

Bach AT THE SEM

2008-2009 Series

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

February 22, 2009, 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 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
February 22, 2009, 3:00 p.m.
The Transfiguration of Our Lord

The American Kantorei
Robert Bergt, Music Director and Conductor
Dennis Bergin, *Bach at the Sem* Organist

In Nomine Jesu

Tocatta in F Major, BWV 540	Johann Sebastian Bach
Motet, <i>Also hat Gott die Welt geliebet</i>	Heinrich Schütz
Motet, God So Loved the World	Jan Bender
<i>Variations on a Theme by Hugo Distler</i> , Opus 38 (Weary of All Trumpeting)	Jan Bender
The Hymn, “Weary of All Trumpeting”	Distler, Bender, Franzmann

Please stand to sing the hymn provided on page 7.

Sonata 3 in A Major, Opus 65, No. 3	Felix Mendelssohn
I. Con moto maestoso	
II. Andante tranquillo	

*During the following organ work, the offerings are
received in support of the Bach at the Sem concert series.*

<i>Schmücke dich, O liebe Seele</i> , BWV 654	J. S. Bach
Motet, <i>Lobet den Herrn, alle Heiden</i> , BWV 230	J. S. Bach
Motet, <i>Wachet auf, ruft uns die Stimme</i>	Hugo Distler
Partita on “ <i>Wachet auf, ruft uns die Stimme</i> ,” Opus 8, No. 2	Hugo Distler
I. Toccata	
II. Bicinium	
III. Fugue	

Soli Deo Gloria



Guest Commentary

Today's *Bach at the Sem* concert testifies to the creative, living Lutheran tradition as we mark the birth centennial of Jan Bender (1909-1994) and—a century earlier—Felix Mendelssohn-Bartholdy (1809-1847), while hymn writer Martin H. Franzmann (1907-1976) and Hugo Distler (1908-1942) are close contemporaries. It is the works of Bach, however, that anchor all these concerts in praise of God (*Soli Deo Gloria*).

Bach's music has been described as an *ars inveniendi*, a systematic discovery of limitless possibilities in God's ordered world of sound. Similar to loops of Escher's paintings, such music combines contrasting ideas and biblical texts into the unity of faith. Thus Bach's Toccata in F makes a unity out of racing, winding passages and their structural antithesis, the abrupt chords. The fundamental unity is contained in the very first three notes, the same trinity we hear in the bold chords. It is an eruption of gratitude to God that such joyous things are possible in the created world. Similarly the motet on Psalm 117 (*Lobet den Herrn*) contrasts the praise of the nations ("Lobet den Herrn, alle Heiden") with the ineffably tender quality of God's love watching over us ("Denn seine Gnade und Wahrheit"). All this music, including the "Alleluia," is "discovered" (the *ars inveniendi*) within the simple chord outlined in the very first notes, a reference to the whole created order.

Later in 1809 at the birth of Mendelssohn, the Lutheran tradition was under threat. The government-imposed liturgy had sidelined the chorales from worship. In a letter from Rome (reported by biographer Peter Mercer-Taylor), Mendelssohn nonetheless took a different tone. ". . . [O]n reading them [Luther's hymns] over again I was struck by their power, and I intend to set several of them this winter." This became a set of chorale-based cantatas completed years later. In 1829 Mendelssohn conducted a history-bending performance of Bach's *St. Matthew Passion*, including its chorales. According to scholar Celia Applegate, Johann Droysen, the brilliant histori-

an and Mendelssohn friend, saw in these chorales a "call to recover community and piety, to re-enchant the world." A chorale also appears in the Third Sonata of Mendelssohn's Opus 65. English organists, impressed with the German style of Mendelssohn's organ playing, had urged him to publish these sonatas. Most striking to English ears would have been the pedal statement of Martin Luther's confessional hymn, "From Depths of Woe" (*Lutheran Service Book*, 607). It is fair to say that Mendelssohn's work affirmed the power of the older Lutheran tradition when it might have withered completely.

In 1909, the birth year of Jan Bender, the Lutheran tradition was on the verge of recovery. Within a few years of Bender's birth were also born many leaders of this recovery, including Ernst Pepping (1901), Karl Vötterle (1903), Kurt Thomas (1904), Wilhelm Ehmann (1904), Hugo Distler (1908), and the list goes on. Their generation was scarred by the post-World War I desperation of the German people. These leaders, however, drew their vision for the future from the Singing Movement and its musical reforms, including the new church music style.

Distler's two treatments of "*Wachet auf, ruft uns die Stimme*" ("Wake, Awake, for Night Is Flying," *LSB*, 516) are good examples of reform ideals. Polyphony and fugue carry the themes forward equally in all voices. In the organ variations the chorale stands out as the foundation and source of the musical ideas. Similarly, the vocal setting explores each phrase of the text in separate musical developments modeled on the older Lutheran chorale motet. By exploring earlier forms of music, Distler and his contemporaries added new sounds to the ongoing heritage.

Jan Bender was not only Distler's musical companion and colleague (they served nearby congregations in Lübeck), but also his composition student. Bender was also a survivor of war's worst threats. Opposing Nazi interference in worship earned him time in a concentration camp. Later he survived the horrors of the Russian front

as a soldier. His faith, however, remained strong. Beginning in 1956 he began teaching at Lutheran colleges and universities in the United States. Through his students and music Bender became one of the vital links between European and American efforts to rediscover the Lutheran tradition.

Bender's motet on John 3:16 is closely matched to Heinrich Schütz's treatment of the same text. Schütz, for example, would have recognized the *noema* (rhetorical figure for a shift in thought) when Bender contrasts the apparent finality of "should not perish" with the bursting upward leaps of "everlasting life." Such sensitivity to the text is an old principle in the heritage.

Furthermore, the *Variations on a Theme by Hugo Distler* recalls Baroque organ "partita" (variations). The opening melody is treated with musical imagination in a series of six variations and a coda. In fact, it was Bender's musical insight that fastened on his teacher's melody, eventually seeing it as a tune for the text we sing today. That is how a living tradition works to expand the Lutheran heritage.

Bender also taught at Concordia Seminary, today's concert host, thus offering a link also to

the Seminary's respected New Testament scholar Martin Franzmann. Franzmann has added his own contributions to the living tradition of hymnody. A midwestern German-American Lutheran, Franzmann refused to shy away from the truth of sin and death if one is to grasp fully the redemptive suffering of Christ that leads us back to God. "Weary of All Trumpeting" (in Bender's setting of Distler's melody) acknowledges such truth as it calls us to the cross, new life, and ultimate splendor with God. Such strong theology became a gift to the world of English hymns. The late Erik Routley once wrote that Franzmann's hymns "seem always to frown before they smile, and this in itself is a refreshment after . . . some of the earlier . . . poets."

After all these centuries, the living Lutheran tradition still challenges us by its creative power and promise. This music delights us and deepens our capacity for worship. It frames our present and future song within the *Soli Deo Gloria* of today's performance.

—**Victor E. Gebauer, Professor emeritus,
Concordia University, St. Paul, Minnesota
and Founding Convener, American Church
Music History Consultation**

Program Notes

Organ works

Tocatta in F Major, BWV 540, Johann Sebastian Bach

The Tocatta in F Major is one of the most spectacular of Bach's great virtuoso organ works. The opening two-voice canon, over tonic and dominant pedal points with interspersed pedal solos, gives way to a driving concerto movement that forms the remainder of the work. The overall musical effect is that of a sonic dynamo. In this work, Bach actually employs the B-A-C-H motif (B flat, A, C, B natural, in German musical notation) in the pedal line in three separate instances of the modulatory sequences, in effect signing his name in the musical line.

Variations on a Theme by Hugo Distler, Opus 38, Jan Bender

Hugo Distler was constrained by the Nazi regime to write a tune for a patriotic text celebrating the annexation of Austria by Germany in 1934. This was the genesis for the theme that is the basis for Jan Bender's *Variations on a Theme by Hugo Distler*, Opus 38, which was composed in 1965 and published in 1966. This theme—which Bender remembered for over 30 years—became the hymn “Weary of All Trumpeting,” with the text written by Martin Franzmann in 1971.

Sonata 3 in A Major, Opus 65, No. 3, Felix Mendelssohn

- I. Con moto maestoso
- II. Andante tranquillo

This magnificent work, actually the earliest of Mendelssohn's six organ sonatas that form his Opus 65, was composed during August 1844. The first movement is a splendid double fugue built above pedal statements of the penitential

chorale “*Aus tiefer Not schrei ich zu dir*” (“From Depths of Woe I Cry to Thee”). This tumultuous fugue in the minor key is framed by a ceremonial voluntary in the major key. The serene “Andante tranquillo” second movement reflects the last verse of the hymn with the promise of the coming Savior of the nations.

Schmücke dich, O liebe Seele, BWV 654, J. S. Bach

Bach's beloved setting of this eucharistic chorale is an elegant musical statement of the infinite love of the Son of God who gives himself for our salvation. The florid, ornamented melody in the soprano is played on a solo combination over the alto, tenor, and bass lines, which are played on gentle flute stops.

Partita on “Wachet auf, ruft uns die Stimme,” Opus 8, No. 2, Hugo Distler

- I. Toccata
- II. Bicinium
- III. Fugue

Distler's exciting partita for organ on “*Wachet auf, ruft uns die Stimme*” was composed in 1935 and is probably heard less frequently than his better-known partita for organ on “*Nun komm, der Heiden Heiland*,” Opus 8, No. 1. Distler's music is known for its use of cross-rhythms, syncopation, and complex subdivisions of rhythmic beats. This partita opens with a driving, exciting toccata. The inner movement, Bicinium, features a duet between two solo lines on reed and mutation stops. The jubilant, dancing fugue concludes the work featuring an exuberant cadential section and final triumphant fanfare. The imagery of Christ's Second Coming as the Church's Bridegroom is unmistakable in this compelling work.

Notes by Dennis Bergin

Choral works

In many liturgical churches the Transfiguration of Our Lord is celebrated today, February 22. The mystery encapsulated in the account of the transfiguration (Luke 9) transcends human understanding; yet by faith it is apprehended, and in faith the response of worship is uttered. Christ, in the words of Thomas (John 20), is adored: “My Lord and my God!”—You are! You are real! You are ours to worship and adore!

This then is the goal of this concert. Here we have opportunity to adore Jesus Christ who is affirmed as Lord by those who were present at His transfiguration.

Also hat Gott die Welt geliebet, Heinrich Schütz **God So Loved the World**, Jan Bender

The two settings of John 3:16 by Heinrich Schütz and Jan Bender proclaim the purpose of Christ’s birth and appearance to the world.

Heinrich Schütz, a contemporary of William Shakespeare, possessed a dramatic flair for the picturesque use of words, as did Shakespeare, although he expressed his thoughts musically.

Likewise, after German-born Jan Bender became fluent in the English language, he composed dramatic settings with English texts. Curiously, it is as impossible to translate his many English Gospel motets, introits, and other parts of the liturgy into the German language with satisfaction, as it would be to do the reverse.

Placing the two motets side by side, it is possible to note the contrast and similarity of style and effect. Both composers show their resemblance to the sense of drama that Bach possessed for making words and music inseparable. In the two settings of John 3:16, dramatic words are bound to the wondrous proclamatory music, using similar techniques and skills:

- Melodic lines are fluent within linear lines required by the language.
- Flowing lines are interspersed with rhythmic excitement inherent in the text, thereby creating staccato effects.
- Strong and marked changes of style occur rapidly, reflecting the meaning and style of language. Use of syncopation and strength of accent are interspersed.
- Harmonies are rich and well-managed, with a freshness that creates vivid images to support the meaning of the text.

Bender adds a “sevenfold Amen” in the soprano and tenor lines; the Schütz motet contains no “Amen.” With humorous intent, Jan Bender taught his composition students an 11th commandment, “Thou shalt always conclude with an appropriate ‘Amen.’ All people love an ‘Amen.’ It’s biblical!”

“Weary of All Trumpeting,” Hugo Distler, Jan Bender, Martin Franzmann

The hymn “Weary of All Trumpeting” applies the fulfillment of John 3:16 to life’s procession in which we follow the cross. The three persons involved in the creation of this hymn all possess a flare for the use of dramatic words, i.e., Hugo Distler, creator of the melody in 1934; Jan Bender, making that melody into a hymn in 1966; and Martin Franzmann, creating the text in 1971. The trio of coworkers has Bender as the hub, for it is he who knew Distler and Franzmann personally as colleagues. This creative trio provided a long-lasting, strong hymn, perhaps unlike any other ever written.

In the early 1930s, Jan Bender and Hugo Distler served congregations in close proximity at Lüneburg and Lübeck in North Germany. When Hitler began his territorial advance on other countries, young Bender and Distler were conscribed into the German army. Because of the piano skills that they had in common, they were assigned to entertain German troops playing duo-piano transcriptions of Hitler-approved symphonies by

Haydn, Mozart, Schubert, and others. Duo-piano editions of symphonic works were popular throughout Europe and the United States at the time.

Hugo Distler viewed the tyrannical and militaristic regime with disdain. In response to being required to compose a melody for an official text, Distler authored a melody that inherently carries within it martial and angular characteristics. As a memorial to Distler, who died at an early age, Bender composed the organ work *Variations on a Theme by Hugo Distler* in 1965, at the time when Bender was guest professor for the newly established Schola Cantorum at Concordia Seminary in St. Louis. In 1966 the work was published by Chantry Music Press in Wittenberg, Ohio.

In 1966 Bender also provided a hymn harmonization for the Distler melody. At a later time he approached colleague Martin Franzmann, asking

him to consider writing a hymn of three stanzas based on the melody. After working and reworking the hymn text, Martin Franzmann completed it, and the hymn was premiered in the Schola Cantorum summer session. In 1972 Chantry Press published the hymn in a single-sheet format. Franzmann's diction and metaphors reflect life in times of war and killing when battles rage. There is surrender, battle, and triumph; however, he blended its total application to Christian life in surrender to Christ, taking refuge in Christ's triumph, looking forward to Christ's return. Echoes of Christian warfare are in the text and music. Bender's harmonization mirrors the content as well.

These eschatological thoughts are reinforced in the praise and prayer voiced in J. S. Bach's motet, *Lobet den Herrn*; and similarly, in Distler's motet and organ partita on "*Wachet auf, ruft uns die Stimme*."

Notes by Robert Bergt

Text and Translation

Also hat Gott die Welt geliebet, Heinrich Schütz
(For God So Loved the World)

*Also hat Gott die Welt geliebt,
daß er seinen eingebornen Sohn gab,
auf daß alle die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.*

God So Loved the World, Jan Bender

God so loved the world
that He gave His only-begotten Son,
that whosoever believeth in Him
should not perish,
but have everlasting life. Amen.

The Hymn, "Weary of All Trumpeting"

Text: Martin Franzmann, 1971

Melody: Hugo Distler, 1934

Setting: Jan Bender, 1966

The musical score is written in 6/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. A 'Ped.' (pedal) marking is present under the first system. The lyrics are arranged in three lines per system, with some words split across lines. The score concludes with a double bar line.

1. Wea - ry of all trum-pet - ing, Wea - ry of all kill - ing,
2. Cap - tain Christ, O low - ly Lord, Ser - vant King, Your dy - ing
3. To the tri - umph of Your cross Sum - mon all men liv - ing;

Wea - ry of all songs that sing Prom - ise, non - ful - fill - ing.
Bade us sheathe the fool - ish sword, Bade us cease de - ny - ing.
Sum - mon us to live by loss, Gain - ing all by giv - ing.

We would raise, O Christ, one song: We would join in sing - ing
Trum - pet with Your Spir - it's breath Through each height and hol - low:
Suff'r - ing all, that men may see Tri - umph in sur - ren - der;

That great mu - sic pure and strong, Where - with Heav'n is ring - ing.
In - to Your self - giv - ing death, Call us all to fol - low.
Leav - ing all, that we may be Part - ners in Your splen - dor.

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Lobet den Herrn, alle Heiden, BWV 230,
J. S. Bach
(Praise the Lord, All You Nations)

*Lobet den Herrn, alle Heiden,
und preiset ihn alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.
Alleluia.*

Praise the Lord, all you nations!
Extol him, all you peoples!
For great is his steadfast love toward us,
and the faithfulness of the Lord endures forever.
Praise the Lord!
Psalm 117

Wachet auf, ruft uns die Stimme, Hugo Distler
(Wake, Awake for Night Is Flying)

*Wachet auf, ruft uns die Stimme
der Wächter sehr hoch auf der Zinne,
wacht auf, du Stadt Jerusalem!
Mitternacht heißt diese Stunde;
sie rufet uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf, der Bräutigam kömmt;
steht auf, die Lampen nehmt!
Halleluja!
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).

*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.

*Gloria sei dir gesungen
mit Menschen und mit Engelszungen,
mit Harfen und mit Zimbeln schön.
Von zwölf Perlen sind die Tore
an deiner Stadt wir stehn im Chore
der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt,
kein Ohr hat mehr gehört
solche Freude.
Des jauchzen wir
und singen dir
das Halleluja für und für.*

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 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
Loretta Ceasar-Striplin
Sarah Frawley
Meghan Garvin
Elizabeth Horsley
Mona Houser
Donita Obermann
Jane Robinson
Paula Bohr

Bass-baritone

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

Soloists in This Concert

Johann Sebastian Bach, Motet, *Lobet den Herrn*, Solo Quartet

Susan Bay, Soprano; Meghan Garvin, Alto; Anthony Heinemann, Tenor; Andrew Hampton, Bass-baritone

Hugo Distler, Motet, *Wachet auf, ruft uns die Stimme*, Stanza 2

Jean Baue and Kathryn Crumrine, Sopranos

Orchestra

Bassoon

Robert Mottl

String Bass

Frederick DeVaney

Portative Ott Organ

Joan 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, March 1, 2009.

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 this Transfiguration Sunday to *Bach at the Sem!*

I have heard people say that the life of faith is easy. The notion comes from a comparison to trying to be right with God and right in life by relying on our good works and good intentions. That doesn't work. "Do not enter into judgment with your servant, for in Your sight no one living is righteous" (Psalm 143:2). However, the alternative of a life lived by *faith* is far from easy, as many of us have experienced. Relying on the promises of God is especially difficult when we're "weary of all trumpeting," weary of recession, and worn down by the hard facts of all the imperfections on our present side of glory.

Transfiguration is Jesus teaching that the weariness of the cross comes to us before we receive glory, and weighed down by transient weariness we must rely on the promises of His victory that came because of the cross. Until transfiguration forever, we do the good works appointed to us. Today's program offers God's hope amidst our great problems, and so we thank all who serve us this afternoon. "Arise," Jesus said to His disciples after the mountaintop experience, "do not be afraid" (Matthew 17:7).

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!”*