

Bach AT THE SEM

2009-2010 Series

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

October 25, 2009, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2009-2010

Music of Johann Sebastian Bach, Franz Joseph Haydn, and Georg Frideric Handel

200th Anniversary of Haydn's Death (1732-1809)

250th Anniversary of Handel's Death (1685-1759)

- Sunday, Oct. 25
3:00 p.m. Psalm 130: *De profundis*, From Depths of Woe I Cry to Thee, is performed. This prayer, in plainsong and Anglican chant settings, is confession, meditation, and hope for us and our times. Also offered are composers Schein, Handel, and Bach's Cantata, BWV 38. Together with these significant works, Psalm 130 culminates in Luther's great hymn for congregation. The concert's finale consists of two Great Choruses by Handel from the *Messiah*.
- Sunday, Nov. 15
3:00 p.m. David Fienen, guest organist, performs Concerto for Organ and Orchestra in C Major by Franz Joseph Haydn. Bach, Solo Cantata BWV 51, *Jauchzet Gott in allen Landen* for Solo Soprano and Trumpet with Stringed Orchestra, Kathryn Stieler, soprano; John Korak, trumpet. Handel, Psalm 112, *Laudate pueri*, Kathryn Stieler, soprano, with chorus and orchestra.
- Sunday, Dec. 13
3:00 p.m. The American Kantorei presents an Advent and Christmas Celebration. J. S. Bach, *Christmas Oratorio*: Parts I; II, Sinfonia; and VI, Final Chorale. G. F. Handel, five Great Choruses from the *Messiah*.
- Sunday, Jan. 31
3:00 p.m. Organ recital by Dennis Bergin. *Klavierübung* III. Chorales by Bach presented by The American Kantorei. J. S. Bach, Sonata for Flute and Harpsichord in E Major, Paula Kasica, flute; Mieko Hironaka Bergt, harpsichord.
- Sunday, March 21
3:00 p.m. The American Kantorei, with soloists Jeral Becker, Evangelist, and Jay Willoughby, Christ, present J. S. Bach's The Passion of Our Lord According to St. John. Aria soloists are principals of The American Kantorei. A celebration of the birthday of J. S. Bach.
- Sunday, May 2
3:00 p.m. J. S. Bach, Mass in B Minor. Soloists are principals of The American Kantorei.

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 314-505-7362 or e-mail bach@csl.edu.

Bach at the Sem

October 25, 2009, 3:00 p.m.
Twenty-first Sunday after Pentecost

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

Jean Baue Soprano
Katharine Lawton Brown, Jane Robinson Altos
Arie Perry Tenor Dennis Bergin *Bach at the Sem* Organist

In Nomine Jesu

Psalm 130, From Depths of Woe I Cry to Thee *De profundis clamavi ad te, Domine*
in various settings for chorus, orchestra, assembly, and solo voices

Plainsong Chant, sung in Latin Mode I: Festival Tone 1

Organ Prelude, *Aus tiefer Not schrei ich zu dir*, BWV 687 Johann Sebastian Bach
From the *Klavierübung*, for four voices on two manuals

Duet for Two Alto Voices and Violins, Cello, and Organ Johann Hermann Schein
“From Depths of Woe I Cry to Thee”

Anglican Chant
From *The Lutheran Hymnal*, 1941, No. 664

Hymn by the Assembly, “From Depths of Woe I Cry to Thee”

Please stand to sing stanzas 2 – 5, provided on page 8.

Cantata, *Aus tiefer Not schrei ich zu dir*, BWV 38 J. S. Bach

1. Chorus
2. Recitative for alto
3. Aria for tenor voice and two oboes
4. Recitative for soprano
5. Trio for soprano, alto, bass
6. Chorale

Organ Prelude, *Aus tiefer Not schrei ich zu dir*, BWV 686 J. S. Bach
Written in six parts for full organ and two pedal voices

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

Great Choruses from *Messiah* Georg Frideric Handel

Sinfony *Grave – Allegro moderato*
“All We Like Sheep Have Gone Astray”
“Worthy Is the Lamb,” “Amen”

Soli Deo Gloria



Program Notes

Current conditions among people throughout the world, the United States of America, churches in the USA and abroad, and our own homes and schools, strongly suggest the worth of delving deeply into Psalm 130 for inner spiritual help. In this concert, various musical compositions chosen for choir, organ, instruments, and congregation present a multiplicity of approaches for meditation, reflection, and hope. The compilation of musical chants, Schein's duet, Bach's cantata, Handel's choruses, and two great organ works of Bach coalesce into an invitation to listeners to transcend the music itself and become involved in meditation on the enduring goodness and mercy of God. If ever there was a time when all of humanity requires meditation and prayer, that time is now.

Aus tiefer Not schrei ich zu dir, From Depths of Woe I Cry to Thee, is one of the greatest paraphrases of Psalm 130 ever written in the German language that has passed into extensive use in the English language. Its use is fitting for all times in the Church Year, but it is noteworthy how often it was sung at funerals of historic figures. Psalm 130 was a favorite of Martin Luther; other favorites of his were Psalms 32, 51, and 118. Psalm 130 was sung by the weeping throng that processed with Luther's coffin to the final resting place for his body in Wittenberg, Germany, February 20, 1546. On May 9, 1525, it was used at the funeral of Elector Frederick the Wise, at the Court Church, Wittenberg. Also in 1681, it was used as the last hymn sung in the Cathedral at Strasbourg before its capture by the French. Many sang it gathered around Elector Christian of Saxony at his bedside in 1591. In the same manner, it was used for Elector Johann Georg I, Elector of Saxony, in 1656; also for King Friedrich I of Prussia, in 1723. Its use at these times is recorded by Eduard Emil Koch, in his biographical studies.

Bach wrote his cantata, based on the hymn, for use on the 21st Sunday after Trinity. However, following traditions established over the previous two hundred years, Bach used it frequently for

funerals in the church; and he used the first movement with the chorale at numerous gravesides. Because of its graveside use, he supported the boys' choir voices with four trombones, which could adjust intonation quite easily to either hot or cold temperatures. The somber, dark tone quality created by four trombones (ancient sackbutts) was, indeed, a fitting bed of sound for the content of the hymn.

The texts wedded to this day's music range from a translation of the Hebrew text of Psalm 130 to a paraphrase of Psalm 130 in the hymn of Martin Luther. The origin of the music in the concert ranges over a period of one thousand years, from ca. A.D. 600 to the death of J. S. Bach (1750).

The plainsong chant setting was prepared for this concert, yet created in the style of Gregorian (plainsong) chant, which developed in the period that followed the reign of Pope Gregory the Great after A.D. 606.

The Duet for Two Alto Voices and Violins, Cello, and Organ is by Johann Hermann Schein. Schein was cantor of St. Thomas Church, Leipzig, from 1616 until his death, November 19, 1630. He followed in the Leipzig traditions established firmly by his predecessor, Seth Calvisius, whose death ended his tenure as the Thomas Cantor, November 24, 1615.

The year 1630 marked the centennial of the signing of Augsburg Confession. For that occasion Heinrich Schütz, Schein's contemporary and exemplar, wrote two settings of the *Magnificat*, one in Latin and the other in German, to celebrate the Evangelical freedom of the Gospel of our Lord. Schein, like Heinrich Schütz—both famous composers during their own time—wrote numerous duets such as the one heard today. It is ideal for children and solo voices. Performed by two violins, cello, and either harpsichord or organ, it becomes a short opus with deep sentiment suitable for music in the church, as well as in the home.

The **Anglican chant** setting has no assigned name. Its origin is unknown. However, its use appears already by the beginning of the 18th century when it became popular in England to sing the psalms and canticles in four-part harmony. For about seventy-five years the melody was in the tenor voice; thereafter it shifted upwards into the alto and soprano voices, where we hear the melody today. When we add to these features the dynamic contrast of loud and soft and the natural rhythm of dramatic and interpretive English language, there develops a beautiful way of singing the psalms in liturgical worship.

Martin Luther's hymn was first published in 1524 in four stanzas, in the *Achtliederbuch*, the first Lutheran hymnal of eight hymns. Later in the same year, Luther slightly revised stanza two to form stanzas two and three, giving the hymn five stanzas in the expanded hymnal, the *Geystliche gesangk Buchleyn*, printed in Wittenberg.

The music of Bach and Handel comes from one of the most productive 50 years in church music. During the last half of the 17th century, church architecture was at the apex of its development on the European continent and in England. Good acoustics could thus be found in both large and small church edifices and in some cathedrals. Good acoustics—a “must” for organ builders, composers, choirs, and performers—inspired the production of some of the best music of all time in the Renaissance and Baroque periods.

Cantata, *Aus tiefer Not schrei ich zu dir*, BWV 38, Johann Sebastian Bach

The first movement of the cantata, as is the case in possibly sixteen others comparable to Pachelbel or Praetorius motets, was composed for use at a graveside. Funerals were many in the two large Leipzig congregations that Bach served, St. Thomas and St. Nicholas. It was a distinct part of a cantor's duties to provide motets for funerals.

In Cantata 38 Bach included four trombones—good choices for outdoor use—which accompany the choir parts in each of its four voices. In this concert, prior to the first movement, the brass instruments perform the simple chorale setting by Bach. Today a fluegel-horn is substituted for the highest trombone part throughout.

In **Movement 1**, Bach composed in “old style” (*stilo antico*), meaning that the instrumental voices play along with each canonical voice of the choir: soprano trombone with the sopranos; alto trombone with the alto voices; etc. The *cantus firmus*, the melody line, is heard in the soprano voice throughout. The alto, tenor, and bass lines voice the theme in diminution, i.e., in shorter note values. The total result is one of a somber and dark atmosphere, one that symbolizes remorse over sin and its ultimate consequence. Yet here is music that also petitions God, “If you, Lord, remember our sin, where can we flee, who can stand?” As you listen to the music, do not expect to be entertained, nor made to feel good. Rather participate in its environment and look inwardly and there express remorse over sin and resolve to repent, that is, to turn around and walk with God in the newness of his ways.

Movement 2 is a recitative for alto voice in which the spirit of repentance is voiced. The accompaniment is in simple recitative style supported by organ and cello in short chordal notes. Bach is likely the author of the text, which is grounded in the second stanza of Luther's hymn verse, suggesting thoughts of comfort and forgiveness that only flow from Jesus' grace. The sinful abomination of entire humanity before God finds cure in the salvation made certain by Christ's atonement.

In **Movement 3** lies the apex of Bach's message: in pious expression and fervent melodic lines, he composes a poetic form, a soliloquy, that grants opportunity to each person to talk to one's self. The tenor mirrors words and concepts for each believer. Often Bach uses two members of the oboe family to accompany texts in which the

believer may confess sin and wrongs committed, and then turn life back to God.

The textual content of **Movement 4** is two-dimensional, with both portrayals presented simultaneously. The first portrayal is in the soprano recitative. The recitative reveals a believer's concern about possessing a weak faith—in fact, a faith so weak that the ground is wet from her tears. Yet this very faith is the foundation of her trust. A second portrayal, heard at the same time, occurs in the bass line of the organ accompaniment and bassoon. This bass line is the melody, the *cantus firmus*, of Luther's chorale. Bach's intention is that the listener would supply the text of the fourth stanza of Luther's hymn, "And though it tarry through the night, And till the morning waken . . ." Here the believer expresses unshakable faith, "therefore, my hope is God." This for Bach is the song in the believer's heart.

Bach writes a musical instruction for its performance into the score for the soprano, *a battuta*, in strict rhythm, that is, without the normal freedom in the singing of the recitative. Why? In the strictness of rhythm in Bach's music, the absolute dependency on God and the exact rhythm of his creation is symbolized.

Movement 5 is a trio for soprano, alto, and bass voices. Bach is likely the author of the text, yet he did not designate that it was for solo voices or for a small group of singers on each line. In this performance the latter method is chosen because its themes are intimate, yet difficult for a single voice to sustain without breath.

At the beginning of the movement the chromatic elements in the vocal and organ lines picture the chaining or handcuffing that sin has in life. But the joy of salvation arises in the picture when the fetters are broken by Christ's work of salvation. Then joy fills every motif.

Movement 6—the closing chorale. Bach does the unusual. His very first chord of the chorale is a 7th chord in its 3rd inversion, 6/4#/2 chord—its sound is invested in the final tonic chord of Movement 5. The chord contains the same effect as does the first German word of Movement 6, "ob." Luther used "ob" as a connective to the entire content of movements 1 – 5, so that faith becomes connected to the mercy seat of God. Bach understands this thoroughly and uses the chord that requires resolution . . . we must go on within the mercy of God! That is where our hope is anchored, in "Our Shepherd, good and true, is he! / Who will at last his Israel free / From all their sin and sorrow."

Two Organ Preludes, *Aus tiefer Not schrei ich zu dir*, BWV 687 and 686, J. S. Bach

Bach treated *Aus tiefer Not schrei ich zu dir* twice in his *Klavierübung*. These are works without equal. Today we first hear Bach's setting for organ manuals only, BWV 687, in which the musical effect is introspective and somber in nature. It seems Bach's intent was to stress the concept of repentance: "from depths of woe" (distress and tribulation); a quiet registration seems proper. In the second setting with double pedal parts, BWV 686, Bach exclaims, "let Israel hope in the *mercy* of God, because with him there is plenteous redemption"; full organ registration seems best to adequately express the invitation to hope.

Bach transposed the foundation-key in BWV 687, the prelude for two hands. He raised the tonic one whole step higher to F# from Luther's original key of E. Why did Bach cast this quiet and somber work in the modal key of F#, the relative minor key of A Major, which has three # signs in its signature? In order to make it more difficult to learn? (As a matter of fact, it is the more difficult of the two preludes, organists inform us.) But not for that reason—oh no! Bach had a theological purpose in mind.

Three sharps in this and other works of Bach sometimes symbolize the Holy Trinity, in sequence F#, C#, and G#. Yet here Bach writes only two sharps, F# and C#, as the key signature—much as each person signs his or her own name. Why is the third sharp, G#, absent? Because the second person, Jesus Christ, is “not at home.” He left “his seat at the right hand of the Father” to be incarnated on earth to do the work of salvation. The five stanzas of Luther’s hymn proclaim such mercy of God *pro nobis* (“for us”). To make this impression on every thinking organist who would perform this work, Bach scribed in each and every G# twenty-two times to symbolize that mercy was in the second person of the Godhead “who now left home.” Bach utilizes this kind of picture elsewhere in his major works both with sharps and flats in the key signatures. *Pleno organo*, full organ registration,

is most often used to emphasize the great mercy of God expressed here.

Great Choruses from *Messiah*, Georg Frideric Handel

Two Great Choruses from Handel’s *Messiah* are performed in this concert, each a hallmark of Handel’s enduring fame. The chosen choruses continue to stress the spiritual thoughts stated earlier. The chorus, “All We Like Sheep Have Gone Astray” is a confession of human failure. “Worthy Is the Lamb” is an outpouring of praise to God who has restored humankind to himself through Christ, his Son. God’s right hand is, indeed, the mercy-seat on which our hope rests. The final “Amen” is a summation of today’s entire concert, “Let it be so!”

Program notes by Robert Bergt

Text and Translation

Plainsong Chant, Latin Mode I

Antiphon:

De profundis clamavi ad te, Domine.

For English, refer to the text for Anglican Chant.

1. *De profundis clamavi ad te, Domine: **
Domine exaudi vocem meam.
2. *Fiant aures tuae intendentes **
in vocem deprecationis meae.
3. *Si iniquitates observaveris Domine, **
Domine, quis sustinebit?
4. *Quia apud te propitiatio est: **
et propter legem tuam sustinui te Domine.
5. *Sustinuit anima mea in verbo ejus: **
speravit anima mea in Domino.
6. *A custodia matutina usque ad noctem, **
speret Israel in Domino.
7. *Quia apud Dominum misericordia: **
et copiosa apud eum redemptio.
8. *Et ipse redimet Israel **
ex omnibus iniquitatibus ejus.
9. *Gloria Patri, et Filio, **
et Spiritui Sancto.
10. *Sicut erat in principio, et nunc, et semper, **
et in saecula saeculorum. Amen.

Duet for Two Alto Voices and Violins, Cello, and Organ, Johann Hermann Schein

“From Depths of Woe I Cry to Thee”

Katharine Lawton Brown, Jane Robinson, Altos

From depths of woe I cry to Thee,
Lord, hear me I implore Thee.
Bend down Thy gracious ear to me,
My pray’r let come before Thee.
If Thou, O Lord, rememb’rest each misdeed,
If each should have its rightful meed [just reward],
Who may abide Thy presence?

Anglican Chant, TLH, 1941

Out of the depths have I cried unto Thee, O Lord.
Lord, hear my voice:

Let Thine ears be attentive
to the voice of my supplications.

If Thou, Lord, shouldest mark iniquities,
O Lord, who shall stand?

But there is forgiveness with Thee
that Thou mayest be feared.

I wait for the Lord, my soul doth wait,
and in His Word do I hope.

My soul waiteth for the Lord more than they
that watch for the morning:
I say, more than they that watch for the morning.

Let Israel hope in the Lord; for with the Lord
there is mercy,
and with Him is plenteous redemption.

And He shall redeem Israel
from all his iniquities.

Glory be to the Father and to the Son
and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be,
world without end. Amen.

The Hymn, "From Depths of Woe I Cry to Thee"

Aus tiefer Not

2 Thy love and grace a - lone a - vail To blot out
 3 There - fore my hope is in the Lord And not in
 4 And though it tar - ry through the night And till the
 5 Though great our sins, yet great - er still Is God's a -

my trans - gres - sion; The best and ho - liest
 mine own mer - it; It rests up - on His
 morn - ing wak - en, My heart shall nev - er
 bun - dant fa - vor; His hand of mer - cy

deeds must fail To break sin's dread op - pres - sion.
 faith - ful Word To them of con - trite spir - it
 doubt His might Nor count it - self for - sak - en.
 nev - er will A - ban - don us, nor wa - ver.

Be - fore Thee none can boast - ing stand, But all must fear Thy
 That He is mer - ci - ful and just; This is my com - fort
 O Is - rael, trust in God your Lord. Born of the Spir - it
 Our shep - herd good and true is He, Who will at last His

strict de - mand And live a - lone by mer - cy.
 and my trust, His help I wait with pa - tience.
 and the Word, Now wait for His ap - pear - ing.
 Is - rael free From all their sin and sor - row.

Text: Martin Luther, 1483–1546; tr. Catherine Winkworth, 1827–78, alt. Public domain

Tune: Martin Luther, 1483–1546. Public domain

Cantata, *Aus tiefer Not schrei ich zu dir*, BWV 38, J. S. Bach

1. Chorus

*Aus tiefer Not schrei' ich zu dir,
 Herr Gott, erhör' mein Rufen,
 Dein' gnädig' Ohr' neig' her zu mir,
 und meiner Bitt' sie öffne!
 Denn so du willst das sehen an,
 was Sünd' und Unrecht ist getan,
 wer kann, Herr, vor dir bleiben?*

Out of deep anguish I call to You,
 Lord God, hear my cries;
 bow down Your gracious ear to me
 and open it to my plea!
 Since You behold, according to Your will,
 what sin and injustice is done,
 who can stand, Lord, before You?

2. Recitative for alto Jane Robinson

*In Jesu Gnade wird allein
der Trost für uns und die Vergebung sein,
weil durch des Satans Trug und List
der Menschen ganzes Leben
vor Gott ein Sündengräuel ist.
Was könnte nun
die Geistesfreudigkeit bei unserm Beten geben,
wo Jesu Geist und Wort nicht neue Wunder tun?*

In Jesus' grace alone
Is our comfort and forgiveness,
since through the deceit and trickery of Satan
the entire life of humanity
is a sinful abomination before God.
What could give spiritual joy to our prayers now,
if Jesus' spirit and word did not work new wonders?

3. Aria for tenor Arie Perry

*Ich höre mitten in dem Leide
ein Trostwort, so mein Jesus spricht.
Drum, o geängstigtes Gemüte,
vertraue deines Gottes Güte,
sein Wort besteht und fehlet nicht,
sein Trost wird niemals von dir scheiden!*

I hear, in the midst of my sorrows,
a word of comfort spoken by my Jesus.
Therefore, o troubled conscience,
trust in Your God's goodness,
His word lasts and does not fail,
His comfort will never depart from you!

4. Recitative for soprano Jean Baue

*Ach! daß mein Glaube noch so schwach,
und daß ich mein Vertrauen
auf feuchtem Grunde muß erbauen.
Wie ofte müssen neue Zeichen
mein Herz erweichen!
Wie? kennst du deinen Helfer nicht,
der nur ein einzig Trostwort spricht,
und gleich erscheint,
eh' deine Schwachheit es vermeint,
die Rettungsstunde.
Vertraue nur der Allmachtshand
und seiner Wahrheit Munde.*

Alas! that my faith is yet so weak,
and that my trust must be founded
upon such moist [wet from tears] ground!
How often must new signs weaken my heart!

What? do you not know your Helper,
who speaks only a single comforting word;
and immediately there appears,
before your weakness can perceive it,
the hour of redemption.
Trust only in the Almighty's hand
and His truthful mouth!

(Instrumental Chorale, without words;
melody in the bass line:

*Darum auf Gott will hoffen ich,
auf mein Verdienst nicht bauen,
auf ihn mein Herz soll lassen sich
und seiner Güte trauen,
die mir zusagt sein wertes Wort,
das ist mein Trost und treuer Hort,
des will ich allzeit harren.)
("Aus tiefer Not schrei ich zu dir," stanza 3)*

(Therefore I will hope in God,
and not rely on my merit,
I shall abandon my heart to Him
and trust in His goodness
which His worthy Word has promised me;
that is my comfort and precious treasure,
for which I shall wait always.)

5. Trio for soprano, alto, bass Select voices

*Wenn meine Trübsal als mit Ketten
ein Unglück an dem andern hält,
so wird mich doch mein Heil erretten,
daß alles plötzlich von mir fällt.
Wie bald erscheint des Trostes Morgen
auf diese Nacht der Not und Sorgen!*

When my troubles like chains
link one misfortune to another,
then my Savior will rescue me,
so that all [my misfortunes] suddenly fall from me.
How soon the morning of comfort appears
after this night of anguish and worry!

6. Chorale

*Ob bei uns ist der Sünden viel,
bei Gott ist viel mehr Gnade;
sein' Hand zu helfen hat kein Ziel,
wie groß auch sei der Schade.
Er ist allein der gute Hirt,
der Israel erlösen wird
aus seinen Sünden allen.*

Although the sins among us are many
God has even more grace;
there is no end to His hand's assistance,
however great our guilt might be.
He alone is the good Shepherd,
that will rescue Israel
from all its sins.

Great Choruses from *Messiah*, Georg Frideric Handel

Sinfony *Grave – Allegro Moderato*

“All We Like Sheep Have Gone Astray”

All we like sheep have gone astray,
we have turned every one to his own way.
And the Lord hath laid on him the iniquity of us all.
Isaiah 53:6

“Worthy Is the Lamb,” “Amen”

Worthy is the Lamb that was slain,
and hath redeemed us to God by his blood,
to receive power, and riches, and wisdom, and strength,
and honor and glory and blessing.
Blessing and honor, glory and power be unto him
that sitteth upon the throne, and unto the Lamb, for ever and ever.
Rev. 5:19, 12-14

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
Mary Roth
Camille Marolf
Heather Schwan
Katherine Gastler
Halle Warmbier
Jodi Kratzer

Tenor

Jeral Becker, Principal
Arie Perry, Assistant Principal
William Larson
Greg Gastler
Anthony Heinemann
John Powel Walsh
Steve Paquette
Jason Swan

Alto

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

Bass-baritone

David Berger, Principal
Jay Willoughby
Matthew Warmbier
Matthew Meyer
Paul Mueller
Brandt Klawitter
John Eyer
Samuel Cotten
Earl Birkicht

Orchestra

Violin I

Wanda Becker, Concertmaster
Paul Huppert
Christine Sasse
Cynthia Bowermaster

Violin II

Jane Price, Principal
Marilyn Park Ellington
Susie Thierbach

Viola

Holly Kurz, Principal
Sarah Borchelt

Cello

Andrew Ruben

String Bass

Frederick DeVaney

Oboe

Ann Homann, Principal
Eileen Burke

Bassoon

Robert Mottl

Trumpet

John Korak, Principal
(and Fluegel-horn)
Robert Souza

Trombone

Jamie Brothers, Principal
Steve Wills
Wayne Coniglio

Timpani

Henry Claude

Portable Ott Organ

(courtesy of Martin Ott)
Joan Bergt

Rehearsal Accompanist

Mieko Hironaka Bergt
Joan Bergt

Welcome to this new season of *Bach at the Sem!*

Our thanks to Dr. Robert Bergt and The American Kantorei is not commensurate with their loving labors for us and for our community but the gratitude we offer here is deep and most sincere.

“Life Together” is the theme for the Concordia community this year. Faculty, staff, and students are reading and discussing Dietrich Bonhoeffer’s classic about Christian community. In *Life Together* Bonhoeffer writes about the “new song” the Church learns to sing.

This song has a different ring on earth from what it has in heaven. On earth it is the song of those who believe, in heaven the song of those who see. What do we know of that new song and the harps of God? Our new song is an earthly song, a song of pilgrims and wayfarers upon whom the Word of God has dawned to light their way. Our earthly song is bound to God’s revealing Word in Jesus Christ. It is the simple song of the children of this earth who have been called to be God’s children; not ecstatic, not enraptured, but sober, grateful, reverent, addressed steadily to God’s revealed Word. (*Life Together*, p. 58)

De profundis, “Out of the depths” we hear today, “addressed steadily to God’s revealed Word.” Welcome again to the earthly songs that anticipate our future in the heavenly chorus.

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!”*