

Bach AT THE SEM

2008-2009 Series

Concordia Seminary
The Chapel of St. Timothy and St. Titus

December 14, 2008, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2008-2009

Music of Johann Sebastian Bach, Felix Mendelssohn, Hugo Distler, and Jan Bender

Celebrating classic and neo-classic composers
who continue in the church-music tradition of Bach

Felix Mendelssohn, 1809-1847

Hugo Distler, 1908-1942

Jan Bender, 1909-1994

- Saturday, Oct. 25
3:00 p.m. The American Kantorei performs J. S. Bach, Cantata 119, *Preise, Jerusalem, den Herrn* (O Jerusalem, Praise the Lord!); Cantata 80, *Ein' feste Burg ist unser Gott* (A Mighty Fortress Is Our God). Dennis Bergin, *Bach at the Sem* organist, performs Max Reger, Opus 27, Organ Fantasy on the Chorale, "A Mighty Fortress Is Our God."
- Sunday, Dec. 14
3:00 p.m. The American Kantorei performs Advent and Christmas music: J. S. Bach, Cantata 140, *Wachet auf, ruft uns die Stimme* (Wake, Awake for Night Is Flying); Magnificat in D Major. Organist Dennis Bergin performs Hugo Distler, Partita on *Wachet auf, ruft uns die Stimme*, Op. 8, No. 2, Toccata.
- Sunday, Feb. 22
3:00 p.m. Organist Dennis Bergin in recital with the American Kantorei perform works by Felix Mendelssohn, J. S. Bach, Hugo Distler, and Jan Bender. In addition, the Kantorei sings the motet, For God So Loved the World, by Heinrich Schütz.
- Sunday, April 26
3:00 p.m. The American Kantorei performs Jan Bender, Psalm 150 with Brass; Felix Mendelssohn, *Lobgesang* (Hymn of Praise); August Christian Bergt, Easter Hymn. Enlarged Chamber Orchestra with choirs from St. Louis University unite with the Kantorei for these presentations. Guest organist, David Mulbury, performs major works by Mendelssohn and Bach.

The Chapel of St. Timothy and St. Titus
Concordia Seminary, 801 Seminary Place, St. Louis, MO 63105
www.csl.edu

We are grateful to Richard and Phyllis Duesenberg and to Robert and Lori Duesenberg for their generous gifts, which make the *Bach at the Sem* series possible. Concordia Seminary is privileged to make Johann Sebastian's music available to the St. Louis community and invites your generosity in support of this important series. If you have not received mailings from *Bach at the Sem* in the past and would like to be placed on the mailing list, please call 314-505-7377 or e-mail bach@csl.edu.

Bach at the Sem
December 14, 2008, 3:00 p.m.
Third Sunday in Advent

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Cantata, *Wachet auf, ruft uns die Stimme*
Wake, Awake for Night Is Flying

BWV 140

- | | |
|---|-----------------------------|
| 1. <i>Wachet auf, ruft uns die Stimme</i> | Chorus |
| 2. <i>Er kommt, der Bräutigam kommt!</i> | Tenor Recitative |
| 3. <i>Wann kommst du, mein Heil</i> | Aria Duet, Soprano and Bass |
| 4. <i>Zion hört die Wächter singen</i> | Chorale, Tenor Section |
| 5. <i>So geh herein zu mir</i> | Bass Recitative |
| 6. <i>Mein Freund ist mein</i> | Aria Duet, Soprano and Bass |
| 7. <i>Gloria sei dir gesungen</i> | Chorus |

The offerings are received in support of the Bach at the Sem concert series.

Partita on *Wachet auf, ruft uns die Stimme*, Op. 8, No. 2, Toccata
Dennis Bergin, *Bach at the Sem* Organist

Hugo Distler

Hymn, "Wake, Awake, for Night Is Flying"

Stanzas 1 - 3 Assembly

After the prelude, please stand to sing the hymn provided on page 7.

Magnificat in D Major

BWV 243

- | | |
|--|-------------------------|
| 1. <i>Magnificat anima mea Dominum</i> | Chorus |
| 2. <i>Et exsultavit spiritus meus</i> | Soprano II |
| 3. <i>Quia respexit humilitatem</i> | Soprano |
| 4. <i>Omnes generationes</i> | Chorus |
| 5. <i>Quia fecit mihi magna</i> | Bass |
| 6. <i>Et misericordia</i> | Duet for Alto and Tenor |
| 7. <i>Fecit potentiam</i> | Chorus |
| 8. <i>Deposuit potentes de sede</i> | Tenor |
| 9. <i>Esurientes implevit bonis</i> | Alto |
| 10. <i>Suscepit Israel puerum suum</i> | Trio |
| 11. <i>Sicut locutus est ad Patres nostros</i> | Chorus |
| 12. <i>Gloria Patri</i> | Chorus |

Soli Deo Gloria



Program Notes

Wachet auf, ruft uns die Stimme, BWV 140,
Johann Sebastian Bach
(Wake, Awake for Night Is Flying)

The cantata, *Wake, Awake (Wachet auf, ruft uns die Stimme*, BWV140) is one of the more frequently performed major works composed by J. S. Bach in his mature years at Leipzig. It was composed for the last Sunday of the church's year, the 27th Sunday after the Festival of the Trinity. Since this particular Sunday occurred only twice during Bach's time of service at Leipzig, 1723–1750 (only two Sundays are numerically possible), it can be assured that it was written in 1731.

The text and melody of this well-known chorale, also known as the "King of Chorales," were written by Pastor Philipp Nicolai in 1599, the year in which circumstances forced him to bury almost five hundred parishioners. That number included several members of his own household. His pastorate at this time was in Unna, Germany, in the province of Westphalia. His congregation numbered into the thousands, perhaps as many as 10,000. The many deaths were caused by the invasion of the Spaniards and the beginning of the Black Death plague that raged over thirty years.

This history is brought to light here to demonstrate the deep spirituality and urgency of the faith expressed by Pastor Nicolai. In the same year he also penned the "Queen of Chorales," "How Lovely Shines the Morning Star" (*Wie schön leuchtet der Morgenstern*). In the face of the disasters he experienced, what a marvelous faith he possessed! It is no wonder that the two hymns are so beloved today.

Bach captures the vitality and urgency of such faith in his musical setting of No. 1 in the crisp dotted 8th notes followed by the short and staccato 16th-note figures of the orchestral accompaniment throughout. In addition he set a descanted violin melody that runs over and above the can-

tus firmus (the melody sung by the sopranos) that further impresses the hearer with joy, expectancy, and anticipation of the return of Christ. "Wake up! Watch! Pray!"—a cry so suitable for its rendering.

The interspersed texts for Nos. 2, 3, 5, and 6 were written by an unknown poet. Perhaps it was Henrici Picander, the superintendent of the Leipzig post office, who is the author; he was often the collaborator with Bach for poetic texts. The marriage imagery is written in the Old Testament book, the Song of Songs, namely chapter 2.

The two duet arias for soprano and bass (Nos. 3 and 6) are conversations between the bridegroom, Christ, and his bride, the church. The conversations center around the theme of the return of Christ.

The bass voice in Bach's writing so often represents the persona of prophet, priest, king, and Jesus, himself. The soprano voice frequently depicts the church as it expresses hope, joy, yearning, and longing for the bridegroom's return. Such is the case in both of these duets.

The tenor voice in No. 2 acts as the historian who relates the action about to take place (Song of Songs, chapter 2). In contrast, in No. 4 in this performance the entire tenor section sings the chorale melody and text in unison to denote that it is the church of all ages that unites in singing the message. At the same time the violins and violas play a counter-melody in unison, thus celebrating the glory of the church on earth as it processes toward the Day of our Lord's return. Faith leaps in "joy, strong in grace, mighty with truth, eagerly awaiting, the brightness of the light that returns."

Bach favored this and other great chorus/orchestral movements, arranging them for organ solos in his Schübler Chorale Collection.

Magnificat in D, BWV 243, J. S. Bach

The Magnificat is one of three New Testament canticles that entered the church's liturgical song. It became associated with the Order of Vespers prayed in the late afternoon or early evening. In Lutheran churches of Leipzig during Bach's time, this canticle was often sung in German and in Latin. It was most often sung in German by the congregation according to the scheme of the 9th psalm tone, *Tonus Peregrinus*—called the “wandering” tone, because it has two pitch levels for the reciting note instead of the usual one common tone.

Johann Hermann Schein had set the Magnificat in German to this tone already in 1627 for congregational use. Gottfried Vopelius preserved Schein's setting on *Tonus Peregrinus* in his 1682 hymnal. In the first half of the seventeenth century, Heinrich Schütz also composed several settings of the Magnificat in German and Latin. He did so especially for the celebration of the 100th anniversary of the signing of the Augsburg Confession in 1630.

In Lutheran use, the Latin text was used on the three major festival days—Christmas, Easter, and Pentecost. German-language versions were used at common festival and feast days. Lutherans seem to have frequently used the Magnificat in Vesper settings, especially on Saturday evenings (*Samstag Motette*), from the sixteenth to the middle of the eighteenth century. Thus the praise of Mary was kept quite alive as predicted within the text ascribed to her “. . . from this time on all generations shall call me blessed.”

In their joint obituary of Bach (“In praise of Johann Sebastian”), written two years after his death, Johann F. Agricola and Carl P. E. Bach point out that there were additional settings of the Magnificat by master J. S. Bach. These, unfortunately, have been lost. The German text of Cantata 10, *Meine Seel erhebt den Herrn*, is a paraphrase of the Latin text. Bach set the Latin text twice: in E Flat Major and in D Major, the latter of which is heard this afternoon.

Bach's treatment of the scriptural text, Luke 1:46-55, differs from so many ephemeral cantata-texts of the Baroque era. Many of these compositions incorporate extra-biblical materials to such an extent that the Magnificat becomes submerged and somewhat insignificant. Bach's treatment, however, faithfully preserves the biblical account. His Magnificat in D Major is structured without recitatives and chorales; its choruses, arias, duet, and trio are in dramatic “oratorio style.”

Bach did not indicate the performance method for No. 10, *Suscepit Israel puerum suum*: solo voices, entire sections, or reduced numbers of select voices may be chosen. All are acceptable mediums. In this performance, select treble voices perform the lyrical lines that describe God's tenderness and mercy as he comes to aid his people, Israel, recalling his promise to redeem them. Bach assigns the solo oboe to play the melodic chant scheme, *Tonus Peregrinus*. The use of two dominant chanting tones creates a wandering effect, which Bach chose to symbolize the nomadic wanderings of the people to whom the promise of a Savior was made—“to Abraham and his seed for countless ages to come.”

Notes by Robert Bergt

Text and Translation

Wachet auf, ruft uns die Stimme, BWV 140, J. S. Bach
(Wake, Awake for Night Is Flying)

No. 1 Chorus

*Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
sie rufen uns mit hellem Munde:
wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kommt;
steht auf, die Lampen nehmt!
Alleluja!
Macht euch bereit
zu der Hochzeit,
ihr müsset ihm entgegen gehn!*

Awake! Arise! The voices of the
Watchmen cry out from the parapet.*
Wake up, you city, Jerusalem!**
The designated hour is midnight.
They call with clear voices:
“Where are you, you wise virgins?
Get up! The Bridegroom is coming!
Arise! Hold your lamps up high!”***
Alleluia!
Prepare yourselves
For the wedding!
You must go out and meet Him!

*Parapet: A city wall made of clay or mortar from which soldiers guarded the city from its enemies.

**Jerusalem: In Bach’s libretti, Jerusalem symbolically represents Leipzig. Today Jerusalem is commonly used to identify both the church and a place with which the believer identifies.

***The quoted question and exhortation are from the parable of the wise and foolish virgins (Matthew 25: 1 – 13).

No. 2 Tenor Recitative, Jeral Becker

*Er kommt, er kommt,
der Bräutigam kommt!
Ihr Töchter Zions, kommt heraus,
sein Ausgang eilet aus der Höhe
in euer Mutter Haus.
Der Bräutigam kommt, der einem Rehe
und jungen Hirsche gleich
auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wach auf, ermuntert euch
den Bräutigam zu empfangen!
Dort, sehet, kommt er hergegangen.*

He comes, He comes,
The Bridegroom comes!
You daughters of Zion, come forth!
He makes a hurried exit from the heights
To your home place.
The Bridegroom comes—just like a doe
And a young buck
Playfully leap among the hills—
And [he]brings you the wedding banquet.
Wake up! Rouse yourselves!
Receive the Bridegroom!
Look there, He is coming.

No. 3 Aria Duet, Soprano and Bass, Jean Baue and David Berger

Soprano: *Wann kommst du, mein Heil?*

When are You coming, oh, my Salvation?

Bass: *Ich komme, dein Teil.*

I am coming to be your possession.

Soprano: *Ich warte mit brennendem Öle.*

I am waiting with burning oil [in my lamp].

Soprano: *Eröffne den Saal.*

Bass: *Ich öffne den Saal
zum himmlischen Mahl.*

Open the [banquet] hall!
I open the hall [for you]
[To attend] the heavenly banquet.

Soprano: *Komm Jesu!*

Bass: *Ich komme; komm, liebliche Seele!*

Come, Jesus!
I am coming; [you] come [to me], dear soul!

No. 4 Chorale, Tenor Section

The church encourages its own members in song.

*Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell,
ihr Stern geht auf.
Nun komm, du werte Kron,
Herr Jesu, Gottes Sohn!
 Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.*

Zion* hears the watchmen singing,
Her [Zion's] heart leaps for joy.
She wakes and hurriedly gets up.
Her Friend comes gloriously from heaven,
Strong in grace, mighty with truth,
Her Light becomes bright,
Her Star shows the way.
Come now! Oh, most precious crown!
Lord Jesus, Son of God!
 Hosanna!
All of us follow You
Into halls of joy
And celebrate the festive banquet.**

*Zion = The church, the believers who constitute the church.

**Banquet = For some, the Lord's Supper. For others, as in the Gospel of St. John, the meal is eschatological and will be enjoyed only after Christ's second coming.

No. 5 Bass Recitative, David Berger

The voice of Christ (the bridegroom) to the church (the bride).

*So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
 von Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Siegel setzen

und dein betrübt Aug ergötzen.
Vergiß, o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.*

So come to me,
You, my chosen bride!
I am betrothed to you eternally.

I will imprint you in my heart
And wear you on the sleeve of my arm as a
 chevron,
And soothe your troubled eye.
Forget, oh soul,
The fear and pain
That you have had to endure.
You will find rest at my left hand,
And my right hand will embrace you.

No. 6 Aria Duet, Soprano and Bass, Joy Boland and David Berger

A dialog between the human spirit (soprano) and Christ (bass).

Soprano: *Mein Freund ist mein,*

My Friend is mine,

Bass: *Und ich bin dein,*

And I am yours.

Together: *die Liebe soll nichts scheiden.*

Nothing shall ever sever this love.

Soprano: *Ich will mit dir in Himmels
Rosen weiden,*

I will roam with You in heaven's pasture
of roses.

Bass: *Du sollst mit mir in Himmels
Rosen weiden,*

You will roam with Me in heaven's pasture
of roses.

Together: *da Freude die Fülle,
da Wonne wird sein.*

Where there is fullness of joy,
Where bliss will be found.

No. 7 Chorale, Chorus

The church's (the bride's) response.

*Gloria sei dir gesungen
mit Menschen und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten
an deiner Stadt sind wir Konsorten
der Engel hoch um deinen Thron.
Kein Aug hat je gespürt,
kein Ohr hat je gehört
solche Freude.
Des sind wir froh.
Io! Io!
Ewig in dulci júbilo.*

Gloria unto you be sung
With tongues of men and of angels,
To the accompaniment of harps and cymbals.
The gates of your city are made of twelve* pearls,
There we are consorts
With angels high around your throne.
No eye has ever seen,
Nor ear ever heard,
Such joy.
Therefore we rejoice.
Rejoice! Rejoice!
Forever in sweet jubilation.

*Likely a reference to the twelve tribes of Israel, named after the sons of Jacob.

The Hymn, "Wake, Awake, for Night Is Flying"

Wachet auf, ruft uns die Stimme

1 "Wake, a - wake, for night is fly - ing," The watch - men
 2 Zi - on hears the watch-men sing - ing, And all her
 3 Now let all the heav'ns a - dore Thee, Let saints and

on the heights are cry - ing; "A - wake, Je - ru - sa - lem, a - rise!"
 heart with joy is spring-ing; She wakes, she ris - es from her gloom.
 an - gels sing be - fore Thee With harp and cym - bals' clear - est tone.

Mid - night hears the wel - come voic - es And at the
 For her Lord comes down all - glo - rious, The strong in
 Of one pearl each shin - ing por - tal, Where, join - ing

thrill - ing cry re - joic - es: "Oh, where are ye, ye vir -
 grace, in truth vic - to - rious; Her star is ris'n, her light
 with the choir im - mor - tal, We gath - er round Thy ra -

gins wise? The Bride - groom comes, a - wake! Your lamps with
 is come. Now come, Thou Bless - ed One, Lord Je - sus,
 diant throne. No eye has seen the light, No ear has

glad - ness take! Al - le - lu - ia! With brid - al care
 God's own Son, Hail! Ho - san - na! We en - ter all
 heard the might Of Thy glo - ry; There - fore will we

Your - selves pre - pare To meet the Bride - groom, who is near."
 The wed - ding hall To eat the Sup - per at Thy call.
 E - ter - nal - ly Sing hymns of praise and joy to Thee!

Text: Philipp Nicolai; tr. Catherine Winkworth, 1827 – 78, alt.

Tune: Philipp Nicolai; setting: *Württembergisches Neues Choralbuch*, 1956

Magnificat in D, BWV 243, J. S. Bach

No. 1 Chorus

Magnificat anima mea Dominum;
My soul proclaims the greatness of the Lord,

No. 2 Soprano II, Sandra Agans

Et exsultavit spiritus meus in Deo salutari meo.
And my spirit rejoices in God my Savior.

No. 3 Soprano and Oboe d'amore, Joy Boland
and Ann Homann

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
For he has looked with favor on his maiden
servant-girl. Behold! From this time on

No. 4 Chorus

omnes generationes.
All generations will call me blessed.

No. 5 Bass, David Berger

Quia fecit mihi magna,
qui potens est,
et sanctum nomen ejus.
The Almighty has accomplished great things
in me;
And holy is his name.

No. 6 Alto and Tenor Duet, Katharine Lawton
Brown and Arie Perry

Et misericordia a progenie in progenies
timentibus eum.
And his mercy is upon generation after
generation of those who fear him.

No. 7 Chorus

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
He shows the strength of his arm;
He scatters the haughty in spirit.

No. 8 Tenor, Jeral Becker

Deposuit potentes de sede
et exaltavit humiles.
He tears down the haughty from thrones,
and lifts up those who are of insignificant rank.

No. 9 Alto, Sandra Agans

Esurientes implevit bonis
et divites dimisit inanes.
He fills the hungry with good things;
and the rich he sends away empty.

No. 10 Trio, Treble Choir

Suscepit Israel puerum suum
recordatus misericordiae suae,
He comes to the aid of his people, Israel;
He recalls his promise of mercy,

No. 11 Chorus

Sicut locutus est ad Patres nostros,
Abraham, et semini ejus in saecula.
The promise he made to our father,
Abraham, and his seed in ages yet to come.

No. 12 Chorus

Gloria Patri,
gloria Filio,
gloria et Spiritui sancto!
Sicut erat in principio
et nunc et semper
et in saecula saeculorum. Amen!
Glory to the Father,
Glory to the Son,
And glory to the Holy Spirit!
Just as it was in the beginning,
So it is now and always,
And in ages yet to come. Amen!

The American Kantorei

Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor and Choir Personnel Director
Wanda Becker, Concertmaster and Orchestra Personnel Director

Chorus

Soprano

Joy Boland, Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Melissa Kinsey
Marita Hollander
Susan Bay
Heather Schwan
Camille Marolf
Mary Roth
Hannah Swoboda
Robin Schneider

Tenor

Jeral Becker, Principal
Arie Perry, Assistant Principal
Anthony Heinemann
William Larson
John Powel Walsh
Grayson Albers
Andrew Skelton

Alto

Katharine Lawton Brown, Principal
Sandra Agans, Assistant Principal
Loretta Ceasar-Striplin
Sarah Frawley
Meghan Garvin
Elizabeth Horsley
Mona Houser
Grace Kao Mahowald
Donita Obermann
Jane Robinson
Paula Bohr

Bass-baritone

David Berger, Principal
Earl Birkicht
Paul Mueller
Andrew Hampton
Peter Tkach
Jay Willoughby
Brandt Klawitter
Matthew Schneider

Orchestra

Violin I

Wanda Becker, Concertmaster
Paul Huppert
Christine Sasse
Jane Price

Violin II

Kaoru Wada, Principal
Marilyn Park-Ellington
Susie Thierbach

Viola

Holly Kurtz, Principal
Jennifer Goodman

Cello

Kenneth Kulosa

String Bass

Frederick DeVaney

Flute

Paula Kasica, Principal
Lisa Ditibereo

Oboe

Ann Homann, Principal
Eileen Burke

English Horn

Cathleen Woelbling Paul

Bassoon

Robert Mottl

Trumpet

John Korak, Principal
Robert Souza
Mary Weber

Fluegel Horn

Mary Weber

Timpani

Henry Claude

Portable Ott Organ

Joan Bergt

Tkach Harpsichord

Mieko Hironaka Bergt

Thanks to a generous grant given to our friends at KFUCO Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon's concert will be broadcast on KFUCO-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Sunday, December 21, 2008.

Please help us by turning off all portable phones, pagers, and beeper watches. Also, please cover all coughs and keep extraneous noises to a minimum. KFUCO says "thank you" for your cooperation.

Welcome to Concordia Seminary!

We're blessed to live in a metropolitan area that offers some of the best of high culture. Concordia Seminary is pleased to contribute to our community through *Bach at the Sem* with the American Kantorei under the leadership of Robert Bergt. Today's concert invites us into the depth and breadth of this season of Christ's birth in ways that the piped-in music of the commercial season cannot. May you be stirred by the eternal truths you hear and experience today in The Chapel of St. Timothy and St. Titus!

No eye has seen the light,
No ear has heard the might of Thy glory.
Therefore will we eternally
Sing hymns of praise and joy to Thee!

Dale A. Meyer
President

A Few Composers' Thoughts on the Significance of Bach

Mozart—*“Now there is music from which a man can learn something.”*

Beethoven—*“Not Brook but Ocean should be his name.”* (In German, “Bach” means “brook.”)

Schumann—*“Playing and studying Bach convinces us that we are all numskulls.”*

Brahms—*“Study Bach; there you will find everything.”*

Gounod—*“If all the music written since Bach’s time should be lost, it could be reconstructed on the foundation that Bach laid.”*

Verdi—*“O you happy sons of the North! You who have been reared at the bosom of Bach, how I envy you!”*

Reger—*“Bach is the beginning and the end of all music.”*

Rimsky-Korsakov—*“I had no idea of the historical evolution of the civilized world’s music and had not realized that all modern music owes everything to Bach.”*

Stravinsky—*“Oh, if only I could have been a ‘little Bach’ for one day in my lifetime!”*