

Bach AT THE SEM

2008-2009 Series

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

April 26, 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

April 26, 2009, 3:00 p.m.

Third Sunday of Easter

The American Kantorei
Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor

David Mulbury, Guest Organist
The Choirs of Saint Louis University

Joy Boland, Jean Baue Sopranos
Katharine Lawton Brown Mezzo Soprano
Jeral Becker, Arie Perry, William Larson Tenors
Dallas Dubke Bass-baritone

In Nomine Jesu

Fantasia in G Major, BWV 572

Johann Sebastian Bach

Très vite ment – Gravement – Lentement

Osterhymnus
(Easter Hymn)

August Christian Bergt

Sonata No. 6 in D Minor

Felix Mendelssohn-Bartholdy

Movement I: Chorale and Six Variations

The Hymn, “Our Father, Who from Heaven Above”

*Please stand for the hymn and sing stanzas 3, 5, 7, and 9
provided on page 9.*



Movement II: *Allegretto un poco agitato*

*During the movement above, the offerings are
received in support of the Bach at the Sem concert series.*

Movement IV: Choral Finale

1. Chorus - Laud Him, Laud Him; Praise the Lord
Allegro moderato, maestoso – Allegro di molto
2. Solo Soprano and Chorus - Praise Thou the Lord
Molto più moderato ma con fuoco
3. Tenor Solo - Sing Ye Praise; He Counteth All Your Sorrows
Recitativ – Allegro moderato
4. Chorus - All Ye That Cried Unto the Lord
A tempo moderato
5. Soprano Duet and Chorus - I Waited For the Lord
Andante
6. Tenor Solo - The Sorrows of Death; We Called Thro' the Darkness
Allegro un poco agitato – Agitato e lento
7. Chorus - The Night Is Departing
Allegro maestoso e moto vivace
8. Chorale - Let All Men Praise the Lord; Glory and Praise to God
Stanza 1 – SSATTB Chorus Unaccompanied
Andante con moto
Stanza 2 – With Full Orchestral Accompaniment
Un poco più animato
9. Duet for Soprano and Tenor - My Song Shall Be Alway Thy Mercy
Andante sostenuto assai
10. Chorus - Ye Nations, Offer to the Lord; O Give Thanks to the Lord
Allegro non troppo – Più vivace

Soli Deo Gloria

Guest Commentary

The often exuberant music of today's concert confirms the joyful spirits of Christians almost midway through their fifty-day Resurrection celebration on this Third Sunday of Easter. If resurrection joy permeates today's music, we cannot but notice the Christian life of prayer and praise,

even when expressed in the wordless joy of instrumental music. There is a hidden "sermon" for us in today's performance, for the music tugs at both our deepest memories and our most fervent hopes.

Resurrection themes are clearest in August Bergt's *Osterhymnus*. Born in 1771 and thus contemporary with Beethoven (1770-1827), Bergt belonged to a time when music for church and for community were not separate practices. Already during his studies in Dresden and Leipzig he was lauded as a superb organist but was also considered by some as the most promising among the younger composers of opera, oratorios, and orchestral music. The major part of his career was spent in the town of Bautzen (near the Polish border east of Dresden) as a church musician, music educator (author of two music textbooks), and composer in all forms of concert and church music. Interestingly, the Bautzen church he served was a "*Simultankirche*," a building shared by Protestant Lutherans and Roman Catholics, which explains why some of his music was written also for Catholic use. As a final distinction, we note that he is the great-great-great-great-great uncle of *Bach at the Sem*'s Music Director.

The *Osterhymnus* is the one work today that explicitly proclaims the resurrection of Jesus Christ, using passages from I Corinthians 15. This is the dramatic music of the stage rather than the rhetorical text interpretation of earlier Lutheran composers. We hear sharply contrasting loud and soft choral exclamations, dramatic pauses (fermatas), and sudden shifts in harmonic color that one expects in the operas and oratorios of the late eighteenth and early nineteenth centuries. Bergt inserts striking harmonic color especially when referring to death ("*von den Toden*"). Choral strettos and taunting shouts mock the enemy death, which has lost its sting ("*Stachel*"), and the grave, which has lost its victory ("*Sieg*"). There is no mistaking the Gospel triumph in the final long declaration of thanks to God for the work of Jesus Christ.

Two works by Mendelssohn extend *Bach at the Sem*'s bicentennial commemoration of his birth. The *Lobgesang* and the Sonata No. 6 for organ also remind us of this nineteenth-century composer's participation in the Lutheran heritage. Lutherans today are susceptible to musical, sometimes even theological, amnesia regarding the period after J. S. Bach. Both August Bergt and Felix Mendelssohn, however, remind us that Lutherans were alive and well and making music also in the Romantic era. In fact, they were specially challenged—just as we are today—to figure out what to make of Lutheranism's massive accomplishments in hymnody and church music in a changing culture. Mendelssohn's role was not negligible. He was the genius offspring of a family eminent in philosophy, business, literature, and

music. The Mendelssohn home was the center of high culture in Berlin. In addition, Mendelssohn was deeply affected by the tercentennial commemorations of the Reformation (1817) and the Augsburg Confession (1830). These events encouraged him to produce the "Reformation" Symphony, chorale cantatas, and chorale-based organ sonatas. Mendelssohn may not be known to the general music public as a church musician, but his great accomplishments in Lutheran music are fittingly commemorated in the great "Mendelssohn Window," installed in 1997 in the St. Thomas Church, Leipzig, as a counterpoint to the great "Bach Window" dating from a century earlier.

With its first and third movements omitted in today's performance, the *Lobgesang*—also count-

ed as Mendelssohn's Second Symphony—becomes a choral suite with an instrumental introduction. It was one of the works presented in Leipzig on the quadricentennial of the invention of the printing press. Scholars and musicians are puzzled by this Second Symphony, unsure even how to number the movements. Though not nearly as gargantuan as Beethoven's great Choral Symphony, the Ninth, it actually bears some interesting resemblance to the famous Ninth in terms of structure. Mendelssohn, as most commentators agree, must have been all too aware of dangerous comparisons to Beethoven as he unveiled his "Symphony for Choir and Orchestra."

The intent of the *Lobgesang*, however, is clear from the first notes of the first movement (not heard in this performance), for they anticipate the later choral utterance, "All that has breath praise the Lord" ("*Alles was Odem hat, preiset*

Two instrumental works round out our program: Mendelssohn's organ Sonata No. 6 in D Minor (Opus 65, No. 6) and J. S. Bach's Fantasia in G Major (BWV 572). The Sonata No. 6 not only features the familiar chorale "*Vater unser im Himmelreich*" ("Our Father, Who from Heaven Above") but gives us a "sonata" rather unusual in form for Mendelssohn's time. The first movement we hear today offers six variations on the chorale, which cannot help but recall the "partita" of earlier composers such as Pachelbel, even Bach. Bach's Fantasia in G dates from an early period during his years (1708-1717) in Weimar where he was first signed on as court organist. The Fantasia clearly stands within the virtuosic toccata tradi-

Though the two organ works offer us no texts, certainly nothing explicit about resurrection, they nonetheless take a place in today's Easter celebration because Christians view all music within the perspective of faith. Just as the Old Testament expressions in the *Lobgesang* find their fullest meaning when viewed in relationship to the New Testament themes of the *Osterhymnus*, so all music finds its true significance when shaped into the praise of God. Music is both a sign of God's creative goodness and a servant to Gospel proclamation. Prayer and praise result from this percep-

dem Herrn"). This is praise music! These notes are also heard at the grand conclusion. The Easter theme may seem remote since Christ's resurrection is never mentioned, but the *Lobgesang* belongs to the great tradition, originating in the Old Testament, of praising God for mighty works. Christians have always turned to those ancient Psalm texts (as did Mendelssohn in this work), viewing them through New Testament perspective as fitting vessels for our thanks at Christ's victory over death. Just as the *Osterhymnus* concluded with choruses of thanks, so Mendelssohn also expresses thanks, this time in the chorale "Let All Men Praise the Lord" ("Now Thank We All Our God," "*Nun danket alle Gott*"). Mendelssohn's use of this chorale draws directly on his engagement, noted above, with Lutheran traditions. Even in harmonizing the hymn as he does, then adding an energetic instrumental obbligato, he reminds us of the works of earlier Lutheran composers.

tion of organists such as Buxtehude or Pachelbel. Unusual in Bach's music, however, are the French titles for the three movements. Bach's biographers note a possible connection to his copying out of the French organist Nicholas de Grigny's *Premier Livre d'Orgue*. Indeed, this Fantasia seems to nod toward both French and German keyboard styles. While Bach learned his craft from many sources, he always transcended his models, as is so clear in this Fantasia. The keyboard figurations are not new, but with Bach they unfold in perfectly paced harmonic movements that carry our attention forward to ever fresh delight in the brilliance of the performance.

tion. Thus the organ sonata's chorale melody reminds us of the "Our Father," the prayer that lets us hope again for the kingdom of God because of Christ's victory. For the Christian, even music that has no text and is not classified as "sacred" is a gift from God and thus can be used in God's praise.

Such music draws our spirits in two directions. The sheer vitality of racing fingers and soaring voices, of deeply moving melody, carries us back to Eden, reminding us how good was the world God created. This music is playful with no

other purpose than to sing and dance before God in joy. Such music gladdens our spirits, said Martin Luther. That is also why poets and philosophers from Plato onward have sensed that we are playful beings. To be truly human as God intended is to sing, dance, and play as children unaware of care and trouble. In Eden humanity enjoyed the playfulness of being with God unburdened by fear or care. It was a time before memory became clouded by corruption and death in a fallen world. We who are redeemed remember that in the exuberance of all music, including wordless instrumental performance.

If we fallen creatures play our memory only backward in our music, we can become self-indulgent, perhaps infantile, subject to utopian illusions in place of truly Edenic memories.

Music shaped by the Gospel, however, also looks forward. When the resurrection defeats the grave, our voices are no longer choked by the fear of death. We make music again looking ahead in hope to the end of the age. Our music becomes not merely the blurred memory of creation but also a downbeat for the playing, dancing, and singing of all the saints before the throne of God. Declaring the resurrection in music demands that we use all of God's gifts, including wordless fantasias, racing keys and scales, magnificently skilled voices, and the timbres of many instruments, because music cannot be silent at the redemption of the world and the hope of the age to come in our Lord Jesus Christ.

—Victor E. Gebauer

Program Notes

Organ works

Fantasia in G Major, BWV 572, Johann Sebastian Bach

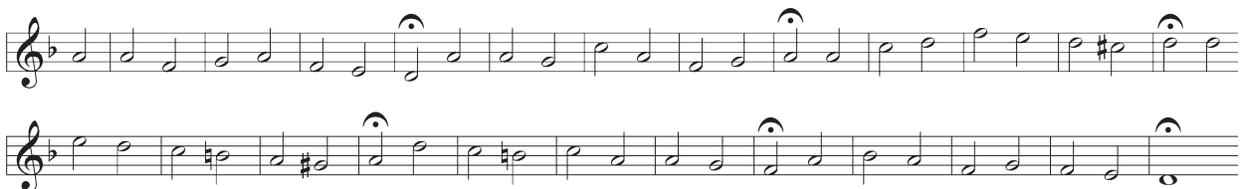
As Bach did not customarily date his organ works, it is sometimes difficult to establish their time of composition beyond general periods of style. However, it is evident that the *Fantasia in G Major* is one of the youthful masterworks composed in Mühlhausen or Weimar and illustrates how well Bach already knew the secrets of exploiting organ sound via the acoustical properties of spacious buildings. Its genial echo effects, majestic five-voice *Gravement*—surging with mounting intensity until broken off by a sonorous diminished seventh chord, and finale, in which “. . . thousands of glittering raindrops rush downward as from a rain cloud in sunshine,” present a unique triptych.

Sonata No. 6 in D Minor, Felix Mendelssohn

Movement I: Chorale and Six Variations

It was of epochal importance that a great composer like Mendelssohn concerned himself with the organ in the first half of the nineteenth century. As a player, he awakened new interest in Bach's masterworks for the organ, which, like all the music of the *Thomaskantor*, otherwise might have been forgotten. At the same time, he inaugurated a new style of organ playing and organ composition.

The Sixth Organ Sonata, composed 1844-45, is the finest of Mendelssohn's organ works. Its subject is the chorale, "*Vater unser im Himmelreich*" ("Our Father, Who from Heaven Above"):



The chorale itself, played *mezzo piano*, serves as an introduction to Variation 1, an *Andante sostenuto*. Here the melody floats above gracefully animated, curving lines of sixteenth notes:

The musical score for Variation 1 consists of three staves. The top staff is for guitar, marked 'Gt. mp (8', 4')', and contains a melodic line with sixteenth notes. The middle and bottom staves are for piano accompaniment, featuring a bass line with sixteenth notes and a treble line with chords and sixteenth notes.

The second variation consists of a four-voiced harmonization of the chorale, accompanied by a pedal bass in triplets, imitating the *pizzicato* of orchestral double basses:

The musical score for Variation 2 consists of three staves. The top staff is for treble clef, the middle for bass clef, and the bottom for bass clef. The top two staves show a four-voiced harmonization of the chorale. The bottom staff features a pedal bass line with triplets, imitating the pizzicato of orchestral double basses.

In the third setting, the tenor voice carries the chorale tune, with a flute duet above it and a bass line of interrupted eighth notes:

The musical score for Variation 3 consists of three staves. The top staff is for treble clef, the middle for bass clef, and the bottom for bass clef. The top two staves show a tenor voice carrying the chorale tune, with a flute duet above it. The bottom staff features a bass line of interrupted eighth notes.

The third and fourth variations merge into one another and the left hand launches *fortissimo arpeggios*, which go on surging over the chorale melody, proclaimed by the pedal:

The fourth variation, too, overlaps with the beginning of the fifth, where the chorale is heard in the soprano:

After the chorale *cantus* is complete, the *arpeggios* carry out a grand modulation, the progress of which is determined by a motive drawn from the last chorale phrase:

The piece concludes with majestic chords in which both the beginning and the end of the chorale are fused into a grand sonorous whole.

Notes by Albert Schweitzer, paraphrased by David Mulbury
from annotations for his Columbia Masterworks recording

Text and Translation

Osterhymnus, August Christian Bergt
(Easter Hymn)

Solo Quartet
Jean Baue, Soprano; Katharine Lawton Brown,
Mezzo Soprano; William Larson, Tenor; Dallas
Dubke, Bass-baritone

Adagi, Grave – Chorus

Christus ist auferstanden von den Toden

Christ is arisen from Death

Allegro molto moderato – Chorus

*und ist der Erstling worden
unter denen die da schlafen.*

and is the firstfruits
of those who have fallen asleep.

Allegreto e ben marcato – Solo Quartet

*Der Tod ist verschlungen in den Sieg!
Tod, wo ist dein Stachel?
Grab, wo ist dein Sieg?*

Death is swallowed by that victory!
Oh, Death! Where is your thorny prick?
Oh, Grave! Where is your victory?

Andante con moto – Soprano Solo and Chorus

*Gott aber sei Dank,
der uns den Sieg gegeben hat,
durch unsern Herrn Jesum Christum!*

Therefore, thanks be to God
who has given us the victory,
through our Lord, Jesus Christ!

The Hymn, "Our Father, Who from Heaven Above"

Vater unser



Solo 1 Our Fa - ther, who from heav'n a - bove Bids all of us to
 Choir 2 Your name be hal - lowed. Help us, Lord, In pu - ri - ty to
All 3 Your king - dom come. Guard Your do - main And Your e - ter - nal
 Choir 4 Your gra - cious will on earth be done As it is done be -
All 5 Give us this day our dai - ly bread, And let us all be



live in love As mem - bers of one fam - i - ly
 keep Your Word, That to the glo - ry of Your name
rich - teous reign. The Ho - ly Ghost en - rich our day
 fore Your throne, That pa - tient - ly we may o - bey
clothed and fed. Save us from hard - ship, war, and strife;



And pray to You in u - ni - ty, Teach us no
 We walk be - fore You free from blame. Let no false
With gifts at - ten - dant on our way. Break Sa - tan's
 Through - out our lives all that You say. Curb flesh and
In plague and fam - ine, spare our life, That we in



thought - less words to say But from our in - most hearts to pray.
 teach - ing us per - vert; All poor de - lud - ed souls con - vert.
pow'r, de - feat his rage; Pre - serve Your Church from age to age.
 blood and ev - 'ry ill That sets it - self a - gainst Your will.
hon - est peace may live, To care and greed no en - trance give.

Solo 6 Forgive our sins, Lord, we implore,
 That they may trouble us no more;
 We, too, will gladly those forgive
 Who hurt us by the way they live.
 Help us in our community
 To serve each other willingly.

Choir 8 From evil, Lord, deliver us;
 The times and days are perilous.
 Redeem us from eternal death,
 And, when we yield our dying breath,
 Console us, grant us calm release,
 And take our souls to You in peace.

**All 7 Lead not into temptation, Lord,
 Where our grim foe and all his horde
 Would vex our souls on ev'ry hand.
 Help us resist, help us to stand
 Firm in the faith, a mighty host,
 Through comfort of the Holy Ghost.**

**All 9 Amen, that is, so shall it be.
 Make strong our faith in You, that we
 May doubt not but with trust believe
 That what we ask we shall receive.
 Thus in Your name and at Your Word
 We say, "Amen, O hear us, Lord!"**

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Symphony No. 2, Opus 52, Lobgesang, Felix Mendelssohn
(Hymn of Praise)

Note: In 1840, several months after the premier performance of this work in Leipzig, Mendelssohn conducted a second performance in Birmingham, England, using an English edition translated and published by Alfred Novello of London. This English version is used in today's performance.

Movement II: *Allegretto un poco agitato*

Movement IV: Choral Finale

1. Chorus – Laud Him, Laud Him

Allegro moderato, maestoso

Laud him, laud him, all that has life and breath, sing to the Lord. Hallelujah!

Allegro di molto

Praise the Lord with lute and harp,
In joyful song extol him,
And let all flesh magnify his might and his glory.
Praise the Lord! Sing to the Lord!

2. Solo Soprano and Chorus – Praise Thou the Lord

Molto più moderato ma con fuoco – Joy Boland

Solo Voice	Praise thou the Lord, O my spirit, And my inmost soul, praise his great loving kindness.
Chorus	Praise thou the Lord, O my spirit!
Solo Voice	Praise thou the Lord, O my spirit, And forget thou not all his benefits.
Chorus	Praise thou the Lord, O my spirit!

3. Tenor Solo – Sing Ye Praise

Recitativ – Jeral Becker

Sing ye praise, all ye redeemed of the Lord,
Redeemed from the hand of the foe,
From your distresses, from deep affliction,
Who sat in the shadow of death and darkness.
All ye that cry in trouble unto the Lord,
Sing ye praise! Give ye thanks! Proclaim aloud his goodness!

Allegro moderato – Jeral Becker

He counteth all your sorrows in the time of need.
He comforts the bereaved with his regard.
Sing ye praise! Give ye thanks! Proclaim aloud his goodness!

4. Chorus – All Ye That Cried Unto the Lord

A tempo moderato

All ye that cried unto the Lord
In distress and deep affliction,
He counteth all your sorrows in the time of need.

5. Soprano Duet and Chorus – I Waited For the Lord

Andante – Jean Baue, Soprano I; Joy Boland, Soprano II

Solo Voice and Duet	I waited for the Lord, He inclined unto me, He heard my complaint. O blessed are they that hope and trust in the Lord.
Chorus	O blessed are they that hope and trust in the Lord.
Men's Chorus	I waited for the Lord, He inclined unto me, He heard my complaint. O blessed are they that hope and trust in the Lord.
Duet and Chorus	O blessed are they that hope and trust in him.

6. Tenor Solo – The Sorrows of Death

Allegro un poco agitato – Jeral Becker

The sorrows of death had closed all around me,
And hell's dark terrors had got hold upon me
With trouble and deep heaviness.
But, said the Lord,
“Come, arise! Come, arise from the dead,
And awake, thou that sleepest.
I bring thee salvation.”
The sorrows of death . . . (repeated)

Recitativ

Agitato e lento

We called thro' the darkness:
“Watchman, will the night soon pass?”
The watchman only said:
“Though the morning will come, the night will come also.”
Ask ye, enquire ye, return again, ask:
“Watchman, will the night soon pass?”
The watchman only said . . . (repeated)

Soprano Solo

The night is departing, departing!

7. Chorus – The Night Is Departing

Allegro maestoso e molto vivace

The night is departing,
The day is approaching.
Therefore, let us cast off the works of darkness,
And let us gird on the armour of light.
The night is departing,
The day is approaching.

8. Chorale – Let All Men Praise the Lord

Andante con moto

Let all men praise the Lord,
In worship lowly bending;
On his most holy word,
Redeem'd from woe depending.
He gracious is and just,
From childhood us doth lead;
On him we place our trust
And hope, in time of need.

Un poco più animato

Glory and praise to God
The Father, Son, be given,
And to the Holy Ghost,
On high enthroned in heaven.
Praise to the three-one God,
With pow'rful arm and strong,
He changeth night to day;
Praise him with grateful song.

9. Duet for Soprano and Tenor – My Song Shall Be Alway Thy Mercy

Andante sostenuto assai – Joy Boland, Soprano; Arie Perry, Tenor

Tenor	My song shall be alway thy mercy, singing thy praise, thou only God. My tongue ever speaks the goodness thou hast done unto me.
Soprano	I wander in the night and foulest darkness, and mine enemies stand threat'ning around.
Duet	Yet call'd I upon the name of the Lord, and he redeemed me with watchful goodness. My song shall be alway thy mercy, singing thy praise, thou only God.

10. Chorus – Ye Nations, Offer to the Lord; O Give Thanks to the Lord

Allegro non troppo

Basses	Ye nations, offer to the Lord glory and might.
Tenors	Ye monarchs, offer to the Lord glory and might.
Altos	Thou heaven, offer to the Lord glory and might.
Sopranos	The whole earth, offer to the Lord glory and might.

Più vivace

O give thanks to the Lord,
Praise him, all ye people,
And ever praise his holy name.
Sing ye the Lord, and ever praise his holy name.
All that has life and breath, sing to the Lord:
Hallelujah! Sing to the Lord.

Meet Today's Guest Organist



David Mulbury has been heard as a recitalist in the United States, Canada, New Zealand, and in Europe, receiving acclaim for “. . . virtuosity completely in servitude to the musical expression,” for “. . . an especially fortunate talent for registration,” and particularly for his Bach performances.

While notable as a Bach specialist, he has included organ masterworks of every period and style in an extensive performing repertoire, as attested by his performances of both Concerti for organ and orchestra by Josef Rheinberger, as well as organ-orchestral works by Handel, Mozart, Puoulenc, Sowerby, and Howard Hanson, and by his recordings of the great *Symphony in G* by Leo Sowerby and of organ works by Franz Liszt.

His longstanding interest in historic organs of Germany, Holland, and Austria, as well as his study under many renowned teachers both in Germany and America, including Edward Rechlin, Catharine Crozier, Robert Baker, Searle Wright, David Craighead, and the eminent Bach interpreter, Helmut Walcha, have been integral to his background. For some years he was a piano pupil of Stanley Hummel (who had been a pupil of Joseph Lhevinne at Juilliard) and later, of George MacNabb at the Eastman School of Music. He studied harpsichord with Maria Jaeger and Fernando Valenti.

After being named winner of the national Young Artists Competition of the American Guild of Organists, he spent two years in Germany as a Fulbright scholar. This was followed by a D.M.A. in performance and pedagogy at Eastman. From 1968 until 2000 he was a member of the faculty at the College-Conservatory of Music in Cincinnati, where his 47 faculty recitals attracted enthusiastic audiences. During the seasons 1978-79 and 1979-80 he presented the entire organ works of Bach in 17 recitals at the University of Cincinnati, a first in the history of the Queen City. These programs were later broadcast on more than 40 radio stations throughout the United States.

David Mulbury is presently Professor Emeritus at the University of Cincinnati. He holds the F.A.G.O. and Ch.M. degrees of the American Guild of Organists and has made recordings for the Lyrichord, Afka, and Marco Polo (Naxos) labels.

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

Alto

Katharine Lawton Brown,
Principal
Loretta Ceasar-Striplin
Sarah Frawley
Meghan Garvin
Elizabeth Horsley
Mona Houser
Donita Obermann
Jane Robinson
Paula Bohr

Tenor

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

Bass-baritone

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

The Choirs of Saint Louis University

Soprano

Michelle Beckman
Ashley Brownlee
Lauren Gamel
Chelsea Kozikowski
Leah Lanzon
Anne Lischwe
Julie Morrissey
Jen Nelson
Sondra Schroder
Hannah Swoboda
Elisabeth Zimmerman

Alto

Christa Cloutier
Bailey Duncan
Grace Francisco
Lea Luecking Frost
Meghan Garvin
L. Ashley Glen
Nicole Green
Jessica Kahraji
Charity Kaiser
Jennifer Lowe
Kathryn McCulley

Jill Molloy
Allison Morris
Michelle Place
Emily Rockers
Roma Ryan
Roxanne Schroeder
Katie Shay
Tara Siebenaller

Tenor

Clayton Chmiel
Anthony Heinemann
Gregory Judice
Andrew Kalthoff
Charlie Mueller
Andy Skelton
Michael Trio

Bass

Billy Boyer
Samuel Cotten
Gregory Cuellar
Andrew Hampton
Mitchell Johnson
Max von Schlehenried
Amit Sood
Robert Ulliman

Orchestra

Violin I

Wanda Becker,
Concertmaster
Paul Huppert
Christine Sasse
Cynthia Bowermaster
Ann Hirschl Magliari
Katherine Collins
Alison Rolf
Elizabeth Ramos

Violin II

Kaoru Wada,
Principal
Marilyn Park Ellington
Eric Gaston
Susie Thierbach
Mary Sweetin
Loren Abramson

Viola

Holly Kurtz,
Principal
Sarah Borchelt
Tova Braitberg
Jennifer Goodman

Cello

Kenneth Kulosa,
Principal
Tracy Andreotti
Beverly Field
Marcia Mann

String Bass

Frederick DeVaney,
Principal
Wendy Hyman-Fite

Flute

Paula Kasica,
Principal
Jennifer Adams

Oboe

Ann Homann,
Principal
Eileen Burke

Clarinet

Jeanine Garesche,
Principal
Mary Bryant

Bassoon

Donita Bauer,
Principal
Peggy Bumb

Horn

Amy Rhine,
Principal
Carole Lemire
Nancy Schick
Mary Swartzwelder

Trumpet

John Korak,
Principal
Robert Souza

Trombone

Twig Sargent,
Principal
Jamie Brothers
Wayne Coniglio

Timpani

Henry Claude

Casavant Antiphonal Organ

Joan Bergt

Rehearsal Accompanist

Mieko Hironaka Bergt

Bach at the Sem 1993-2009

The following works have been performed in the *Bach at the Sem* series. The *Bach Werke Verzeichnis* (*Bach Works Registry*) numbers are followed by performance dates since 1993, titles, and performance forces.

BWV 1	2/19/95	<i>Wie schön leuchtet der Morgenstern</i>	Cantata
BWV 4	3/14/99	<i>Christ lag im Todesbanden</i>	Cantata
BWV 10	3/13/94	<i>Meine Seele erhebt den Herrn</i>	Cantata
	3/10/02	<i>Meine Seele erhebt den Herrn</i> (Magnificat)	
BWV 11	2/23/03	The Ascension Oratorio	Oratorio
BWV 21	3/7/93	<i>Ich hatte viel Bekümmernis</i>	Cantata
BWV 22	2/28/93	<i>Jesus nahm zu sich die Zwölfe</i>	Cantata
BWV 28	10/22/00	<i>Nun lob, mein Seel' den Herrn</i>	Cantata
BWV 29	3/3/96	<i>Wir danken dir, wir danken dir</i>	Cantata
	11/6/94	<i>Wir danken dir, wir danken dir</i>	Sinfonia/Orchestra
BWV 31	11/22/98	<i>Der Himmel lacht, die Erde jubiliert</i>	Cantata
BWV 34	1/24/99	<i>O ewiges Feuer, O Ursprung der Liebe</i>	Cantata
BWV 35	3/17/96	<i>Geist und Seele wird verwirret</i>	Cantata
BWV 36	12/6/98	<i>Schwingt freudig euch empor</i>	Cantata
BWV 42	4/18/04	<i>Am Abend aber desselbigen Sabbats</i>	Cantata
BWV 43	4/24/05	<i>Gott fähret auf mit Jauchzen</i>	Cantata
BWV 49	3/10/02	<i>Ich geh' und suche mit Verlangen</i> (Sinfonia)	Cantata
	4/1/07	<i>Ich geh' und suche mit Verlangen</i>	
BWV 50	2/11/07	<i>Nun ist das Heil und die Kraft</i>	Cantata
BWV 51	1/30/94	<i>Jauchzet Gott in alle Landen</i>	Solo Cantata for Soprano
	3/1/98		
	2/23/03		
BWV 52	2/19/95	<i>Falsche Welt, dir trau ich nicht</i>	Sinfonia/Chorale
	4/14/02		Cantata
BWV 55	3/1/98	<i>Ich armer Mensch, ich Sündenknecht</i>	Solo Cantata for Tenor
BWV 56	2/27/94	<i>Ich will den Kreuzstab gerne tragen</i>	Solo Cantata for Bass
BWV 61	2/5/95	<i>Nun komm der Heiden Heiland</i> [1]	Cantata
BWV 62	12/6/98	<i>Nun komm der Heiden Heiland</i> [2]	Cantata
BWV 65	3/10/02	<i>Sie werden aus Saba alle kommen</i>	Cantata
BWV 70	12/3/95	<i>Wachet! betet! betet! wachet!</i>	Cantata
	11/22/98		
	2/23/03		
	10/13/07		
BWV 79	11/6/94	<i>Gott der Herr ist Sonn' und Schild</i>	Cantata
BWV 80	11/6/94	<i>Ein Feste Burg ist unser Gott</i>	Cantata
	2/11/07		
	10/25/08		
BWV 82	2/7/93	<i>Ich habe genug</i>	Solo Cantata for Bass
	1/22/06		
BWV 83	2/4/01	<i>Erfreute Zeit im neuen Bund</i>	Cantata
BWV 88	4/14/02	<i>Siehe, ich will viel Fischer aussenden</i>	Solo Cantata
BWV 92	2/7/93	<i>Ich hab' in Gottes Herz und Sinn</i>	Cantata
BWV 93	3/10/02	<i>Wer nur den lieben Gott läßt walten</i> (Duet)	Cantata
	11/9/03		
BWV 95	12/7/03	<i>Christus, der ist mein Leben</i>	Cantata
BWV 106	1/24/99	<i>Gottes Zeit ist die allerbeste Zeit</i>	Cantata
BWV 113	12/7/03	<i>Herr Jesu Christ, du höchstes Gut</i>	Cantata
BWV 118	4/1/07	<i>O Jesu Christ, mein's Lebens Licht</i>	Cantata
BWV 119	4/18/04	<i>Preise, Jerusalem, den Herrn</i>	Cantata

	9/21/04		
	10/25/08		
BWV 120	4/18/04	<i>Gott, man lobet dich in der Stille zu Zion</i>	Cantata
	9/21/04		
BWV 125	3/22/98	<i>Mit Fried und Freud fahr ich dahin</i>	Cantata
BWV 129	3/19/95	<i>Gelobet sei der Herr, mein Gott</i>	Cantata
BWV 136	2/27/94	<i>Erforsche mich, Gott</i>	Cantata
BWV 137	2/18/96	<i>Lobe den Herren, den mächtigen König der Ehren</i>	Cantata
	3/10/02	<i>Lobe den Herren (Alto Aria)</i>	
BWV 140	2/5/95	<i>Wachet auf! ruft uns die Stimme</i>	Cantata
	11/22/98		
	12/7/03		
	12/14/08		
BWV 146	12/3/95	My Spirit Be Joyful, arr. by E. Power Biggs	Organ and 2 Trumpets
	12/16/07		
	4/24/05	<i>Wir müssen durch viel Trübsal</i>	Cantata
BWV 147	2/19/95	<i>Herz und Mund und Tat und Leben</i>	Cantata
	3/12/00		
BWV 152	3/10/02	<i>Tritt auf die Glabensbahn (Sinfonia)</i>	Cantata
BWV 159	3/10/02	<i>Sehet, wir gehen hinauf gen Jerusalem</i>	Cantata
BWV 166	1/06/08	<i>Wo gehest du hin?</i>	Cantata
BWV 169	2/18/96	<i>Gott soll allein mein Herze haben</i>	Sinfonia/Orchestra
BWV 172	1/14/96	<i>Erschallet, ihr Lieder</i>	Cantata
BWV 182	4/4/93	<i>Himmelskönig, sei willkommen</i>	Cantata
	3/12/00		
	4/1/07		
BWV 189	3/13/94	<i>Meine Seele rühmt und preist</i>	Solo Cantata for Tenor
BWV 190	1/19/97	<i>Singet dem Herrn ein neues Lied</i>	Cantata
	2/1/04		
	9/21/04		
BWV 196	2/29/95	<i>Der Herr denket an uns</i>	Cantata
	11/9/03		
BWV 199	3/18/01	<i>Mein Herze schwimmt im Blut</i>	Solo Cantata for Soprano
BWV 202	1/19/03	<i>Weichet nur, betrübte Schatten</i>	Cantata
BWV 208	2/5/95	<i>Was mir behagt ist nur die muntre Jagd</i>	Sinfonia/Orchestra
BWV 209	2/5/95	<i>Non sa che sea dolore</i>	Sinfonia/Orchestra
	12/1/02		
	3/6/05	Sinfonia in B Minor—Allegretto	Chamber Orchestra
BWV 214	1/14/96	<i>Tönet, ihr Pauken! Erschallet, Trompeten!</i>	Sinfonia/Orchestra
BWV 225	4/5/94	<i>Singet dem Herrn ein neues Lied</i>	Motet I
	2/16/97		
	11/5/00		
	4/8/01		
	4/1/07		
	10/13/07		
BWV 226	2/28/93	<i>Der Geist hilft unsrer Schwachheit auf</i>	Motet II
	12/1/96		
	11/5/00		
	11/5/06		
BWV 227	3/21/93	<i>Jesu, meine Freude</i>	Motet III
	1/19/97		
	3/14/98		
	11/5/00		

	3/6/05		
BWV 228	3/14/98	<i>Fürchte dich nicht</i>	Motet IV
	11/5/00		
BWV 229	3/21/93	<i>Komm, Jesu komm</i>	Motet V
	12/1/96		
	3/18/01		
BWV 230	4/4/93	<i>Lobet den Herrn, alle Heiden</i>	Motet VI
	12/1/96		
	11/9/03		
	2/22/09		
BWV 232	11/6/94	<i>Messe in h-Moll</i>	Mass in B Minor
	12/3/00	Mass in B Minor (<i>Sanctus, Agnus Dei</i>)	Mass
	2/4/01	Mass in B Minor (<i>Credo</i>)	Mass
	1/23/00	Mass in B Minor (<i>Kyrie and Gloria</i>)	Mass
	9/27/05		
	4/24/05	Mass in B Minor (<i>Credo, Crucifixus, Et resurrexit</i>)	Mass
	4/18/06	Mass in B Minor (<i>Credo, Sanctus, Osanna, Benedictus, Agnus Dei, Dona nobis pacem</i>)	Mass
	2/03/08	Mass in B Minor (<i>Quoniam tu solus sanctus</i>)	Mass
BWV 233	12/1/02	Mass in F	Mass, No. IV
	2/03/08	<i>Missa Brevis in F (Kyrie eleison)</i>	Mass
BWV 234	1/30/94	<i>Missa Brevis A-dur</i>	Mass in A Major, No. II
BWV 235	2/18/96	<i>Missa Brevis g-Moll</i>	Mass in G Minor, No. III
BWV 236	12/7/03	Mass in G Major	Mass in G Major, No. V
BWV 243	3/19/95	Magnificat	Oratorio
	12/3/00		
	2/1/04		
	2/11/07		
	12/14/08		
BWV 244	1/19/02	The Passion According to St. Matthew	Passion
	4/13, 15/03		
BWV 245	3/29/94	The Passion According to St. John	Passion
	4/10/95		
	4/5/98		
	4/18/00		
	3/7/04		
	4/02/06	The Passion According to St. John (Opening Chorus, Aria for Alto, Closing Chorus, Chorale)	Passion
BWV 248	1/14/96	Christmas Oratorio	Oratorio
	12/7/97		
	1/11/98		
	12/16/01	Christmas Oratorio (Parts 1, 2, 3)	
	11/27/05		
	1/27/02	Christmas Oratorio (Parts 4, 5, 6)	
	1/23/05		
	12/16/07	Christmas Oratorio (Chorales)	Brass and Organ
	02/03/08	Christmas Oratorio (Chorus and Chorale)	Chorus and Orchestra
BWV 249	4/5/94	<i>Kommt, eilet und laufet</i> (Chorus)	Oratorio for Easter
	1/14/95	<i>Kommt, eilet und laufet</i>	Oratorio for Easter
BWV 371	11/5/00	<i>Kyrie, Gott Vater in Ewigkeit</i>	Organ
BWV 525	4/14/96	Trio Sonata No. 1 in E-flat Major	Organ
	10/22/00		
BWV 526	2/15/98	Trio Sonata No. 2 in C Minor	Organ
	3/6/05		

BWV 527	11/7/99	Trio Sonata in D Minor	Organ
BWV 532	1/17/93	Prelude and Fugue in D Major	Organ
	2/15/98		
	1/19/03		
	11/21/04		
	11/18/07		
BWV 533	2/27/94	Prelude and Fugue in E Minor	Organ
	3/18/01		
	2/1/04		
	1/22/06		
BWV 535	11/5/00	<i>Praeludium und Fugue</i>	Organ
BWV 536	3/10/02	Prelude and Fugue in A Major	Organ
BWV 537	3/21/93	Prelude and Fugue in C Minor	Organ
	10/22/00		
BWV 538	11/10/02	Toccatina and Fugue in D Minor	Organ
BWV 540	10/22/00	Toccatina and Fugue in F Major	Organ
	2/22/09	Toccatina in F Major	Organ
BWV 541	3/5/95	Prelude and Fugue in G Major	Organ
	1/19/03		
	11/9/03		
BWV 542	3/5/95	Fantasia and Fugue in G Minor	Organ
	2/15/97		
	9/30/99		
	11/9/03		
BWV 543	2/26/97	Prelude and Fugue in A Minor	Organ
	3/22/98		
	4/8/01		
	3/6/05		
	1/06/08		
BWV 544	11/7/99	Prelude and Fugue in B Minor	Organ
	11/5/06		
BWV 547	1/30/94	Prelude and Fugue in C Major	Organ
	3/3/96		
	1/11/98		
	1/24/99		
	3/10/02		
	11/5/06		
BWV 548	11/11/01	Prelude and Fugue in E Minor (The Wedge)	Organ
	3/6/05		
BWV 552	9/30/99	Prelude and Fugue in E-flat Major	Organ
	11/10/02		
	4/24/05		
BWV 564	3/7/93	Toccatina in C - Adagio	Organ
	11/7/99	Trio Sonata in C Major	Organ
	1/22/06	Toccatina, Adagio and Fugue in C Major	Organ
BWV 565	4/14/96	Toccatina in D Minor	Organ
	11/22/98		
	11/11/01		
	4/18/04		
	1/22/06	Toccatina and Fugue in D Minor	Organ
BWV 568	1/21/07	Praeludium in G Major	Organ
BWV 572	4/26/09	Fantasia in G Major	Organ
BWV 576	2/7/93	Prelude and Fugue in G Major	Organ
BWV 577	11/11/01	The Jig Fugue (Gigue Fugue)	Organ

	1/06/08	Fugue in C Major	Organ
BWV 578	11/11/01	Fugue in G Minor (The Little Fugue)	Organ
BWV 582	2/16/97	Passacaglia and Fugue in C Minor	Organ
	2/15/98		
	11/9/03		
	1/21/07		
	1/06/08	Passacaglia et Thema Fugatum in C Minor	Organ
BWV 588	3/13/94	Canzona in D Minor	Organ
BWV 590	11/18/07	Pastorella	Organ
BWV 592	1/23/00	Concerto in G Major	Organ
	12/1/02		
BWV 593	11/5/06	Concerto in A Minor after Vivaldi	Organ
BWV 594	2/15/98	Concerto in C Major [after Vivaldi] Allegro	Organ
BWV 595	2/23/03	Concerto IV in C Major after Johann Ernst	Organ
BWV 596	2/7/93	Concerto in D Minor - Largo	Organ
	3/12/00		
BWV 618	4/13/03	<i>O Lamm Gottes Unschuldig</i>	Chorale Prelude
BWV 619	4/15/03	<i>Christe, du Lamm Gottes</i>	Chorale Prelude
	4/18/06		
BWV 623	4/4/93	<i>Wir danken dir, Herr Jesu Christ</i>	Organ Chorale Prelude
BWV 625	4/5/94	<i>Christ Lag in Todesbanden</i>	Organ Chorale Prelude
BWV 627	4/5/94	<i>Christ ist erstanden</i>	Organ Chorale Prelude
BWV 631a	2/17/96	<i>Komm, Gott Schöpfer, Heiliger Geist</i>	Organ Chorale Prelude
BWV 635b	2/17/96	<i>An Wasserflüssen Babylon</i>	Organ
BWV 638	1/24/99	<i>Es ist das Heil uns kommen her</i>	Organ
BWV 643	3/7/93	<i>Alle Menschen müssen sterben</i>	Organ Chorale Prelude
BWV 645	11/5/00	Schübler Chorale: <i>Wachet auf! ruft uns die Stimme</i>	Organ
	12/1/02		
	12/7/03		
	12/16/07	Wake Awake for Night Is Flying	Organ
BWV 647	3/10/02	Schübler Chorale: <i>Wer nur den lieben Gott</i>	Organ
	11/9/03		
BWV 648	3/10/02	Schübler Chorale: <i>Meine Seele erhebet den Herrn</i>	Organ
BWV 649	3/18/01	<i>Ach bleib bei uns, Herr Jesu Christ</i>	Organ Chorale Prelude
BWV 650	3/19/95	<i>Komm du nun, Jesu, vom Himmel</i>	Organ
	3/10/02	Schübler Chorale: <i>Kommst du nun vom Himmel</i>	Organ
	11/10/02		
BWV 651	10/22/00	Fantasy upon <i>Komm, Heiliger Geist</i>	Organ
	11/5/00		
BWV 653	11/5/06	<i>An Wasserflüssen Babylon</i>	Organ
BWV 654	11/10/02	<i>Schmücke dich, o liebe Seele</i>	Chorale Prelude
	2/22/09		
BWV 655	1/21/07	<i>Herr Jesu Christ, dich zu uns wend</i>	Chorale Prelude
BWV 656	4/4/93	<i>O Lamm Gottes, unschuldig</i>	Organ Chorale Prelude
	3/5/95		
	2/4/01		
BWV 658	2/27/94	<i>Von Gott will ich nicht lassen</i>	Prelude/Organ
	2/15/98		
	1/24/99		
	4/18/06		
BWV 659	12/6/98	<i>Nun komm, der Heiden Heiland</i>	Fantasia Organ
	1/21/07	<i>Nun komm, der Heiden Heiland</i>	Ornamented Organ
	01/06/08	<i>Nun komm, der Heiden Heiland</i>	Organ
BWV 660	12/6/98	<i>Nun komm, der Heiden Heiland</i>	Trio for Organ

BWV 661	12/6/98 1/21/07	<i>Nun komm, der Heiden Heiland</i> <i>Nun komm, der Heiden Heiland</i>	Fugue Organ Full Organ
BWV 662	11/11/01	<i>Allein Gott in der Höh sei Ehr</i> <i>Canto Fermo in Soprano</i>	Organ
BWV 664	11/11/01	<i>Allein Gott in der Höh sei Ehr</i> <i>Trio Super</i>	Organ
BWV 667	9/27/05	<i>Veni, Creator Spiritus</i>	Organ Prelude
BWV 680	2/4/01	<i>Wir glauben all' an einen Gott</i>	Organ
BWV 687	11/5/00	<i>Aus tiefer Not - Clavier-Übung III</i>	Organ
BWV 713	3/21/93	<i>Jesu, meine Freude</i>	Organ Chorale Prelude
BWV 720	11/10/02	<i>Ein feste Burg ist unser Gott</i>	Chorale Prelude
BWV 731	2/15/98 1/21/07	<i>Liebster Jesu, wir sind hier</i> <i>Liebster Jesu, wir sind hier</i>	Organ Chorale Prelude Chorale Prelude
BWV 733	3/13/94	Fugue on the Magnificat	Organ
BWV 735	4/1/07	<i>Valet will ich dir geben</i>	Organ Prelude
BWV 737	2/28/93	<i>Vater unser in Himmelreich</i>	Organ Chorale Prelude
BWV 739	1/19/03	<i>Wie schön leuchtet der Morgenstern</i>	Chorale Prelude
BWV 763	1/23/05	<i>Wie schön leuchtet der Morgenstern</i>	Organ Chorale Prelude
BWV 767	1/21/07	<i>O Gott, du frommer Gott</i>	Organ
BWV 769a	2/16/97	Canonic Variations " <i>Vom Himmel hoch</i> "	Organ
BWV 916	12/1/96	Toccatina in E Minor	Harpsichord
BWV 1003	1/21/07	Sonata in A Minor for Unaccompanied Violin	Violin
BWV 1005	2/05/06	Sonata in C Major for Unaccompanied Violin	Violin
BWV 1012	2/05/06	Suite in D Major for Unaccompanied Viola	Viola
BWV 1027	2/05/06	Sonata in G Major for Viola da Gamba and Harpsichord	Violin, Harpsichord
BWV 1029	3/1/98	Sonata in G Minor	Viola and Harpsichord
BWV 1042	4/8/01	Violin Concerto in E Minor	Concerto for Violin and Orchestra
BWV 1043	2/19/06	Concerto for Two Violins in D Minor	Concerto
BWV 1050	3/1/98	Concerto No. 5 in D Major	Brandenburg, Violin, Flute, and Horn
BWV 1052	12/1/96	Concerto No. 1 in D Minor	Harpsichord
BWV 1068	3/19/95	Overture and Air Suite No. 3	Orchestra
BWV 1080	9/30/99 11/11/01	Contrapunctus from the Art of the Fugue Fugue in C Major (Fanfare Fugue)	Organ Organ

Other Composers and Titles Performed in This Series

Bach, Carl Philipp Emanuel	<i>Heilig</i> Piano Concerto in C Minor Sonata for Flute and Violin in G Major Sinfonie No. 2 for Solo Flute and Strings	Oratorio Concerto Flute and Violin Flute and Strings
Bach, Johann Christian	Concerto for Bassoon and Orchestra in B-Flat Major	Bassoon and Orchestra
Barbe, Helmut	Canticle of Simeon: Nunc Dimittis	Cantata
Beethoven, Ludwig van	Fantasy The Mass in C	Piano, Chorus, Soloists, and Orchestra Soloists, Chorus, and Orchestra
Bender, Jan	God So Loved the World	Motet
Bergt, August C.	<i>Variations on a Theme by Hugo Distler</i> , Op. 38 <i>Osterhymnus, Christus ist auferstanden</i>	Organ Oratorio

Bergt, Robert	Now Praise We Christ, the Holy One	Settings for Oboe, Violin, Voice, and Organ
Brahms, Johannes	Sonata No. 3 in D Minor for Violin and Piano <i>Fantasien</i> , Opus 116 Love Song Waltzes, Opus 52 for Solo SATB Psalm XIII "How Long, O Lord?" Prelude in A Minor Three Chorale Settings Two Songs for Alto, Viola and Piano <i>Vier ernste Gesänge</i>	Piano Piano for 4 Hands SSA and Organ Organ Organ
Bruhns, Nikolaus	Praeludium in G Major Praeludium in E Minor <i>Nun komm, der Heiden Heiland</i>	Bass/Baritone Organ Organ Organ
Buxtehude, Dietrich	<i>Mit Fried und Freud ich fahr dahin</i> <i>Singet dem Herrn ein neues Lied</i> Lord, Keep Us Steadfast in Your Word <i>Aperite mihi portas justitiae</i> Fuga in C Major Prelude on "Nun lob, mein Seel" Praeludium in D Major <i>Sicut Moses</i> <i>Erhalt uns Herr bei deinem Wort</i> <i>Cantate Domino</i> <i>Jubilate Domino</i> Prelude, Fugue, and Chaconne in C <i>Alles, was ihr tut mit Worten oder mit Werken</i> Praeludium in E Minor <i>Nun lob, mein Seel, den Herren</i> <i>Sicut Moses</i> Today God's Son Triumphs, closing chorus <i>Also hat Gott die Welt geliebet</i> Rejoice, Beloved Christians Praeludium in D Major Fugue in C Major <i>Nun komm, der Heiden Heiland</i> Sonata in E-Minor Praeludium in F Sharp Minor Passacaglia in D Minor <i>Magnificat anima mea</i> Lord, in Thee Do I Trust <i>Membra Jesu nostri</i>	Organ Prelude Solo Cantata for Soprano and Violin Organ Chorale Prelude Cantata Organ Organ Prelude Organ Cantata Chorale Prelude Motet Solo Cantata Organ Cantata Organ Organ Solo Cantata Motet Cantata Cantata Organ Organ Organ Solo Cantata Motet Cantata Cantata Organ Organ Organ Violin, Cello, Harpsichord Organ Organ Chorus and Orchestra Solo Cantata Oratorio Chorus/Orchestra Chorus Motet Organ Hymn Organ Natural Horn and Orchestra Chorus Organ
Cherubini, Luigi	Requiem in C Minor	Chorus/Orchestra
Crüger, Johann	<i>Cantate Domino</i>	Chorus
Distler, Hugo	<i>Wachet auf, ruft uns die Stimme</i> <i>Wachet auf, ruft uns die Stimme</i> , Op. 8, No. 2	Motet Organ
Dunstable, John	The Agincourt Hymn, <i>Deo Gratias</i>	Hymn
Dupré, Marcel (transcription)	Sinfonia to J. S. Bach's Cantata 29	Organ
Förster, Christoph	Concerto for Waldhorn	Natural Horn and Orchestra
Frank, Johann Wolfgang	Oh, Jesus Grant Me Hope and Comfort	Chorus
Gardonyi, Zsolt	Mozart Changes	Organ

Gumpeltzhaimer, Adam Handel, George Frideric	How Long, Dear Lord Messiah (Part III) St. John Passion (Closing Chorus) Suite in D Major for Trumpet	Motet Oratorio Chorus Trumpet, Strings, 2 Oboes, Bassoon Chorus
Hassler, Hans Leo	<i>Kyrie eleison, Christe eleison,</i> <i>Kyrie eleison</i> (From the Second Mass)	Chorus
Haydn, Franz Joseph	The Seven Last Words of Our Savior on the Cross	String Quartet
Kawabe, Shin	A Memory of Summer Past	Organ
King, Robert	I Will Always Give Thanks	Chorus
Krebs, Johann Ludwig	Fugue in A <i>Herzlich Lieb hab ich dich, o Herr</i>	Organ Organ Chorale Prelude
Kuhnau, Johann	<i>Wie schön leuchtet der Morgenstern</i> <i>Gott sei mir gnädig</i>	Cantata Cantata
Luther, Martin	<i>Christ lag in Todesbanden</i> May God Embrace Us with His Grace <i>Non moriar sed vitam</i>	Motet Chorale Prelude Motet
Mendelssohn, Felix	Lift Thine Eyes from the <i>Elijah</i> Sonata II in F Minor Opus 65, No. 1 Symphony No. 2, Opus 52, <i>Lobgesang</i> Sonata No. 3 in A Major, Op. 65, No. 3 Sonata No. 6 in D Minor, Op. 65, No. 6, Mov't. I	SSA and Organ Organ Oratorio Organ Organ
Michel, J. M.	Three Pieces for Organ ed. by Uwe Karsten Gross	Organ
Middelschulte, Wilhelm	Introduction and Fugue upon 4 Themes by Bach	Organ
Mozart, Wolfgang Amadeus	Fantasy in F Major, Kechel No. 656 Fantasy in F Minor String Quartet in D Minor	Organ Organ String Quartet
Pachelbel, Johann	<i>Der Herr ist König</i> Chaconne in F Minor Fantasia in G Minor Toccatà in D Minor <i>Wie schön leuchtet der Morgenstern</i>	Motet Organ Organ Organ Organ
Praetorius, Michael	<i>Im Frieden dein</i> Phantasy on the Chorale " <i>Wir glauben all'</i> <i>an einen Gott</i> "	Chorale-motet Organ
Reger, Max	<i>Phantasie und Fuge über B-A-C-H</i> , Opus 46 Fantasy on the Chorale, "A Mighty Fortress Is Our God"	Organ Organ
Rheinberger, Josef	Prelude in C Minor, from Sonata, Opus 27	Organ
Scheidt, Samuel	Canzon " <i>Bergamasca</i> " for Five Instruments May God Embrace Us with His Grace <i>Gott der Vater wohn' uns bei</i>	Orchestra Organ Chorale Prelude Organ
Schein, Johann Hermann	<i>Intradas and Gagliards from Venuskränzlein</i> My Soul, Now Bless Thy Maker Suite No. 7 from <i>Banchetto Musicale</i>	Orchestra Motet Five Instruments
Schelle, Johann	<i>Christus ist des Gesetzes Ende</i> <i>Alleluia! Man singt mit Freuden vom Sieg</i>	Motet Cantata
Schemelli Chorale Schemelli, Georg Christian	<i>Dir, dir, Jehovah</i> from <i>Geistliche Lieder</i> Three Sacred Art Songs	Chorale Tenor, Organ, and Instruments
Schieferdecker, Johann C.	German Magnificat	Organ

Schütz, Heinrich	Three Psalms from <i>Sinfonia Sacrae II</i> , 1647 <i>Singet dem Herrn ein neues Lied</i> <i>Es steh Gott auf</i> <i>Freuet euch, ihr lieben Christen</i> <i>Also hat Gott die Welt geliebet</i> Passion According to St. Matthew (Closing Chorus) The Seven Words of Christ on the Cross (Introduction, Symphony) I Am the Resurrection and the Life <i>Also hat Gott die Welt geliebet</i>	2 Violins and Organ Soprano and Violins 2 Sopranos and 2 Violins Trio: Tenor, Tenor, Bass Motet Chorus Orchestra Motet Motet
Sweelinck, Jan Pieterszoon	<i>Cantate Domino canticum novum</i> Fantasia Chromatica	Cantata Organ
Telemann, Georg Philipp	<i>Ich will den Herrn loben alle Zeit</i> Concerto for Horn and Orchestra	Chorus Natural Horn and Orchestra
Tournemire, Charles	<i>Chorale Improvisation sur le "Victimae Paschali"</i>	Organ
Vaughan Williams, Ralph	Hyfrydol	Orchestra
Vierne, Louis	Symphony No. 3, Opus 28	Organ
Walther, Johann Gottfried	<i>Erhalt uns Herr bei deinem Wort</i>	Chorale Prelude

The works performed in 2008-2009 that were added to the full list are:

BWV 80	10/25/08	<i>Ein' feste Burg ist unser Gott</i>	Cantata
BWV 119	10/25/08	<i>Preise, Jerusalem, den Herrn</i>	Cantata
BWV 140	12/14/08	<i>Wachet auf, ruft uns die Stimme</i>	Cantata
BWV 230	02/22/09	<i>Lobet den Herrn, alle Heiden</i>	Motet
BWV 243	12/14/08	Magnificat in D Major	Oratorio
BWV 540	02/22/09	Toccata in F Major	Organ
BWV 572	04/26/09	Fantasia in G Major	Organ
BWV 654	02/22/09	<i>Schmücke dich, O liebe Seele</i>	Chorale Prelude
Bender, Jan		God So Loved the World <i>Variations on a Theme by Hugo Distler</i> , Op. 38	Motet Organ
Bergt, August Christian		<i>Osterhymnus</i>	Oratorio
Distler, Hugo		<i>Wachet auf, ruft uns die Stimme</i> <i>Wachet auf, ruft uns die Stimme</i> , Op. 8, No. 2	Motet Organ
Mendelssohn, Felix		Sonata No. 3 in A Major, Op. 65, No. 3 Sonata No. 6 in D Minor, Op. 65, No. 6, Mov't. I Symphony No. 2, Op. 52, <i>Lobgesang</i>	Organ Organ Choral Symphony
Reger, Max		Fantasy on the Chorale, "A Mighty Fortress Is Our God"	Organ
Scheidt, Samuel		<i>Gott der Vater wohn' uns bei</i>	Organ
Schütz, Heinrich		<i>Also hat Gott die Welt geliebet</i>	Motet

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, May 3, 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.

Christ is risen!

The Good News is not only that Jesus died for our sins a long time ago but most especially that He is alive and with us in our every need. “Fear not, I am the first and the last, and the living one. I died, and behold I am alive forevermore, and I have the keys of Death and Hades.” (Revelation 1:17-18) Today’s *Bach at the Sem* is a celebration of His resurrection and presence with us. We’re thankful you have come.

I take this opportunity to announce to you that the Faculty of Concordia Seminary has voted the “Distinguished Alumnus” award to Music Director Robert Bergt in recognition of his long and outstanding services to the church. The award will be conferred during commencement ceremonies on Friday, May 22, beginning at 7:00 p.m. You are invited to attend.

“When one wants to preach the Gospel, one must treat only of the resurrection of Christ. This is the chief article of our faith.” (Martin Luther, 1 Peter).

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!”*