



**LeeLee Hunter, John Nothaft,
Lewinsville Choristers, Chancel Choir, and Orchestra**

17 October 2021, 6:00 PM

PROGRAM

Orchestral Suite in D major BWV 1068

1. Ouverture
2. Air
3. Gavotte I and II
4. Bourrée
5. Gigue

Cello Suite in D minor BWV 1008

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Menuet I and II
6. Gigue

Nun danket alle Gott BWV 657

Schmücke dich, o liebe Seele BWV 654

Ein feste Burg ist unser Gott BWV 720

ABOUT THE PERFORMERS

LeeLee Hunter was initially introduced to music, though somewhat reluctantly, through her enrollment in the church choir at the age of four; however, she grew to love it very quickly. Ms. Hunter first experienced the guitar while living in Hong Kong when her third grade teacher would play for them everyday at the end of school. She began taking lessons while living in Hong Kong and continued when she moved back to Washington DC. Ms. Hunter received her Bachelor's degree and Master's degree in guitar performance from the Peabody Institute of the Johns Hopkins University under the guidance of Julian Gray; she is currently pursuing a PhD in Musicology at the University of Arizona where her research focuses on 19th century guitar music and early 20th century American music.

John Nothhaft from Vienna, Virginia, serves as the Director of Music Ministries at Lewinsville Presbyterian Church in McLean, VA. John graduated with his M.M. 18' from the studio of David Higgs at The Eastman School of Music. John received his B.M. 16' from the Indiana University Jacobs School of Music and Hutton Honors College, studying with Janette Fishell. He is first prize winner of the NFMC Collegiate Organ Competition. He has recently performed at the Piccolo-Spoleto festival in Charleston, SC, on Pipedreams Live!, and at Truro Cathedral and Chester Cathedral, UK, as a recipient of the Oundle Music Festival's recital prize. Upcoming recitals include St. Luke in Mclean, VA and with the Washington Bach Consort. John is an USPTA-certified tennis pro. John's children's book "Old McHandel & His Musical Farm" is on sale in major music institutions in the U.S., Europe, and through Amazon.

Orchestra

Violin I

Sarah Berger

Violin II

Micca Page

Viola

Michael Sinni

Cello

Emily Doveala

Lewinsville Chancel Choir

Soprano

Diane Atherton

Kate Edwards

Kylie Johnson

Alto

Susan Bartram

Mary Frase

Marsha Kelly

Libby McConnell

Sally McKeown

Jeannette Mulherin

Tenor

Evan Ayars

Crawford Brubaker

Joseph Capra

David Foster

Bass

Scott Bartram

Bob Bastian

David Jessee

Madison Kloster

Clay McConnell

Lewinsville Choristers

Henry Foster

Jackie Hager

Eimi Tuttle

Andrew Foster

Manerah Malike

Susanna Foster

Emma Staeger

A/V Team

Ed Kenney and Rob Ransom

TEXTS AND TRANSLATIONS

Nun danket alle Gott

1. Nun danket alle Gott
Mit Herzen, Mund und Händen;
Der große Dinge tut
An uns und allen Enden,
Der uns von Mutterleib
Und Kindesbeinen an,
Unzählig viel zu gut,
Bis hier her hat getan.

1. Now thank we all our God
with heart and hands and voices,
who wondrous things hath done,
in whom this world rejoices;
whom from our mothers' arms,
hath blessed us on our way
with countless gifts of love,
And still is our today.

2. Der ewig reiche Gott
Woll uns bei unserem Leben
Ein immer fröhlich Herz
Und edlen Frieden Geben,
Und uns in seiner Gnad
Erhalten fort und fort
Und uns aus aller Not
Erlösen hier und dort.

2. O may this bounteous God
through all our life be near us,
with ever joyful hearts
and blessed peace to cheer us;
and keep us in God's grace,
and guide us when perplexed,
and free us from all ills
In this world and the next.

3. Lob Ehr und Preis sei Gott,
Dem Vater und dem Sohne
Und dem, der beiden gleich
Im höchsten Himmelsthronen,
Ihm, dem dreieinen Gott,
Wie es im anfang war
Und ist und bleiben wird
So jetzt und immerdar.

3. All praise and thanks to God,
who reigns in highest heaven,
to Father and to Son
and Spirit now be given:
then one eternal God,
Whom heaven and earth adore,
the God who was, and is,
And shall be evermore.

Schmücke dich, o liebe Seele

1. Schmücke dich, o liebe Seele,
Lass die dunkle Sündenhöhle,
Komm ans helle Licht gegangen,
Fange herrlich an zu prangen;
Denn der Herr voll Heil und Gnaden
Läßt dich itzt zu Gaste laden.
Der den Himmel kann verwalten,
Will selbst Herberg in dir halten.

1. Soul, adorn yourself
with gladness;
leave the gloomy haunts
of sadness.
Come into the daylight's splendor;
there with joy your praises render.
Bless the one whose grace
Unbounded this amazing banquet
founded; Christ, though heavenly,

high, and holy, deigns to dwell with you
most lowly.

2. Jesu meines Lebens Sonne,
Meine Freud und Wonne,
Jesu, du mein ganz Beginnen,
Lebensquell und Licht der Sinnen,,
Hier fall' ich zu deinen Füßen;
Laß mich würdhlich genießen
Diser deiner Himmelsspeise,
dein Gast im Himmel werden!

2. Sun, who all my life does Jesu,
brighten;
light, who does my soul enlighten;
joy, your wondrous gift bestowing;
fount, from which all good is
flowing: at your feet I cry,
my Maker, let me be a fit partaker mög'
Of this blessed food from heaven,
For our good, your glory given.

3. Jesu, wahres Brot des Lebens,
Hilf, dass ich doch nicht vergebens
Oder mir vielleicht zum Schaden
Sei zu deinem Tisch geladen.
Lass mich durch dies Seelenessen
Deine Liebe recht ermessen,
Dass ich auch, wie itzt auf Erden
Mög ein Gast im Himmel werden.

3. Jesus, source of lasting pleasure,
truest friend and dearest treasure,
peace beyond all understanding,
joy into all life expanding:
humbly now, I bow before you,
love incarnate, I adore you;
worthily let me receive you
and, so favored, never leave you.

Ein Feste Burg ist unser Gott

1. 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 er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.

1. A mighty fortress is our God,
a stronghold never failing,
He helps us
when with troubles fraught
and freely grants his caring
The evil enemy,
attacks us with glee,
his weapons are cruel,
his treachery would rule,
On earth is none beside him.

2. Mit unsrer Macht
ist nichts getan,
Wir sind gar bald verloren.
Es streit' vor uns
der rechte Mann,
Den Gott selbst hat erkoren.
Fragst du, wer er ist?
Er heißt Jesus Christ,
Der Herre Zebaoth,

2. With all our strength
is nothing done,
For soon we are defeated.
For us the right defense
has come,
Whom God himself selected.
Who is this, you ask?
It is Jesus Christ,
the Lord of Sabaoth,

Und ist kein andrer Gott,
Das Feld muss er behalten.

none other than our God,
He ever is victorious.

3. Und wenn die Welt
voll Teufel wär
Und wollten uns verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen.
Der Fürst dieser Welt,
Wie saur er sich stellt,
Tut er uns doch nicht,
Das macht, er ist gericht',
Ein Wörtlein kann ihn fällen.

3. And should the world
with devil host
be bent on our devouring,
we do not fear his scornful boast,
We still will be succeeding.
The prince of this world,
his wrath he has hurled,
but he cannot harm
those resting in God's arm;
One word means his destruction.

4. Das Wort sie sollen
lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Lass fahren dahin,
Sie habens kein' Gewinn;
Das Reich muss uns doch bleiben.

4. The word of God
no foe can harm
not even know its merit.
God guides us with his mighty arm,
With weapons of the spirit.
And if they take our house,
life, fame, child and spouse,
let all these things go;
no gain it brings the foe,
The Kingdom's ours forever!

PROGRAM NOTES

Orchestral Suites follow a plan that had been established around the turn of the 18th century by French composers. **The Suite No. 3** follows the standard layout opening with a French-style *Overture*. The opening begins with a grand exordium. Next comes the *Air*, with its beautiful “walking bass line” that blends with interweaving inner lines. This is one of the most famous movements in all of Bach. The courtly dances follow. First we hear a pair of strongly accented *Gavottes*, contrasting in their orchestral textures. Followed by a *Bourrée*. A dance in duple time, the *bourrée* characteristically began on an upbeat and might incorporate interesting syncopations into its melodic line, as it does here in several measures. A quick dance in compound meter, Bach's *Gigue* infuses wit and geniality into this rollicking conclusion.

Bach's **Six Suites for Solo Cello** were composed between 1718-23, during his time as Kapellmeister at the court of Prince Leopold in Cöthen. The second cello suite is believed to have been composed in reaction to the death of Bach's first wife, Maria Barbara, who passed away while he was traveling with the court in 1720. This suite was originally written in D minor—incidentally the same key as the Violin Partita No. 2, BWV 1004—but has been transposed to A minor for the guitar arrangement. The *prelude* sets a mournful tone for the suite with a three-note opening motive that dominates the first half of the movement. The *allemande* is a moderate tempo, German Renaissance and Baroque dance in duple meter, in the instrumental suites it is often the first dance movement and is paired with the courante—a fast dance in triple meter. The *sarabande* started in Spain as a fast, lively dance in triple meter, by the 17th century it had spread to France where it became a slow, stately court dance; in the suites it is typically paired with the *gigue*—a dance in a compound meter such as 6/8, it was probably never a court dance. In the first two suites he uses two paired minuets structured in a da capo form.

Chorale preludes were a key part of Bach's work as church organist throughout his life. For the chorale ***Nun danket Alle Gott*** Bach presents the melody in long notes in the soprano while the accompaniment in the lower voices introduces contrapuntal textures anticipating the melody itself. Bach uses compositional devices applied to the chorale melody to 'paint the text' of the chorale ***Schmücke dich, o liebe Seele***. The melody is found in the uppermost voice, intricately ornamented. Bach introduces each phrase of the melody with three plain dotted half notes. This simple and beautiful technique, while leading the ear to think the chorale melody will be heard in a straightforward presentation. Bach's quasi-improvisational fantasy on ***Ein feste Burg ist unser Gott*** depicts a young, energetic Bach looking to make his name with virtuosic passages and dramatic flourishes.

Lewinsville's *Concerts in the Community* strives to bring arts into the McLean and Tysons area. Concerts are free and open to the public.

A donation to support Lewinsville's music program will take place following the concert. Please join us for a reception in the Lewinsville Pavillion afterwards!

UPCOMING EVENTS

Reformation Sunday October 31

Rev. Jessica Tate, the founding director of NEXT Church, as our guest preacher at the 11:00 service that day. The service will include Highlander Bagpipes!

All Saints Day Remembrance November 7

Join us on All Saints Day from 4:00-5:00 pm as we remember loved ones we've lost. A string quartet will play music of reflection in the sanctuary. There will be stations of remembrance in the cemetery.

Rev. Layne Brubaker Installation November 14 4:00 pm

We are thrilled to welcome Rev. Layne Brubaker. Layne joins us as the Associate Pastor of Christian Formation with responsibilities for youth and young adult ministry, and Mission and Service.

Holy Happy Hour November 17 6:15 pm

Lewinsville will be resuming Holy Happy Hour performances this November. Concerts in the sanctuary usually run 30 minutes, followed by wine, cheese and fellowship. Escape the commute!



Lewinsville Presbyterian Church

1724 Chain Bridge Rd, McLean, VA 22101

<https://www.lewinsville.org/>