



OCEAN GROVE
CAMP MEETING ASSOCIATION
GOD'S SQUARE MILE AT THE JERSEY SHORE

Presents the

*Annual Sacred Masterwork:
A Baroque Treasure*

Great Works of Handel & Bach

7:00pm, Sunday, August 25th

Dr. Jason C. Tramm, Conductor

Dr. Gordon Turk..... Organist, Artist in Residence
Monica Ziglar..... Soprano Soloist
Martha Bartz Mezzo-Soprano Soloist

Ronald Naldi..... Tenor, Artist in Residence
Richard Zuch Bass-Baritone Soloist

The Great Auditorium Choir
The Great Auditorium Orchestra

INVITATION TO WORSHIP
& EVENING PRAYER

Mr. John Shaw, Trustee, OGCMA

OFFERING

Program

Treasures of the Baroque

Organ Concerto No. 2, Opus 4, No. 2
Georg Friedrich Händel
(1685-1759)

Dr. Gordon Turk, Organist and orchestra

"Zadok the Priest" (Coronation Anthem)
Händel
Chorus and orchestra

Sinfonia
(The Arrival of the Queen of Sheba) from Solomon
Händel
Orchestra

Cantata No. 140 (Wachet auf, ruft uns die Stimme)
Johann Sebastian Bach
(1685-1750)
Chorus, Soloists, and Orchestra

"The King shall Rejoice" (Coronation Anthem)
Händel

Translations

Cantata for the Twenty-Seventh Sunday after Trinity

(BWV 140

"Wachet auf, ruft uns die Stimme")

1. Chorus

Awake, calls the voice to us

of the watchmen high up in the tower;
awake, you city of Jerusalem.
Midnight the hour is named;
they call to us with bright voices;
where are you, wise virgins?
Indeed, the Bridegroom comes;
rise up and take your lamps,
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet Him.

2. Recitative T

He comes, He comes,
the Bridegroom comes,
O Zion's daughters, come out,
his course runs from the heights
into your mother's house.
The Bridegroom comes, who like a roe
and young stag
leaps upon the hills;
to you He brings the wedding feast.
Rise up, take heart,
to embrace the bridegroom;
there, look, He comes this way.

3. Aria - Duet S B

(Dialogue - Soul, Jesus)
When will You come, my Savior?
- I come, as Your portion. -
I wait with burning oil.
Now open the hall
- I open the hall -
for the heavenly meal.
Come, Jesus!
- I come, come, lovely soul! -

4. Chorale T

Zion hears the watchmen sing,
her heart leaps for joy within her,
she wakens and hastily arises.
Her glorious Friend comes from heaven,
strong in mercy, powerful in truth,
her light becomes bright, her star rises.
Now come, precious crown,
Lord Jesus, the Son of God!
Hosannah!
We all follow
to the hall of joy
and hold the evening meal together.

5. Recitative B

So come in to Me,
you My chosen bride!
I have to you
eternally betrothed Myself.
I will set you upon My heart,
upon My arm as a seal,
and delight your troubled eye.
Forget, O soul, now
the fear, the pain
which you have had to suffer;
upon My left hand you shall rest,
and My right hand shall kiss you.

6. Aria - Duet S B

(Dialogue - Soul, Jesus)
My Friend is mine,
- and I am yours, -
love will never part us.
I will with You
- you will with Me -
graze among heaven's roses,
where complete pleasure and delight will be.

7. Chorale

Let Gloria be sung to You
with mortal and angelic tongues,
with harps and even with cymbals.
Of twelve pearls the portals are made,
In Your city we are companions
Of the angels high around Your throne.
No eye has ever perceived,
no ear has ever heard
such joy
like our happiness,
lo, lo,
eternally in dulci jubilo!

Program Notes

The year 1685 saw the birth of both Georg Freidrich Handel and Johann Sebastian Bach. Although these German composers were born only 80 miles from each other, they never actually met. They would go on to become the quintessential composers of the Baroque period and two of the greatest composers of all time. Tonight's program honors the sacred musical legacy of these musical titans.

Handel was the son of an eminent surgeon-barber, who according to Handel's first biographer, "had discovered such a strong propensity to music, that his father...strictly forbade him to meddle with any musical instrument." Handel would go on to become an accomplished harpsichordist and organist at a young age. After initial studies in Halle, Handel settled in Italy, where he composed opera, his first oratorios, and many cantatas. Here he mastered and absorbed the Italian polyphonic styles and incorporated this into his many compositions of this period. After much acclaim in Italy, he was appointed Kapellmeister to Prince Georg, the Elector of Hanover in 1710. Georg would become King George I of Great Britain in 1714. George I made Handel a naturalized British citizen shortly before his death in 1727. Handel would live in London for the rest of his life, where he would compose the majority of his most famous compositions.

The Coronation Anthems that you will hear tonight were Handel's first commissions as a British citizen. These were written in 1725 for the coronation of King George II and Queen Caroline. Today you will hear two of the four composed, "Zadok the Priest" and "The King shall Rejoice," both of which have been performed at every British coronation since they were composed. These works are quite grand in character, three trumpets and timpani are used in both anthems to add a ceremonial flourish to each piece. An orchestra of around 160 pieces and a huge choir were utilized in the Westminster Abbey for the premiere of these pieces. Each anthem is composed of contrasting sections, with texts taken from biblical sources. The other Handel pieces you will hear today are his Organ Concerto No. 2, which was originally performed by the composer between acts of an oratorio and the Sinfonia from act III of Solomon (the entrance of the Queen of Sheba).

Bach was from a family of well respected professional musicians. From an early age he learned harpsichord, organ, violin and was an accomplished singer, earning a choral scholarship to study music in Luneburg. While there, he had access to many fine organists. Bach would become a renowned organist during his lifetime. In fact, Bach was not recognized as a great composer until a revival of his music in the first half of the 19th century. Cantata 140 was written while Bach was the Cantor of the Thomaskirche in Leipzig. One of his job requirements was to write a new cantata for each church service based on the gospel reading. Bach was said to have composed five sets of church years, of which two years have survived (there are 209 surviving Bach

cantatas). These works are an amazing synthesis of musical genius combined with keen theology. BWV 140 is among the greatest of these works and considered by many to be the pinnacle of this genre.

Bach composed this cantata for the 27th Sunday after Trinity and first performed it on November 25, 1731. It is based on the famous hymn, *Wachet auf, ruft uns die Stimme* (1599) by Philipp Nicolai. The prescribed readings for the Sunday were from the First Epistle to the Thessalonians, "Be prepared for the day of the Lord" (1 Thessalonians 5:1-11), and from the Gospel of Matthew, "The parable of the Ten Virgins" (Matthew 25:1-13).

The first movement is a chorale fantasia based on the first verse of the chorale, which is a common feature of Bach's chorale cantatas. The second movement is a recitative for tenor that precedes the third movement, a duet for soprano and bass with obbligato violin. In the duet, the soprano represents the soul and the bass represents Jesus as the *Vox Christi* (voice of Jesus). The fourth movement, based on the second verse of the chorale, is written in the style of a chorale prelude, with the phrases of the chorale sung by the tenor soloist, entering intermittently against a famously lyrical melody played in unison by the violins and the viola, accompanied by the basso continuo. The fifth movement is a recitative for bass, preceding the sixth movement, which is another duet for soprano and bass with obbligato oboe. This duet, like the third movement, is a love duet between the soprano soul and the bass Jesus. The final movement is a four-part setting of the final verse of the chorale.

Jason C. Tramm, DMA

Flowers & Gifts

Pulpit

In Loving Memory of
Joan Anderson Ruopp
Given by Paul,
Paula, Andy and Josh Ruopp

First North

Given to the glory of God and in memory of deceased singers and directors including:

Lew Daniels and Paul Oakley

Given by the Ocean Grove Auditorium Choir



Sunday Worship Services

Sunday, Sept. 1st - 10:30am & 7:00pm
Dr. Luis Palau

Sunday, Sept. 8th - 10:30am
Commissioner William Francis

Auditorium Staff

Dr. Jason Tramm	Director of Music Ministries
Dr. Gordon Turk	Organist, Artist in Residence
Mrs. Monica Ziglar	Soprano
Ms. Martha Bartz	Mezzo-soprano
Mr. Ronald Naldi	Tenor, Artist in Residence
Mr. Jeremy Galyon	Bass-baritone
Mr. Robert Mc Ewan	Pres. of Ushers' Assn.

At Your Service

INTERPRETING FOR THE DEAF: Ms. Kymme Van Cleef and Ms. Cindy Williams are at the head of Section "Q" (North Side Front) to sign the service for those who are deaf or hard of hearing. Assistive listening devices are available in Section "C".

FOR YOUR SAFETY: In case of emergency, look for an usher to direct you.

LARGE PRINT BULLETINS are available from an Usher.

The Ocean Grove Auditorium Choir & Orchestra

The Choir

Soprano

Lory Anello
Juliana Asamoah
Cindy Bell
Deborah Berdos
Anne E. Bishop
Alba Brunetto
Janice Chandler
Sergie Conklin
Ruth Ann Cunningham
Lucille Egner
Lori Evans
Marion Giles
Bonnie Graham
Shirley Hiller
Bridget Hogan
Judith Kaslow
Dottie Keating
Althea Klein
Michaline Manno
Sharon Marcelly
Mary A. Martin
Shirley McBride
Jean Mitchell
Carlene Naldi
Beth Palladino
Elaine Parish
Nancy A. Paugh
Dolores Preacher
Jane Rehmke
Suzanne Rogalsky
Majorie Samuels
Grace Scarle
Helene Shippen
Karen A. Sulzman
Claire Thomas
Chirstine Wheeler

Alto

Linda Baker-Grimm
Shirley Bell
Dorothy Burke
Ann E. Butow
Julianne Chandler
Jody Doktor
Judith Englerth
Megan Farmer
Nancy Field
Joan Gauer
Heike Graef
Carolyn Gray
Ruth Haase
Carol Hamersma
Marcia Hendron
Carol Hirt
Carolyn Howard
Beverlyann Hubbard
Elizabeth Johnson
Julia Kubacki
Carol Livingstone
Jill Magnasen
Wilma Martini
Carol Moyer
Donna Nilson
Janet L. Sherman
Marilyn Shotwell
Pat Supplee
Debbie Tarby
Marcia Thompson
Norma Tucker
Susan Varnell
Denise Woods

Tenor

Steven Williamson,
Tenor Section Leader
William Ball
Steve Burke

Gerald Chandler
Neil DenBraven
Richard DeVany
Rider Foster
John Healy
Steve Hirt
Elmer Joerg
Timothy Keating
Stephen Lasher
Gorge Rivera
Paul Rosato
Tim Sharpe
Don Terpening
Quinton Tramm
Scott Ziglar

Bass

Theodore J. Aanensen
Gary Algeier
Tom Bardos
Don Barnum
Christian Bieber
Steven Buckley
Richard Davidson
Roy S. Fowlin
Donald Green
Greg Hartline
Richard Hiller
Warren Howlet
J. Lowell Juckett
Daniel Kubacki
Sal Maraziti
Gerald D. McBride
Louis W. Mitchell
Kenneth Moyer
David Mugglin
Fred Muller
Joe Palladino
Derek F. Parish
James Seiler

David Saybrook
Mark Tarby
Harris Whitley
Bruce Wilson

The Orchestra

Violin

Byung K. Kwak,
Concert Master

Machiko Ozawa
Eric Silberger
Deborah Song
Christine Kwak
Ben Hellman
David Marks
Roslyn Huang

Viola

Erin Wight
Charlotte Steiner

Cello

Joe Kimura
Min-Jung Kang

Bass

Tomoya Aomori

Oboe

Ellen Hindson
Cory Snoddy

Clarinet

Wei Wang

Timpani

James Musto