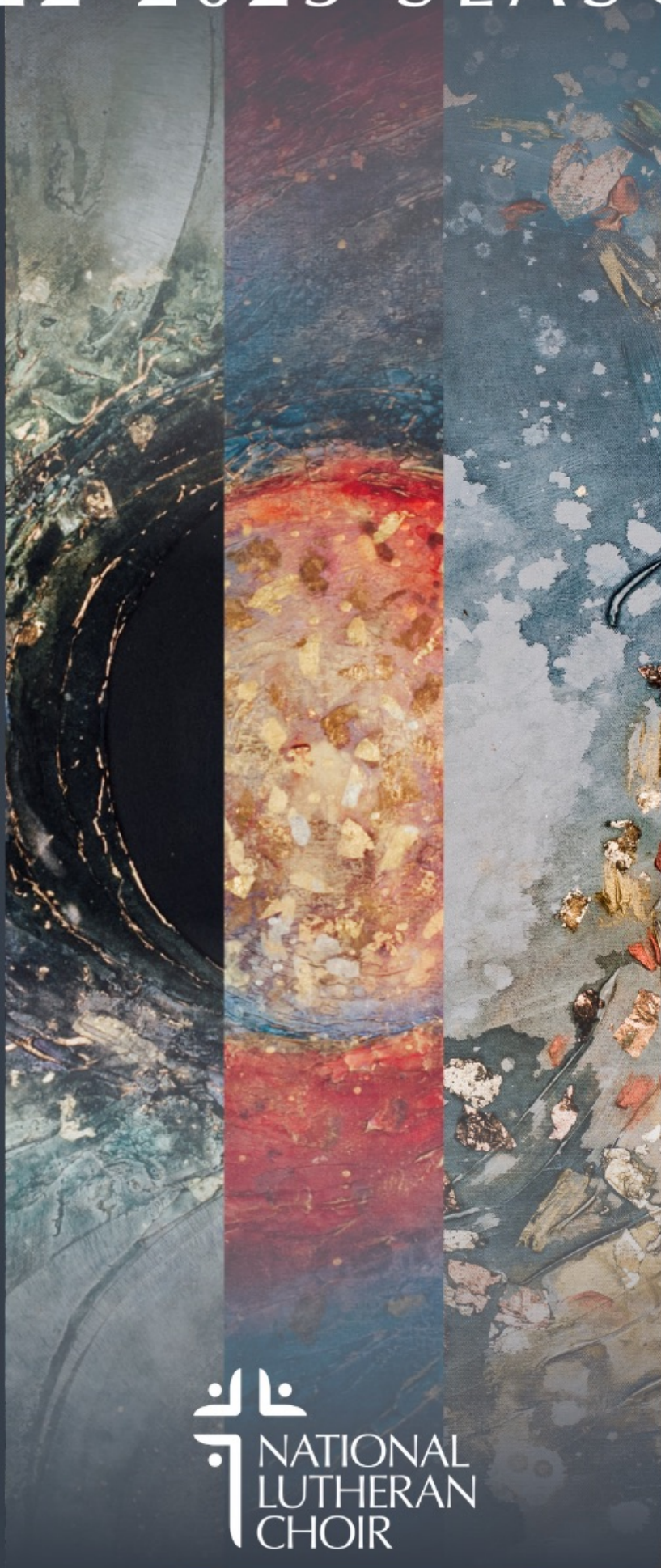


# 2022-2023 SEASON




 NATIONAL  
LUTHERAN  
CHOIR


# NATIONAL LUTHERAN CHOIR

## 2022-2023 CONCERT SEASON

### **ALL SAINTS: Life Changed, Not Taken Away**


 **November 4, 2022 at 7:30pm**

St. Philip the Deacon Lutheran Church, Plymouth, MN


 **November 6, 2022 at 4pm**

St. Andrew's Lutheran Church, Mahtomedi, MN

### **ALL SAINTS: The Journey Home** *A Virtual Program*

 *Available to all beginning November 5, 2022*

### **CHRISTMAS: Jesus Christ Yesterday, Today, Forever**

 **December 9, 2022 at 4:30pm**

**December 9, 2022 at 8pm**


**December 10, 2022 at 8pm**

The Basilica of Saint Mary, Minneapolis, MN

 *Live stream available to all 8pm Friday through the Christmas Season*


### ***Celebrating NLC's Second Generation (3 unique events)***

#### **HYMN FESTIVAL: God Has Called Us**


 **May 5, 2023 at 7:30pm**

St. Michael's Lutheran Church, Bloomington, MN


#### **GALA: From Strength to Strength**

 **May 6, 2023 at 2:30pm**


Westin Galleria, Edina, MN

 *Live stream available to all*

#### **SPRING CONCERT: Ventures Known and Unknown**

 **May 7, 2023 at 4pm**

St. Andrew's Lutheran Church, Mahtomedi, MN

 *Live stream available to all*

**SACRED CHORAL MUSIC FOR EVERYONE, EVERYWHERE**



Indicates a live event



Indicates a virtual event

# Ventures Known and Unknown



*This afternoon's program is made up of significant elements/experiences of what we now call the "second generation" of the National Lutheran Choir; defined as the past 21 years during which I have served as Artistic Director. Some of these pieces are among my favorites, while others are representative of our collective high points as the National Lutheran Choir during this stretch of time.*

David Cherwien, Artistic Director (2002-2023)

## I

### ***Ein feste Burg ist Unser Gott* Movement 1, BWV #80**

*Johann Sebastian Bach (1685-1750)*

*2017 was a significant year for Lutherans, and certainly for the National Lutheran Choir, as it marked the 500th anniversary of the Reformation. It was our busiest year of this generation with tours to both coasts and repertoire that spanned from Martin Luther himself to the premiere of a major work commissioned to commemorate this time. Our 2017 observations began with the spring concert which featured music of the earliest Lutheran Composers, certainly the most significant of which was J. S. Bach (1685-1750). "Ein Feste Burg," (A Mighty Fortress) is a text and tune by Martin Luther and is probably the best-known hymn of Lutheranism and beyond. The NLC performed the complete Cantata (BWV 80, Ein Feste Burg) during the spring 2017 program.*

Ein feste Burg ist unser Gott,  
Ein gute Wehr und Waffen;  
Er hilft uns frei aus aller Not,  
Die uns itzt hat betroffen.  
Der alte böse Feind,  
Mit Ernst ers jetzt meint  
Groß Macht und viel List  
Sein grausam Rüstung ist,  
Auf Erd ist nicht seinsgleichen.

A mighty fortress is our God,  
A sure defense and armor;  
He helps us free from ev'ry need  
Which us till now hath stricken.  
The ancient wicked foe,  
Grim is his intent,  
Vast might and deceit  
His cruel weapons are,  
On earth is not his equal.

*Text: Martin Luther; tr. Z. Philip Ambrose*

# Awake, My Heart, With Gladness

Johann Crüger (1598-1662)

Paul Gerhardt (1607-1676) and Johann Crüger (1598-1662) represent two of the most significant text writers/composers of early Lutheranism. They lived during the infamous 30-years-war, a time of trauma and a staggering number of deaths. Yet Gerhardt's texts often speak of joy and happiness, as if to say, "Nothing can take away the joy of God's love." This tune was written for this text (which is not always the case with texts and tune pairings). Charles Lazarus and I presented and accompanied this hymn at Mount Olive, including our interpretation of the imagery of stanza 3-

"This is a sight that gladdens - what peace it does impart!

Now nothing ever saddens the joy within my heart.

No gloom shall ever shake, no foe shall ever take,

the hope which God's own Son in love for me has won."

-using the contemporary idiom of Jazz. This is what Lutheranism does; it expands to include the best of the contemporary language (both textual and musically) and blends it into the repertoire alongside the historic. Since hymnody has become such an integral part of NLC's programming, it made perfect sense to include you, the assembly, in the singing this afternoon.

Stanza 1: All  
Stanza 2: Low Voices

Stanza 3: Trumpet & Organ  
Stanza 4: High Voices

Stanza 5: All



1 A - wake, my heart, with glad - ness, see what to - day is done;  
2 Now hell, its prince, the dev - il, of all their pow'r are shorn;  
3 This is a sight that glad - dens—what peace it does im - part!  
4 Now I will cling for - ev - er to Christ, my Sav - ior true;  
5 Christ brings me to the por - tal that leads to bliss un - told,



now, af - ter gloom and sad - ness, comes forth the glo - rious sun.  
now I am safe from e - vil, and sin I laugh to scorn.  
Now noth - ing ev - er sad - dens the joy with - in my heart.  
my Lord will leave me nev - er, what - e'er he pass - es through.  
where - on this rhyme im - mor - tal is found in script of gold:



My Sav - ior there was laid where our bed must be made  
For Christ a - gain is free; in glo - rious vic - to - ry  
No gloom shall ev - er shake, no foe shall ev - er take,  
He rends death's i - ron chain; he breaks through sin and pain;  
"Who there my cross has shared finds here a crown pre - pared;



when, as on wings in flight, we soar to realms of light.  
he who is strong to save has tri - umphed o'er the grave.  
the hope which God's own Son in love for me has won.  
he shat - ters hell's grim thrall; I fol - low him through all.  
who there with me has died shall here be glo - ri - fied."

Text: Paul Gerhardt, tr. John Kelly

# ***Kyrie & Gloria from Solemn Mass (Opus 16), Movements 1 and 2***

*Louis Vierne (1870-1937)*

*My affinity to music of this genre is of a personal nature. My family lived in France for 8 months when I was 12 while my father completed credits he needed to teach french. During that time, I seriously studied organ with a young French teacher. Years later during graduate school for Organ Performance, we studied sacred music of the French Romantic. Most of these luminous composers – Cesar Franck (1822-1890), Charles Marie Widor (1844-1937), Louis Vierne (1870-1937), Marcel Dupré (1886-1971), Marcel Duruflé (1902-1986), and others – were all in Paris around the same stretch of time, the late 1800's into the early 2000's. After that study unit, I vowed to return to Paris to sit and absorb those glorious sounds, which I did most years during my time with the NLC. Most of these composers had composed sacred works for that cathedral-esque context, with the large organ in the rear gallery, the choir and small organ in front, and a dialog between the front and back. In addition to the exciting and wonderful use of organ and choir, I found myself enthralled by the French impressionistic harmonic/melodic language and use of counterpoint. This genre excited me tremendously, and I vowed to bring that gift to our community through the NLC, thinking about how effectively this amazing group of singers could render the choral part. Our program and subsequent CD "Praise Parisienne" was the result which included Louis Vierne's exciting "Missa Solennelle." This evening's program includes two movements of this work with the two organ parts combined into one. Martin Jean (Yale Divinity School) served as organist for the concert and recording, and he joins us again this evening for a reprise.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Gloria in excelsis Deo  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter  
    magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
    Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
    miserere nobis.  
Qui tollis peccata mundi,  
    suscipe deprecationem nostrum.  
Qui sedes ad dexteram Patris,  
    miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
Cum Sancto Spiritu  
    in gloria Dei Patris. Amen.

Glory to God in the highest,  
And peace to God's people on earth.  
We praise You.  
We bless You.  
We adore You.  
We glorify You.  
We give You thanks  
    for Your great glory.  
Lord, God, heavenly King,  
    almighty God and Father.  
Lord Jesus Christ, only Son of the Father.  
Lord God, Lamb of God,  
You take away the sin of the world,  
    have mercy on us;  
You take away the sin of the world,  
    receive our prayer.  
You are seated at the right hand of the Father;  
    have mercy on us.  
For you alone are the Holy One,  
You alone are the Lord,  
You alone are the Most High, Jesus Christ,  
with the Holy Spirit,  
    in the glory of God the Father. Amen.

*Text: from the Ordinary of the Mass*

# ***The Spirit's Work (Credo)*** from *Holy Spirit Mass, Movement 3*

*Kim André Arnesen (b. 1980)*

*Certainly among the most significant experiences during the second generation was the commission and premiere of the "Holy Spirit Mass" by Norwegian composer, Kim André Arnesen. This premiere served as the closing event of the 2017 series commemorating the 500th Anniversary of the Reformation. Rather than focusing on the division brought on by the Reformation, this piece looks to the hope of reconciliation between the Roman Catholic and Lutheran faiths. The premiere performances were held in the National Shrine of the Immaculate Conception in Washington DC and the Ordway in St. Paul, and was broadcast live by Minnesota Public Radio. Tonight's program includes the third movement "The Spirit's Work," also known as the Creed.*

Oh, may your grace on us bestow  
the Father and the Son to know,  
that through the ages all along  
your praise may be our endless song.

We believe in the Holy Spirit,  
the Lord, the giver of life,  
who proceeds from the Father and the Son,  
who with the Father and the Son  
is worshiped and glorified,  
who has spoken through the prophets.

Come Holy Spirit.  
You call, enlighten, sanctify and keep us all;

We believe in one holy catholic and apostolic church.  
You call, gather, enlighten and sanctify the whole  
Church on earth,  
You keep it with Jesus Christ.

We acknowledge one baptism for the forgiveness of sins,  
one faith, one baptism, and one God and Creator of all.

We look for the resurrection of the dead,  
You are the Lord, the giver of Life,  
and the life of the world to come.  
Amen.

*Text: based on a hymn by Rhabanus Maurus, and the Nicene Creed*

# II

## ***Thy Truth Within***

*Leland B. Sateren (1913-2007)*

The Lutheran choral tradition certainly includes that which was created and continues right here in the Midwest through the many a cappella college choir programs at Lutheran (and now other) Colleges and Universities in the area. F. Melius Christiansen is considered the parent of this tradition, and his music is still widely performed by choirs worldwide. Leland Sateren was among the composers/conductors in this tradition, and served as Choral Conductor at Augsburg College, my alma mater. Similar to the practice of St. Olaf Choir ending each concert with F. Melius' setting of "Beautiful Savior," Leland Sateren and the Augsburg Choir began each program with "Thy Truth Within." My experience in the Augsburg Choir was the introduction to the entire choral experience. My singer colleagues from that choir are still among my closest friends. This kind of experience lives on in the NLC and serves that same role for many of us of the choir; in addition to the amazing artistic/musical experiences, the relationships are of critical importance, and the singers become life-long friends through this work together.

Lord Jesus Christ, be present now,  
our hearts in true devotion bow,  
Thy Spirit send with light divine,  
and let Thy truth within us shine.

Unseal our lips to sing Thy praise,  
until we join the hosts that cry,  
"Thou holy art, O Lord most high!"

And 'mid the light of that blest place  
shall look upon Thee face to face.

All glory be to Father, Son,  
and to the Holy Spirit, One.  
to Thee, O blessed Trinity  
be praise throughout eternity.

*Text: Wilhelm II, Duke of Saxe-Weimar; tr. Catherine Winkworth*

## ***Let Nothing Ever Grieve Thee, Opus 30***

*Johannes Brahms (1833-1897), edition by David Cherwien (b. 1947)*

Johannes Brahms (1833-1897) was a prolific composer, having composed for many contexts during his life. One of the NLC's highpoint performances was the Brahms "Requiem" for the All Saints Program in 2010 - a piece that had long been on my bucketlist to conduct. With full orchestra and soloists, we filled the concert hall at Bethel College for a mountain-top experience. This little motet might have been written as an exercise in counterpoint writing of a double canon, but it was the message of this little piece that struck me more than once over the years when encountering challenging times such as the pandemic. Its text puts it very simply: things will be okay. God will take care of us. It also has one of the most gorgeous settings of "Amen" of all literature. While originally for organ, I clearly heard two melodic lines beautifully interacting and wanted to bring them out by assigning them to viola and cello. I extracted them from the organ part for this arrangement.

Let nothing ever grieve thee,  
distress thee, be peaceful:  
Heed God's good will, my soul,  
be still, compose thee.

Why brood all day in sorrow?  
Tomorrow will bring thee

God's help benign and  
grace sublime in mercy.

Be true in all endeavor; be steadfast;  
what God decrees brings joy in peace,  
He'll stay thee. Amen.

*Text: Paul Flemming; tr. Walter E. Buszin, alt.*

# **Take Me to the Water**

*African American Spiritual, arr. David Cherwien*

*I have always been drawn to the songs of those who were enslaved, as I can't imagine what it would have been like to live under those horrific conditions. But somehow singing these songs brings a sense of compassion and appreciation for the slave's understanding of being freed in Christ, something which could never be taken away – even by a slave owner. These experiences also teach us to see death not as an end, but as a new beginning which far surpasses the horrors of our current context. This spiritual connects baptism with spiritual freedoms both from earthly bondage and the ultimate heavenly reward. There are many arrangements of Spirituals over the years, and that number continues to grow. For me, composing for this choir has been one of the greatest joys of being their conductor. One feels no limits, and it is quite possible to realize everything I hear when writing the piece. Taking the cue from my predecessor, Larry Fleming, in pieces like "Every time I Think About Jesus," I approached this piece with simplicity: Beginning with a simple statement of the song and having it grow. The choir adds "percussion" helping us establish the driving pulse.*

Take me to the water, to be baptized.  
None but the righteous, shall see God.  
I love Jesus, oh, yes, I do.  
He's my Savior, oh yes, he is.

*Text: African American Spiritual*

# **Hope and Quietly Wait**

*Paul John Rudoj (b. 1985) and Thad Fiscella (b. 1978)*

*This piece was commissioned by NLC second-bass singer Timothy Schmidt whose father suffered and eventually died from Alzheimer's. The work combines a piano piece by Thad Fiscella from his "Ivory Hymn" with new music for the choir by Paul John Rudoj using texts from Lamentations 3:26, and Romans 8:38-39. Tim says: "I played Thad's 'Ivory Hymn' each day for my dad when I would visit him with my kids. Paul did an incredible job, in each rising phrase, mirroring how my dad would awake and return from his blank stare when we would come in the room. Romans 8:38-39 is special to our family and I remember my dad closing several sermons with those words. He taught all of us about the promise of grace through faith." Bringing to light contexts and their emotion through artistic means is one of the roles of this choir. Music can bring a sense of calm, hope, and quietness, indeed.*

It is good that one should both hope and quietly wait for the salvation of the Lord.

*Text: Romans 8:38-39*

For I am convinced that neither death nor life, neither angels nor demons, neither the present nor the future, nor any powers, neither height nor depth, nor anything else in all creation, will be able to separate us from the love of God.

*Text: Lamentations 3:26*



# ***Ain't No Grave***

*African American Spiritual, arr. by Paul Caldwell (b. 1963) and Sean Ivory (b. 1969)*

*Turning again to the music of African Americans, we come to a gospel setting of this spiritual. Without presuming I can appropriate, nor own the experience from which this music comes, I'm still drawn to the music of African Americans because of the expression of joy coming out of horrific contexts. Who would imagine a raucous gospel piece that would have death as its theme! It's this understanding of God that teaches us that nothing of our current context can take away the joy and abundance God offers us, perhaps especially after we leave this earthly body. Personally, one of my favorite sets of experiences was participating in an exchange between my church choir at the time and the choir of Greater Fellowship Missionary Baptist in south Minneapolis. I learned so much and loved this tradition. The freedom, exuberance and deep meaningfulness was off the charts. It's been fulfilling to bring this genre to the NLC as well through pieces such as this one.*

Ain't no grave can hold my body down.  
They ain't no grave can keep a sinner underground.  
I will listen for the trumpet sound.  
Ain't no grave can hold my body down.

You know they rolled a stone on Jesus.  
And then they tried to bury me.  
But then the Holy Ghost it freed us so we could live eternally.  
Sister you better get your ticket if you wanna ride.  
Catch a ride in the mornin' when Jesus call my number,  
I will fly. I'll be on the other side.

Ain't no grave gonna hold me.  
Ain't no man gonna bury me.  
Ain't no serpent gonna trick me.  
Ain't no grave can hold my body down.

I will fly to Jesus in the mornin' when I die.  
I know he will take me home to live with him on high.  
I will fly with Jesus in the mornin'.  
Don't look here.  
I'll be way up in the sky.  
Soon one day he's gonna call me up to heaven for a chariot ride.

Ain't no grave can hold my body down.  
They ain't no grave can keep a sinner underground.  
I will listen for the trumpet sound.  
Ain't no grave can hold my body down.

Ain't no grave dug deep enough to hold me.  
Ain't no devil been slick enough to trick me.  
Ain't no grave digger man enough to bury me.  
You can't hold me down!

*Text: African American Spiritual*

# III

## ***Sometimes, I Feel Like a Motherless Child***

*African American Spiritual, arr. David Cherwien*

*Imagining the first person who might have sung this spiritual, I can only imagine what might have brought about its creation during a time of parents getting separated from children. This sentiment is one, perhaps, that has been felt by many in various ways. The Israelites wandering without a home for example, or the Exodus story as God released the Israelites from slavery, but also in current ways such as the death of a parent.*

*For NLC, perhaps one of the greatest significant experiences was that of the pandemic. Singing was very suddenly vilified, and even off limits, let alone gathering. This caused great stress and a sense of isolation, threatening our sense of being connected. I thought of this spiritual as I wondered if we would ever get to sing and gather again – two facets that define our role as musicians (and mine, personally). Katherine Castille and I recorded this in an empty Basilica, and it turned out to be such a profound experience, I had to include it this evening. Expanded to include the full choir for this program, at least we're able to now gather and sing. The pandemic did not separate us forever.*

Sometimes, I feel like a motherless child.  
A long way from home.

Sometimes, I feel like I'm almost gone.  
A long way from home.

*Text: African American Spiritual*

## ***I Got Shoes***

*African American Spiritual, arr. by Alice Parker (b. 1925) and Robert Shaw (1916-1999)*

*One of my primary mentors is Alice Parker. We served as faculty together at a summer workshop week in the 1990s and have been friends since. I've traveled to study with her many times over the years, although she no longer leads those sessions now midway through her 9th decade of life! Alice taught me the simple things of listening to a text to find its melody (instead of simply composing one and making the text fit). She also taught me to look for the origins of a song/melody to learn clues to "how" to help it come to life today. Who first sang this? When was that? What was the space like? What was going on? Were there instruments? Who put these symbols on a page for us to recreate the music and what changed in that process? Important questions indeed. I love her wit, her joy, and her appreciation for simplicity. Regarding this piece, Alice said to imagine going to Sunday School as a young girl and showing friends with glee in the eyes, "I got new shoes!" Yet the underlying thing here is that in heaven we will have that which we do not on earth. We'll all be without needs as we will have it all, and it will be good! What a comforting thought.*

I got shoes, you got shoes,  
All God's children got shoes,  
When I get to heav'n gonna put on my shoes,  
I'm gonna walk all over God's heav'n.  
Ev'rybody talkin' 'bout heav'n ain't a-goin' there.  
I'm gonna walk all over God's heav'n.

I got a robe –  
When I get to heav'n gonna put on my robe,  
I'm gonna wear it all over God's heav'n.

I got a wings –  
When I get to heav'n gonna put on my wings,  
I'm gonna fly all over God's heav'n.

I got a harp –  
When I get to heav'n gonna take up my harp,  
I'm gonna play all over God's heav'n.

*Text: African American Spiritual*

# **Blest Be the Tie That Binds**

*David Cherwien*

*This was a piece that I wrote for the choir very early in my tenure for a program the NLC led in a conference held at Mount Olive Lutheran Church. The text by Summerset Lowry (1855-1932) is known as a hymn, paired with the 19th century tune DENNIS by Lowell Mason (1792-1872). I imagined this text with a less romantic tune as a choir anthem (which perhaps could become a new hymn tune for it), the result of which is the piece we offer tonight. Following Alice Parker's instruction, it begins very simply. I wanted to include this piece tonight as this text describes an important dimension of the relational aspect of the group. We're there for each other in many more ways than performing. We've gathered to console the bereaved, sung for funerals, weddings, birthdays, wept and experienced joy together - all of which is embodied in this text.*

Blest be the tie that binds  
our hearts in Christian love  
The unity of heart and mind  
is like to that above.

Before our Father's throne  
we pour our ardent prayers;  
Our fears, our hopes, our aims are one,  
our comforts and our cares.

We share our mutual woes,  
our mutual burdens bear,  
and often for each other flows  
the sympathizing tear.

From sorrow, toil, and pain,  
and sin we shall be free;  
and perfect love and friendship reign  
through all eternity.

*Text: John Fawcett*

# **Lord God, You Have Called Your Servants**

*J. Aaron McDermid (b. 1974)*

*My first year as Artistic Director was 2002. My first commission that year was this anthem, the text of which is a prayer by Eric Milner-White of King's College. It was also used in the Lutheran Book of Worship (and now Evangelical Lutheran Worship) service of evening prayer. I loved the sentiment of this prayer: "Lord God you have called your servants to ventures of which we cannot see the ending..." It's how we all felt in 2002 as we began that second generation together. Aaron McDermid, an alumni singer and now college choral conductor, was the composer who created this lush and beautiful setting. It embodies that "butterflies in the stomach" feeling of not knowing the future, but also the sense of trust that God will guide and give strength. We needed that in those early years. I certainly did. It is sung tonight at the close of this program, which is also the close of my time with the choir as Artistic Director. It's a prayer we offer for the choir as it now looks to the next generation of its ministry and artistry.*

*This has been a grand ride for me. The experiences mountain-top, the relationships deep and life-long (perhaps beyond), and the artistry of this gifted conglomeration of singers brought together by God unparalleled. I will miss these aspects but remain forever a part of the "family" as nothing and/or no one on earth can separate us. Our connection goes far beyond what we see and experience as human beings. I am so grateful for all the partners God pulled together in these years: the singers, the colleagues on the staff, the board members, the donors, the audiences - an overwhelming number of us who each helped make the magic of these years happen. We did well, I'd say, but mainly I convey my thanks. Personally, after first conducting this group as a guest conductor, I said this to the choir and now once again: I feel like Simeon who said upon seeing the Christ Child, "Lord now let your servant go in peace, your word has been fulfilled. My eyes have seen salvation." I feel a full sense of fulfillment.*

*Thanks be to God, and soli deo gloria!*

Lord God, you have called your servants to ventures of which we cannot see the ending,  
by paths as yet untrod, through perils unknown. Give us faith to go out with good courage,  
not knowing where we go, but only that your hand is leading us and your love supporting us;  
through Jesus Christ our Lord. Amen.

*Text: from Service of Evening Prayer (Evangelical Lutheran Worship, p. 317)*

## LAND ACKNOWLEDGMENT

As we gather to share sacred music, we acknowledge that the lands on which we perform are the ancestral and contemporary homelands of the Dahkóta, Anishinaabe, and other Indigenous peoples, ceded in the treaties of 1837 and 1851. We acknowledge that the creation stories of the Dahkóta, Anishinaabe, and other indigenous people are rooted in this place and they were the first to love, pray, grow, celebrate, cry, drum and sing upon this land. We recognize the profoundly sacred relationship that our Native siblings have with the land, and we ask for forgiveness for the ways we have violated that which is sacred to them, and that which sustains us all.



## ***The National Lutheran Choir*** *Singing a Sacred and Spiritual Story*

*Under the direction of Dr. David Cherwien, the 60 plus member National Lutheran Choir is rooted in its mission to celebrate, invigorate and expand the heritage of sacred choral music through the highest standards of performance and literature.*

*Founded in 1986 by Dr. Larry Fleming, the National Lutheran Choir sings a spiritual story through diverse repertoire—from early chant and simple folk anthems to complex choral masterworks and new compositions. Currently in its 37th year, the National Lutheran Choir features a roster of committed volunteer singers from a variety of faith backgrounds.*

*In addition to concertizing, the National Lutheran Choir enjoys frequent broadcasts on public radio and thousands of views on its YouTube channel of selected performances and concert streams. A discography of 35 recordings showcases the ensemble's music making over the years and features hymns, choral classics, contemporary works, spirituals, and major new works commissioned by the National Lutheran Choir.*

### **David Cherwien, Artistic Director**



*David Cherwien, Artistic Director of the National Lutheran Choir, is a nationally known conductor, composer, and organist. Recognized for his contributions to the field of church music and liturgy, he often serves as a clinician and hymn festival leader across the country.*

*David serves as Cantor at Mount Olive Lutheran Church in Minneapolis, a parish known for its passion for traditional liturgy and creative, high-quality music. David is a founding member of the Association of Lutheran Church Musicians and has served in its leadership in a variety of capacities. He is a member of the American Choral Director's Association, American Guild of Organists, Chorus America, and Choristers Guild.*

*David Cherwien is a prolific composer and is the 2007 winner of the Raabe Prize for Excellence in Sacred Composition for his piece, "The Souls of the Righteous." Cherwien has composed over 25 new works for the National Lutheran Choir during his tenure as Artistic Director.*

### **Guest Artists:**

*(in order of appearance)*

Orchestra: violin 1 - Marc Levine (concert master), Huldah Niles, Stephen Sweeney;  
violin 2 - Stephanie Allen, Kalli Sobania, Chi Chi Bestman; viola - Emily Hagen, Kirsti Petraborg;  
cello - Charles Asch; contrabass - Mark L. Kausch;  
trumpet 1 - Charles Lazarus; trumpet 2 - Douglas Carlsen; trumpet 3 - Marissa Benedict;  
Gregory Peterson Organ/Continuo

Martin Jean, Organ  
Kerri LeJeune, Piano

**Charles Lazarus** is a multi-faceted performer, composer, producer and band leader whose career has included tenures in Dallas Brass, Meridian Arts Ensemble, Canadian Brass, and the Minnesota Orchestra. He has created and produced several crossover orchestral shows featuring his various ensembles with which he has released five recordings. His live recording of Heitzeg's "American Nomad" concerto and a children's animated short film collaboration with author Michael Hall are available online. Lazarus has appeared as a soloist with numerous orchestras around the US and Canada, performed with the Empire Brass, New York Philharmonic Principal Brass, London Brass, Barry White, and opened for Tony Bennett. In demand as a clinician and teacher, he has performed and taught master classes in every US state, Canada, throughout Asia and Europe.

**Martin Jean** is within the highest ranks of the world's concert organists and is widely recognized as an exacting and warmly communicative artist whose playing exhibits "visceral intensity, expressive eloquence, and exquisite elegance" (*The Kansas City Star*). Winner of the illustrious Grand Prix de Chartres (France) and several American Guild of Organists competitions, Dr. Jean is deeply admired for his wide musical interests and exacting and radiant musicianship. He is Professor of Organ and Church Music and Director of the Institute of Sacred Music at Yale University.

Martin Jean is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

**Gregory Peterson** is Director of Worship and Music at Normandale Lutheran Church, Edina, and Professor of Music and College Organist Emeritus at Luther College, Decorah, Iowa, where he taught from 2005-2022.

Prior to his tenure at Luther, Dr. Peterson was Organist and Minister Music at the Old South Church in Boston, a Visiting Assistant Professor of Music and Christ Chapel Organist at Gustavus Adolphus College in St. Peter, and a visiting professor at Pacific Lutheran University in Tacoma. He is a frequent recitalist and presenter and has served in positions with the Association of Lutheran Church Musicians and the American Guild of Organists.

He earned the BA degree in music at Luther College, the MM degree from Yale University and the DMA degree in organ performance and pedagogy from the University of Iowa.

**Kerri LeJeune** is a highly regarded collaborative pianist in the Twin Cities metro area. Her freelance career has included performances in competitions, recitals, ensemble concerts, master classes, and recordings with award winning students and ensembles. Her accompanying work is sought after by private teachers, music educators of all education levels, and conductors of instrumental and choral ensembles. Kerri holds Piano Performance degrees from Oberlin Conservatory and Peabody Conservatory, and was among the first graduates of Peabody's rigorous Master's degree program in Ensemble Arts with Samuel Sanders. While in Maryland, Kerri played for the Opera Theaters at Peabody Conservatory and Towson University, and was the pianist for Annapolis Symphony. Kerri has enjoyed musical collaboration with the National Lutheran Choir, the MN Valley Women's Chorale, the Dale Warland Singers, and numerous Honor Choirs throughout Minnesota, Maryland and Washington, DC. She may be reached through her website at [www.studio88.us](http://www.studio88.us).

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# NATIONAL LUTHERAN CHOIR 2022-2023 Concert Season Roster

## SOPRANO

Allison Ackmann  
Katherine L. Castille  
Angelica Imaginatcio Chair  
Ellie Demitrius  
Mount Olive Chair I  
Rachel Finnes  
Karla Hanson  
Chelsey Kearns  
Sara Langworthy  
Mycah Lerum  
Gustavus Adolphus College Chair  
Susan Mencil  
Christina Myers  
Sarah Olson  
Katie Roehm  
Generations of Paul and Florence  
Peterson Chair  
Meredith Samuelson  
Steve and Sandy Rach Chair  
Lisa Schlotterback  
Gina Stutzman Toso\*  
Anna Streeper  
Kate Tripoli  
Emily Tryggestad

## ALTO

Linda Armstrong  
Joan Floren Memorial Chair  
Christine Cherwien\*  
Lutheran Church of  
the Resurrection Chair  
Emily Skoblik Diallo  
Marta Edman  
Rick and Linda Glasgow  
eLJay Foundation Chair  
Caroline Freund  
Torunn Harty  
Amy M. Hoff  
Zanny Johnson  
Jenny Kelley  
Arthur and Elaine Halbardier Chair  
Hope Kelsey  
Sarah Koeppe  
Rochelle Milbrath  
Jill Maltrud Reid  
Angelica Tenere Chair  
Kaiya Ruff  
Mount Olive Chair II  
Martha Sather  
Eldri Wittkamper  
The Queen Mum/  
Mark Uecker Chair  
Anne Zielske

## TENOR

Nathan Baker-Trinity  
Logan Combs  
Joseph Crippen  
Ebersole Pepper Chair  
Shaun Halland\*#  
Bartz-Schreiber Chair  
Seth Hartwell  
Aaron Holmgren  
Ken Holmen  
Seyna Poynter Memorial Chair  
Brad Kolstad  
Travis Karstad  
NLC Alumni Chair  
Andrew Kreye  
Uecker Family Chair  
Brian Lensch  
Kenneth C. and Dorothy A.  
Bailey Memorial Chair  
Jack Strub  
Dain Swanson  
John and Priscilla Folin Chair  
JT Torgeson  
Mark Uecker

## BASS

Steven Branstad  
Elizabeth M. Strom Chair  
Phil Dahl  
Michael Fandel  
Will Heller  
Curtiss L. Strom  
Memorial Chair  
Kenton Hunt  
Jacob Kunkel  
Dave Michel  
Kai Oelschlager  
Matthew Olson  
Justin Quam  
Seth Quam  
Rob Reid\*^  
Danny Roth  
Timothy M. Schmidt  
Dan Streeper  
Riley Unzicker  
Gill Brothers Funeral  
Directors Chair  
Jeff Tunseth

\* Section Leader

^ Choir Manager/Librarian

# Assistant Conductor

## NLC STAFF

David Cherwien, *Artistic Director*  
Tina Meckel, *Executive Director*  
Sarah Anderson, *Marketing & Events Manager*  
Bridgit Jordan, *Bookkeeper*  
Kristin Rongstad, *Operations Manager*  
Paul John Rudoj, *Content & Communications Manager*

## NLC BOARD OF DIRECTORS

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# THANK YOU to our volunteers for the 2022-2023 season!

Marsha Anderson  
Margaret & Al Bostelmann  
Larry Duncan  
Beth & Neil Hering  
Tom Olsen  
Mark Spitzack  
Kay Swanson

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## F. MELIUS CHRISTIANSEN ANNIVERSARY CONCERT

 **November 20, 2022 - 2pm & 6:30pm at Orchestra Hall  
1111 Nicollet Mall, Minneapolis, MN**

The National Lutheran Choir joins a historic gathering of Minnesota-based Lutheran college choirs – Concordia College, Concordia University (St. Paul), Augsburg University, Gustavus Adolphus College, and St. Olaf College – to celebrate the 151st Birth Anniversary of F. Melius Christiansen (rescheduled from 2021), a titan in Minnesotan choral music. All will appear as solo ensembles and combine for the world premiere of *Home* by composer René Clausen and poet Brian Newhouse.

Sponsored by ACDA-MN.

## CHORAL TUNEUP WITH DR. ANTON ARMSTRONG

 **January 14, 2023 - 9am-12pm at St. Michael's Luth.  
Church, 9201 Normandale Blvd., Bloomington, MN**

Church choristers from throughout the region join singers from the NLC to learn repertoire and vocal techniques that will enhance services at their home churches. This season we welcome longtime director of the St. Olaf Choir, Dr. Anton Armstrong, to serve as our clinician.

Head to [NLCA.com/Tuneup](https://nlca.com/Tuneup) for more information.


## 2023 VIRTUAL SHOWCASE


 **THE EVOLUTION OF THE NLC CHRISTMAS PROGRAM**  
*Available to all Virtual Subscribers beginning February 10*


 **TOMORROW'S TRADITIONS:  
Commissions for the National Lutheran Choir**  
*Available to all Virtual Subscribers beginning March 10*

 **WE ALL HAVE A SONG:  
Hymn Festivals and the National Lutheran Choir**  
*Available to all Virtual Subscribers beginning April 14*

## REGIONAL UNITED STATES TOUR

 **March 24, 2023 - 7pm at Bethel Lutheran Church  
810 3rd Ave. SE, Rochester, MN**

 **March 25, 2023 - 7pm at First-Plymouth Church  
2000 D St., Lincoln, NE**

 **March 26, 2023 - 3pm at First Lutheran Church  
327 S. Dakota Ave., Sioux Falls, SD**

For this year's tour, the NLC will visit churches and friends in three Sibling Cities in the Midwest. Our tour repertoire will feature works performed both *a cappella* and with organ, including a new work by celebrated composer and conductor Dr. Marques Garrett.

*For more information, visit [nlca.com/community-events](https://nlca.com/community-events)*



NATIONAL  
LUTHERAN  
CHOIR

P.O. Box 4395  
St. Paul, MN 55104  
612-722-2301  
info@nlca.com