute, Artistic Director of Bach Society of Minnesota

Matthias Maute joined Bach Society of Minnesota as Artistic Director in 2016. The Montreal-based conductor, composer, and recorder and flute soloist is founder of Montreal-based Ensemble Caprice, an orchestra he formed in 1993 that performs throughout the world. The award-winning artist was honored with two JUNO Awards and in 2020 received the OPUS Award for Musical Event of the Year in recognition of the Mini-Concerts Sante he created during the pandemic, delivering 9,000 Mini-Concerts to 70,000 people in Montreal, Quebec, and Canada while providing 3,000 hires of professional singers and musicians during difficult times.

In 2019 Matthias was named Artistic Director of Ensemble Vocal Arts-Quebec. He has earned international praise for his artistic

PERFORMANCE PERSONNEL, CONTINUED

approach, presenting lush, vibrant performances and recordings of Early Music, and occasionally weaving other musical genres into his work. The New York Times described Ensemble Caprice as being “an ensemble that encourages the listener to rehear the world.” Matthias’ recording of Bach’s Brandenburg Concertos juxtaposed with his own arrangements of Preludes from Shostakovich’s Op. 87 was praised by The New Yorker’s Alex Ross as standing out “for its fleet, characterful approach” and “its fresh, vibrant colors.”

In October 2022, Matthias and the Bach Society of Minnesota presented the U.S. Premiere of Vivaldi’s Four Nations, a suite of concertos created for the recorder that were lost after the composer’s death and reconstructed by Matthias. His compositions are published by Breitkopf & Hartel, Amadeus, Moeck, and Carus. Forty-nine movements of Matthias’ compositions are featured in 49 videos on noncerto.com. Matthias has made more than 20 recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge, and ATMA Classique labels. He is regularly invited to perform at major international festivals and in 2023, his Ensemble Caprice orchestra performed in South Africa, Finland, and Norway as well as Canada and the U.S.



Kathy Saltzman Romey, Artistic Director of Minnesota Chorale

Kathy Saltzman Romey is artistic director of the 200-voice Minnesota Chorale, which serves as the Minnesota Orchestra’s principal choir. Romey is also Professor Emerita of Music and former Director of Choral Activities at the University of Minnesota, where she oversaw the graduate program in choral conducting and conducted choirs for thirty years.

Known for her meticulous training of choirs, Romey has conducted the Chorale in local, national and international forums. She has prepared the Chorale for performances with the Minnesota Orchestra under the baton of Music Directors Osmo Vänskä, Eiji Oue and Edo de Waart, Sommerfest Artistic Directors Andrew Litton, Leonard Slatkin and David Zinman, and acclaimed guest conductors such as Roberto Abbado, James Conlon, Nicholas Kraemer, Roger Norrington, Helmuth Rilling, Robert Shaw, Juraj Valčuha and Thomas Wilkins. Romey has conducted the Chorale in national and international forums and in performances with the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and The Metropolitan Symphony.



Katie Boardman, soprano

Katie Boardman, soprano, is a sensitive performer of music both centuries old and brand new. Twin Cities solo appearances include *Jauchzet Gott in allen Landen* with the Bach Society of Minnesota, the Poulenc *Gloria*, and the Fauré *Requiem*. She has sung with ensembles including VocalEssence, the Minnesota Chorale, the Rose Ensemble, and the Boston Camerata. She appears on the PaTRAM Institute Singers’ GRAMMY-nominated recording of Kurt Sander’s Divine Liturgy of St. John Chrysostom, and was a VOCES8 Scholar in 2019-20. A

native of Wisconsin, she grew to love early music at the Madison Early Music Festival and holds a degree in Historical Performance from Boston University. She maintains an active voice teaching studio in St. Paul, MN. www.katieboardman.com



Olivia Schurke, mezzo-soprano

Olivia Schurke is a mezzo-soprano based in Boston, where she earned her Master of Music degree in Vocal Performance at Boston University. While at BU, Olivia performed a range of operatic roles with the Boston University Opera Institute, most notably Bradamante in Handel’s *Alcina*, Meg in *Little Women* and Dorabella in *Così fan tutte*. Most recently, she was featured as the Alto Fellow at Emmanuel Music’s Bach Institute, where she appeared as a soloist in *Alles nur nach Gottes Willen*, BWV 72 as part of their Sunday cantata series.

In April 2023, Olivia made her Symphony Hall debut as mezzo soloist for James Stephensen’s Symphony No. 2 with the Boston University Wind Ensemble. In June 2024, Olivia collaborated with her colleagues at First Lutheran Church of Boston to present *Vaterliebe*, a chamber recital showcasing works by German composers spanning three centuries. Olivia’s musical studies began at age three with the violin, which remained her primary instrument until college when she turned her focus to voice. Her background in instrumental music continues to inform her approach to singing, particularly in the works of Bach.



Nicholas Chalmers, tenor

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 CrosSing, and Lyra Baroque. Chalmers received a B.M. in music from St. Olaf College and an M.M. in Choral Conducting at the University of Minnesota. He is the Director of Choirs at Chesterton Academy in Hopkins, Director of Music at St. Lawrence Church, and Artistic Director of the Mirandola Ensemble. During the 2018-2019 and 2019-2020 academic years he piloted a high-school choral residency program in collaboration with Minnesota Public Radio.



Alan Dunbar, bass

Bass-baritone Alan Dunbar is a versatile performer, lauded for his beautiful tone and his nuanced musical and textual interpretation. Spanning music from the 17th to 21st centuries, his repertoire includes art song, opera, concert works, folk, jazz, and popular music. Performances include world premieres of solo vocal works by Libby Larsen, Elliot Carter, Nico Muhly, and Justin Merritt. He has been praised for his work as bass soloist in Bach’s passions and cantatas with Voices of Ascension, Bach Society of Minnesota, Bach

PERFORMANCE PERSONNEL, CONTINUED

Roots Festival, Madison Bach Musicians, and Indianapolis Baroque Orchestra. Alan's work on the opera stage includes numerous principal roles with Madison Opera (*Magic Flute*, *Candide*, *Salomé*, *Fellow Travelers*, *La Bohème*, *Barber of Seville*, *Dead Man Walking*, *She Loves Me*); the title role of Britten's *Noye's Fludde* at Santa Fe Opera; Prophet/King in *Dark Sisters* (Nico Muhly) with Gotham Chamber Opera and Opera Philadelphia; *Bluebeard's Castle* with Natchez Opera; and as Zaretsky in *Eugene Onegin* at the Tanglewood Music Festival with Renée Fleming and Peter Mattei. He has also collaborated with choreographer/director Mark Morris in performances with the Mark Morris Dance Group, as well as in the Stravinsky chamber opera *Renard*.

In addition to large-scale works with orchestra, Alan has performed countless solo recitals across the US, and he made his European recital debut at the Oslo Grieg Festival in Oslo, Norway. He was a founding member of the Minnesota-based internationally acclaimed chamber vocal ensemble Cantus, with whom he recorded ten albums and appeared as a soloist with the St. Paul Chamber Orchestra, at the Oregon Bach Festival, the 2002 World Choral Symposium, and the 2003 Polyphonia Festival in Normandy, France. Alan holds a BA in music theory and composition from St. Olaf College, and an MM and DM in vocal performance from Indiana University. He currently serves as Associate Professor of Voice at Winona State University.

THE MIRANDOLA ENSEMBLE

Yuletide at Windsor Castle

A candlelit concert featuring the sumptuous harmonies of Medieval and Renaissance England. Experience the warmth and joy of the season through ancient carols, solemn chants, and virtuosic motets from the famed Eton Choirbook.

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To learn more about the Maestra Circle,
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The Minnesota Chorale thanks the many individuals whose thoughtful donations support our programs. A full list of those who donated between January 1 and December 1, 2025 is available on our website.



UPCOMING MINNESOTA CHORALE PERFORMANCES

HOLIDAY MOVIE MUSIC: PRELUDE AND MINNESOTA YOUTH CHORUS

Eugene Sandel and Shekela Wanyama, conductors

Sunday, December 14, 7:30 pm - Creekside United Church of Christ, Minneapolis

BEETHOVEN INCHOIR: SYMPHONY NO. 9 OPEN REHEARSAL WITH MINNESOTA CHORALE

Kathy Saltzman Romey, conductor

Monday, February 23, 7:00 pm - Westminster Hall,
Westminster Presbyterian Church, Minneapolis

BEETHOVEN'S SYMPHONY NO. 9 AND FRANK'S PACHAMAMA MEETS AN ODE WITH MINNESOTA ORCHESTRA

Eun Sun Kim, conductor

Thursday, March 19, 11:00 am - Orchestra Hall, Minneapolis

Friday, March 20, 8:00 pm - Orchestra Hall, Minneapolis

Saturday, March 21, 7:00 pm - Orchestra Hall, Minneapolis

MACPHAIL CHAMBER CHOIR: SPRING COLLABORATION

Jerry Rubino, conductor

Tuesday, April 28, 7:30 pm - Antonello Hall, MacPhail Center for Music, Minneapolis

FAMILY CONCERT: VOICES OF EXPERIENCE, MINNEAPOLIS YOUTH CHORUS, PRELUDE CHILDREN'S CHOIR, AND MINNESOTA CHORALE

Jerry Rubino, Eugene Sandel, Shekela Wanyama, and Kathy Saltzman Romey, conductors

Sunday, May 3, 4:00 pm - Roseville Lutheran Church

SPRING CONCERT: PRELUDE AND MINNEAPOLIS YOUTH CHORUS

Eugene Sandel and Shekela Wanyama, conductors

Sunday, May 17, 4:00 pm - Creekside United Church of Christ, Minneapolis

UPCOMING BACH SOCIETY PERFORMANCES

CANDLELIGHT AT THE CATHEDRAL IN COLLABORATION WITH THE CATHEDRAL SCHOLA CANTORUM

Matthias Maute and Chris Ganza, conductors

Saturday, January 17, 7:30 pm - Bethlehem Lutheran Church Twin Cities, Minnetonka

Sunday, January 18, 3:00 pm - Cathedral of St Paul, St Paul

GLORIA! VIVALDI'S FOUR SEASONS

Matthias Maute, conductor

Sunday, March 29, 4:00 pm - Ordway Concert Hall, St. Paul

And many more! Please visit bachsocietymn.org

