

Bach AT THE SEM

2009-2010 Series

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

May 2, 2010, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2010

- Sunday, Jan. 31
3:00 p.m. Organ recital by Dennis Bergin. *Clavier Übung 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; Kenneth Kulosa, cello.
- 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. The American Kantorei sings motets by Bach, Sing to the Lord a New Song and The Spirit Helps Us in Our Weakness. W. A. Mozart, String Quartet in E-flat Major, featuring the Arianna String Quartet, John McGrosso, violin; David Gillham, violin; Joanna Mendoza, viola; Kurt Baldwin, cello. Dennis Bergin, organ, Fantasia and Fugue in G Minor, J. S. Bach.
- Sunday, October 10
3:00 p.m. The American Kantorei performs the Kyrie and Gloria from the Mass in B Minor of J. S. Bach.
- Sunday, December 5
3:00 p.m. The American Kantorei performs the Credo from the Mass in B Minor of J. S. Bach. The Sanctus and Agnus Dei will be performed in 2011.

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
May 2, 2010, 3:00 p.m.
Fifth Sunday of Easter

The American Kantorei
Robert Bergt, Music Director and Conductor

The Arianna String Quartet
John McGrosso, Violin David Gillham, Violin
Joanna Mendoza, Viola Kurt Baldwin, Cello

In Nomine Jesu

Fantasia and Fugue in G Minor, “The Great,” BWV 542 Johann Sebastian Bach
Dennis Bergin, *Bach at the Sem* Organist

Der Geist hilft unsrer Schwachheit auf, Motet II for Two Choirs, BWV 226 J. S. Bach
(The Spirit Helps Us in Our Weakness)
The American Kantorei

A Tribute by Concordia Seminary President Dr. Dale A. Meyer

String Quartet No. 16 in E-flat Major, KV 428 Wolfgang Amadeus Mozart

Allegro ma non troppo *Menuetto con Trio – Allegro*
Andante con moto *Allegro vivace*
The Arianna String Quartet

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

Organ Prelude, *Nun lob mein Seel’ den Herren* Dieterich Buxtehude

Hymn, “My Soul, Now Praise Your Maker”

After the Kantorei sings stanza 1, please stand to sing stanzas 2 - 4, provided on page 7.

Singet dem Herrn ein neues Lied, Motet I for Two Choirs, BWV 225 J. S. Bach
(Sing to the Lord a New Song)

Katherine Gastler, Soprano Jane Robinson, Alto
Arie Perry, Tenor David Berger, Bass-baritone

Soli Deo Gloria

All are cordially invited to a reception outside the chapel following the program, in celebration of Director Robert Bergt’s eightieth year. In the event of inclement weather, the reception will be held in Koburg Hall.



Program Notes

Fantasia and Fugue in G Minor, BWV 542, J. S. Bach (1685-1750)

A ninety-seven-year-old man sat in Hamburg's great, unheated Church of St. Catharine on 16 November 1720 listening to a much younger guest performing for a select audience of great musicians, church leaders, and city authorities. The older man was Johann Adam Reinken, acknowledged master of organ music in North Germany. Occasionally crusty, even jealous about his musical reputation, on this day he was gracious and hospitable toward the younger man, Johann Sebastian Bach. Bach performed for two hours all the while knowing that his hosts were looking for a master organist to serve their city. Reinken was impressed by the artistry of his junior colleague, realizing that his own high standards had found a worthy champion.

Reinken must have taken special note of the Fantasia and Fugue in G Minor, which almost certainly was heard that autumnal afternoon. Although the fugue had originated earlier while Bach was organist at Weimar, Reinken could not have missed the fugue subject, which was only slightly modified from a sonata that he had published. Reinken had, in fact, based this theme on a Dutch folk tune. In Bach's hands the theme had become an expansive fugue subject stretched taut with musical energy. One of the auditioners, the famed musician and author Johann Mattheson, later used the fugue subject in a textbook (*Der Große General-Baß-Schule*, 1731) accompanied by a veiled reference to the Hamburg audition.

There is, however, some mystery about Bach's performance. The fantasia's intense diminished seventh chords and chromatic passages boldly expanded harmonic horizons, which Bach was also exploring in his famous collection of forty-eight "well tempered" preludes and fugues. In fact, many organs, including St. Catharine's, could not play this new music, either because

they did not have all the notes or because the tuning did not permit so many pitches foreign to the basic key. Did Bach have to modify his piece to fit the organ? And why this fantasia? Earlier sources for the fugue have it paired with a different prelude.

To finish the story, Bach did not stay for the actual auditions on 28 November. After hearing the other candidates, however, the authorities delayed a decision hoping that Bach would express an interest in coming to Hamburg. Bach declined for unknown reasons—though the great preacher, Erdmann Neumeister, used his Christmas sermon later that year to scold the authorities for following the old custom of giving the music position to the highest bidder (for a reported 4,000 marks!). Did Bach turn away because of such questionable dealings?

Although not the only work with dramatic chords and rapid passages, the fantasia follows the improvisatory tradition dating back to early Italian toccatas. The customary alternation of rapid free passages and more polyphonic sections is clearly heard in this work. The fantasia reaches beyond most models, however, in its abundant use of dissonant chords and chromaticism. Clearly Bach is exploring the harmonic significance of pitches most distant from the basic key. These tensions are not fully resolved until the rising chromatic pedal passage leading to the final cadence.

The fugue is tightly composed of elements drawn from the expansive subject and its two countersubjects. The central section moves through a number of different key areas while expanding the original thematic material. The musical energy never flags; the virtuosity is unremitting. A certain inevitability drives toward the final great pedal statement of the subject. Then, just at the end, there is a nod toward the fantasia in the chord progressions heard in the manuals over the pedal cadenza.

Two Motets, J. S. Bach

Der Geist hilft unsrer Schwachheit auf, BWV 226

- Double Choir “Der Geist hilft unsrer
Schwachheit auf”
Choral Fugue “Der aber die Herzen forschet”
Chorale “Du heilige Brunst”

Singet dem Herrn ein neues Lied, BWV 225

- Double Choir “Singet dem Herrn”
Chorale /Aria “Wie sich ein Vat’r erbarmet”
/ “Gott, nimm dich ferner”
Double Choir “Lobet den Herrn”
Choral Fugue “Alles was Odem hat”

In Leipzig at Bach’s time traditional motets were regularly sung in the liturgy, particularly at the *introit*. These were most frequently taken from a large collection of sixteenth-century motets, the *Florilegium Portense*, originally published by Erhard Bodenschatz in 1618 and organized for the Lutheran church calendar. Motets were also used for special occasions such as weddings, funerals, or public observances. It is generally thought that Bach’s motets were intended for these events, though the specific origins are unclear for any of the motets except *Der Geist hilft unsrer Schwachheit auf*.

Bach’s motets, including those heard today, are notable for their superb choral writing. Some scholars note that *Singet dem Herrn* is a remarkable compendium of choral technique and served as a choral training exercise for the Leipzig’s St. Thomas School choir under Bach’s successor, Johann Friedrich Doles. Bach himself may have used the piece this way. Such use would make sense of Bach’s notation in the score following the chorale and aria, that the two choirs should sing again, with Choir I taking the parts for Choir II and vice versa.

Der Geist hilft unsrer Schwachheit auf, BWV 226, alone among the motets can be dated exactly. It was prepared in 1729 for the funeral of Johann Heinrich Ernesti, who died on 16 October. Ernesti, a professor at the Leipzig University, had been Bach’s superior at the St. Thomas School and a close neighbor for a number of years. The circumstances gave Bach only a few days to prepare the motet, though parts may have been based on previous compositions. Providentially, Ernesti himself had supplied the text to Bach before dying, so it is also possible that Bach had worked on it earlier. This motet, moreover, is the only one supplied with instrumental parts that signal Bach’s intention for performance.

The text is Romans 8:26, 27 with a concluding chorale, the third stanza of Luther’s Pentecost hymn, “Come, Holy Ghost, God and Lord.” Here Bach displays a masterful engagement with the text. The long opening movement, in true motet structure, contains three distinct sections corresponding to three biblical thoughts. The first section (“*Der Geist...*”) creates a dialogue between the two choirs. The music states rhetorically that it is the Spirit who helps us. The Spirit is characterized through extended vocal roulades and a triple rhythm (3/8 meter). The second section portrays our inability even to know how to pray through a halting rhythm (“*denn wir wissen nicht...*”). The last section changes from triple to duple meter to introduce a new thought: the Spirit intercedes for us with unutterable sighs or groanings. These sighs (“*Seufzen*”) become audible in extended two-note musical “sighs” (a baroque convention). By breaking up the “sighs” into two-note motives, however, Bach sometimes makes the singers utter only the vowel sound. The resulting wordless text creates an “unutterable sigh.” Toward the end of the movement, especially in Soprano I, Bach intensifies this “unutterability” through harmonically daring notes that are “unut-

terable” in this key but fit perfectly into the whole harmonic structure.

The second, shorter movement, is for a single four-voice choir singing a double fugue, i.e., a fugue with two subjects that are eventually combined. The first subject (“*Der aber die Herzen ...*”) is characterized by an upward leap: the searching of our hearts by the One who knows the Spirit’s mind. The second subject (at “*denn er vertritt...*”) employs a downward leap to speak of the Spirit interceding for the saints. By combining these contrasting subjects, Bach helps us grasp musically what is very difficult intellectually and theologically: how it is that God, through the agency of the Holy Spirit, understands our intercessions even though we do not know how to pray as we ought. The closing chorale confirms our reliance on the Holy Spirit in all our weakness.

Singet dem Herrn ein neues Lied, BWV 225, apparently dates from 1726 or 1727, thus fairly early in Bach’s Leipzig years. The exact origins are unclear. It may have been written for a funeral, but scholarly speculation suggests that it also might have been performed for a festival service (Christmas?) during the 1726-1727 winter. Bach chose Psalm 149:1-3 for the first movement and Psalm 150:2, 6 for the third. The middle movement combines a poem (the aria) from an unknown source and the third stanza of the chorale, “My Soul, Now Praise Your Maker” (sung by the congregation during this concert).

A number of scholars in recent years have speculated that BWV 225 is also linked to Exodus 15:20, 21. Their ideas are based on a rare volume in the possession of Concordia Seminary’s library, the so-called Calov Bible, once owned by Bach. At Exodus 15:20, 21, Bach wrote in the margin, “Nota bene: First prelude, for 2 choirs, to be performed for the glory of God” (*NB. Erstes Vorspiel, auf 2 Chören zur Ehre Gottes zu musici-*

ren). It has been conjectured that Bach’s somewhat puzzling comment referred not so much to an organ “prelude” as we understand it but to an opening movement of an antiphonal, two-choir work. *Singet dem Herrn* fits that description, especially, as Robin Leaver asserts, since its text is a virtual paraphrase of Miriam’s Song in Exodus 15:20, 21. “Sing to the Lord a New Song” also reminds Christian worshipers of Psalms 96 and 98, traditionally associated with Christmas worship. All these songs express joy at God’s powerful work of salvation, first in bringing Israel through the Red Sea, then in sending a Savior at the Incarnation.

The first movement, modeled on a polychoral concerto, almost overwhelms the listener (and possibly the musicians!) with what Martin Geck terms “surges of sound.” Each choir incites the other to peals of jubilation (“*Singet! Singet!*”). This antiphonal relationship allows both choirs to offer praises from different corners of the musical cosmos before merging into a fugal dance (at “*Die Kinder...*”). At the word “dance” (“*Reigen*”) the singers “dance” through very long (10-13 measures) and uninterrupted, breath-breaking vocalizations.

The following chorale and poetic aria strike a more somber tone. Lutherans will recognize the hymn as a paraphrase of Psalm 103, a joyful psalm of praise for God’s good works. In fact, the hymn’s author, Johann Gramann, an early follower of Martin Luther, wrote this hymn for the Margrave Albrecht, one of the Reformation princes. Albrecht sang it on his deathbed. The aria constitutes a prayer response by the worshiper meditating on the words of the hymn (or psalm), a dialog of the soul reflecting Lutheran tradition for over a century. The final movement begins with another polychoral concerto before merging the two choirs into a four-voice fugue on words from Psalm 150.

String Quartet No. 16 in E-flat Major, KV 428,
W. A. Mozart (1756-1791)

Allegro ma non troppo
Andante con moto
Menuetto con Trio – Allegro
Allegro vivace

Although a Mozart string quartet may seem worlds removed from Bach's church music, there are strong links. First, this program honors *Bach at the Sem*'s music director to mark his eightieth year. His accomplishments include many years performing string quartets, including the Mozart work played today. Second, Mozart's story intersects with Bach's at a number of points. As a young man Mozart was included in the circle of musicians who gathered at the home of Baron van Swieten, a diplomat from Berlin who had brought Bach's scores to Vienna. The masterful polyphony of Bach's Forty-Eight Preludes and Fugues had a deep effect on Mozart's string quartet writing. Mozart is also known to have visited the St. Thomas Church in Leipzig where he heard a rehearsal of *Singet dem Herrn*. His astonishment at the work—according to reports, at the conclusion he cried out, "This is something one can learn from!"—led to his acquisition of the score and further involvement with Bach's music.

The Quartet No. 16, completed in 1783, belongs to a set of six dedicated to Franz Joseph Haydn, the "Father" of the string quartet. In these works, however, Mozart displayed his own mastery of the genre. In fact, he worked carefully on this collection for approximately three years in the midst of many distractions. His career in Vienna was at a turning point since prospects for a secure court position continued to elude him in spite of success in concerts and teaching. Even this

modest success was beginning to slip away from him. Moreover, he had married only a year earlier, which only increased his financial pressures. The continuing disapproval of his father over his "indolent" character and choice of a spouse added to the distractions.

This E-flat major quartet offers the standard four movements. It is noted for a certain mysterious quality in the first two movements, while the third and fourth take a sprightlier tone. Some of the "mystery" of the first movement derives from the tonal ambiguity of the opening theme and frequent chromaticism. One ranking Mozart scholar sees in these devices an "anti-tonal" style that is "pre-serialist," presumably in anticipation of the twentieth-century school of serialist composers following Arnold Schoenberg. This is, of course, anachronistic nonsense. In this quartet chromatically altered tones create tension that actually emphasizes the tonal structure of the opening theme. This chromaticism creates color and emotional "mystery" throughout the movement. The "mystery" continues in the second movement, which lies somewhere between quiet brooding and spiritual peace. In addition, the chromaticism and arpeggiations seem to wander in search of a tonal home. Mozart is thus able to keep us in thoughtful suspense until the very end where the musical ideas are brought together in a final peaceful conclusion. After an elegant, though standard, minuet and trio, the final movement offers a happier and less pensive mood marked by rhythmic energy and an abundance of thematic ideas.

Victor E. Gebauer
Professor emeritus, Concordia University,
St. Paul, Minnesota

Text and Translation

Der Geist hilft unsrer Schwachheit auf, Motet II for Two Choirs, BWV 226, J. S. Bach
(The Spirit Helps Us in Our Weakness)

Romans 8:26, 27

*Der Geist hilft unsrer Schwachheit auf,
denn wir wissen nicht
was wir beten sollen, wie sich's gebühret,
sondern der Geist selbst vertritt uns auf's beste
mit unaussprechlichem Seufzen.*

*Der aber die Herzen forschet,
der weiß, was des Geistes Sinn sei,
denn er vertritt die Heiligen,
nach dem es Gott gefällt.*

German translation, Martin Luther

The Spirit helps us in our weakness,
for we do not know
how we are to pray as we ought,
but that very Holy Spirit intercedes for what is best
for us with sighs too deep for what words
can express.

He who searches hearts
knows what is the mind of the spirit;
for he is the one who intercedes for God's people
according to the will of God.

The Chorale

*Du heilige Brunst, süßer Trost,
nun hilf uns fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein' Kraft uns bereit'
und stärk des Fleisches Blödigkeit,
daß wir hier ritterlich ringen,
durch Tod und Leben zu dir dringen.
Hallelujah! Hallelujah!*

Martin Luther, 1524

Come, holy Fire, comfort true,
Grant us the will your work to do
And in your service to abide;
Let trials turn us not aside.
Lord, by your pow'r prepare each heart,
And to our weakness strength impart
That bravely here we may contend,
Through life and death to you, our Lord, ascend.
Alleluia, alleluia!

Translation of the chorale,
The Lutheran Hymnal, alt.

The Hymn, "My Soul, Now Praise Your Maker"

Nun lob, mein Seel

Choir 1 My soul, now praise your Mak - er! Let all with - in me
 All 2 He of - fers all His trea - sure Of jus - tice, truth, and
 3 For as a ten - der fa - ther Has pit - y on His
 4 His grace re - mains for - ev - er, And chil - dren's chil - dren
 bless His name Who makes you full par - tak - er Of
 righ - teous - ness, His love be - yond all mea - sure, His
 chil - dren here, God in His arms will gath - er All
 yet shall prove That God for - sakes them nev - er Who
 mer - cies more than you dare claim. For - get Him not whose
 yearn - ing pit - y o'er dis - tress; Nor treats us as we
 who are His in child - like fear. He knows how frail our
 in true fear shall seek His love. In heav'n is fixed His
 meek - ness Still bears with all your sin, Who heals your ev - 'ry
 mer - it But sets His an - ger by. The poor and con - trite
 pow - ers, Who but from dust are made. We flour - ish like the
 dwell - ing, His rule is o - ver all; O hosts with might ex -
 weak - ness, Re - news your life with - in; Whose grace and
 spir - it Finds His com - pas - sion nigh; And high as
 flow - ers, And e - ven so we fade; The wind but
 cel - ling, With praise be - fore Him fall. Praise Him for -
 care are end - less And saved you through the past; Who
 heav'n a - bove us, As dawn from close of day, So
 through them pass - es, And all their bloom is o'er. We
 ev - er reign - ing, All you who hear His Word— Our
 leaves no suf - f'rer friend - less But rights the wronged at last.
 far, since He has loved us, He puts our sins a - way.
 with - er like the grass - es; Our place knows us no more.
 life and all sus - tain - ing. My soul, O praise the Lord!

Text: Johann Gramann, 1487-1541; tr. Catherine Winkworth, 1827-78, alt.

Tune: *Concentus novi*, Augsburg, 1540; setting *Lutheran Service Book*, 2006

Singet dem Herrn ein neues Lied, Motet I for Two Choirs, BWV 225, J. S. Bach
(Sing to the Lord a New Song)

Psalm 149:1-3

*Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige!
Sie sollen loben seinen Namen im Reigen,
mit Pauken und mit Harfen sollen sie ihm spielen.*

Sing to the Lord a new song!
Let the congregation of the saints praise him.
Let Israel be joyful in him that made him:
let Zion's children be joyful in their King!
Let them praise his name in the dance:
let them play music to him with timbrel and harps.

The Chorale

A Solo Choir Answers Each Phrase of the Chorale

Wie sich ein Vat'r erbarmet

*Gott, nimm dich ferner unser an,
üb'r seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm' Gemächte,
Gott weiß, wir sind nur Staub,
denn ohne dich ist nichts getan,
mit allen unsern Sachen.
gleich wie das Gras vom Rechen,
ein' Blum' und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da.
Drum sei du unser Schirm und Licht,
und trägt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Also der Mensch vergehet,
sein End' das ist ihm nah'.
Wohl dem, der sich nur steif und fest,
auf dich und deine Huld verlässt.*

For as a tender father

Oh, God, continue to take care of us;
**Hath pity on his children here,
He in his arms will gather
All who are his in child-like fear.
He knows how frail our powers
Who but from dust are made;**
for without you we get nowhere
with all that we do.
**We flourish like the flowers,
And even so we fade;
The wind but o'er them passes,
And all their bloom is o'er;**
Therefore be our shield and our light,
and if our hope does not deceive us,
you will continue to take care of us.
**We wither like the grasses,
Our place knows us no more.**
Blessed is he who steadfastly relies
on you and on your mercy.

Psalm 150:2, 6

*Lobet den Herrn in seinen Taten,
lobet ihn in seiner grossen Herrlichkeit!
Alles, was Odem hat, lobe den Herrn!
Halleluja!*

Praise the Lord for his works,
praise him for his great mercies!
Everything that has life and breath,
praise the Lord! Hallelujah!

Translation by Arlis J. Ehlen
Translation of the chorale by Catherine Winkworth,
The Lutheran Hymnal

The American Kantorei

Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor and Chorus 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
Katherine Gastler
Halle Warmbier
Jodi Kratzer

Alto

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

Tenor

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

Bass-baritone

David Berger, Principal
Jay Willoughby
Matthew Warmbier
Matthew Meyer
Paul Mueller
John Eyer
Max von Schlehenried
Earl Birkicht

Orchestra

Violin I

Paul Huppert, Principal
Kaoru Wada

String Bass

Frederick DeVaney

Bassoon

Robert Mottl, Principal
Donita Bauer

Viola

Holly Kurtz

Oboe

Ann Homann, Principal
Eileen Burke

Portative Ott Organ

Joan Bergt

Cello

Kenneth Kulosa

Bach at the Sem 1993-2010

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 (Magnificat)</i> | |
| 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 38 | 10/25/09 | <i>Aus tiefer Not schrei ich zu dir</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 (Sinfonia)</i> | 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 | | |
| | 11/15/09 | | |
| 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 [1]</i> | Cantata |
| BWV 62 | 12/6/98 | <i>Nun komm der Heiden Heiland [2]</i> | 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 (Duet)</i> | 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 |

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| 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 | <i>My Spirit Be Joyful, arr. by E. Power Biggs</i> | 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 | <i>Sinfonia in B Minor—Allegretto</i> | 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 | | |
| | 5/2/10 | | |
| BWV 226 | 2/28/93 | <i>Der Geist hilft unsrer Schwachheit auf</i> | Motet II |
| | 12/1/96 | | |
| | 11/5/00 | | |
| | 11/5/06 | | |
| | 5/2/10 | | |

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| BWV 227 | 3/21/93 1/19/97 3/14/98 11/5/00 3/6/05 | <i>Jesu, meine Freude</i> | Motet III |
| BWV 228 | 3/14/98 11/5/00 | <i>Fürchte dich nicht</i> | Motet IV |
| BWV 229 | 3/21/93 12/1/96 3/18/01 | <i>Komm, Jesu komm</i> | Motet V |
| BWV 230 | 4/4/93 12/1/96 11/9/03 2/22/09 | <i>Lobet den Herrn, alle Heiden</i> | Motet VI |
| BWV 232 | 11/6/94 12/3/00 2/4/01 1/23/00 9/27/05 4/24/05 4/18/06 | <i>Messe in h-Moll</i> Mass in B Minor (<i>Sanctus, Agnus Dei</i>) Mass in B Minor (<i>Credo</i>) Mass in B Minor (<i>Kyrie and Gloria</i>) | Mass in B Minor Mass Mass Mass |
| | 2/3/08 | 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 |
| | 2/3/08 | Mass in B Minor (<i>Quoniam tu solus sanctus</i>) | Mass |
| BWV 233 | 12/1/02 2/3/08 | Mass in F <i>Missa Brevis</i> in F (<i>Kyrie eleison</i>) | Mass, No. IV 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 12/3/00 2/1/04 2/11/07 12/14/08 | Magnificat | Oratorio |
| BWV 244 | 1/19/02 4/13, 15/03 | The Passion According to St. Matthew | Passion |
| BWV 245 | 3/29/94 4/10/95 4/5/98 4/18/00 3/7/04 3/21/10 4/2/06 | The Passion According to St. John | Passion |
| | | The Passion According to St. John (Opening Chorus, Aria for Alto, Closing Chorus, Chorale) | Passion |
| BWV 248 | 1/14/96 12/7/97 1/11/98 12/16/01 11/27/05 1/27/02 1/23/05 12/16/07 2/3/08 12/13/09 | Christmas Oratorio | Oratorio |
| | | Christmas Oratorio (Parts 1, 2, 3) | |
| | | Christmas Oratorio (Parts 4, 5, 6) | |
| | | Christmas Oratorio (Chorales) | Brass and Organ |
| | | Christmas Oratorio (Chorus and Chorale) | Chorus and Orchestra |
| | | Christmas Oratorio (Parts 1, 2, 6) | Oratorio |

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| BWV 249 | 4/5/94 1/14/95 | <i>Kommt, eilet und laufet</i> (Chorus) <i>Kommt, eilet und laufet</i> | Oratorio for Easter Oratorio for Easter |
| BWV 371 | 11/5/00 | <i>Kyrie, Gott Vater in Ewigkeit</i> | Organ |
| BWV 525 | 4/14/96 10/22/00 | Trio Sonata No. 1 in E-flat Major | Organ |
| BWV 526 | 2/15/98 3/6/05 | Trio Sonata No. 2 in C Minor | Organ |
| BWV 527 | 11/7/99 | Trio Sonata in D Minor | Organ |
| BWV 532 | 1/17/93 2/15/98 1/19/03 11/21/04 11/18/07 | Prelude and Fugue in D Major | Organ |
| BWV 533 | 2/27/94 3/18/01 2/1/04 1/22/06 | Prelude and Fugue in E Minor | Organ |
| 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 10/22/00 | Prelude and Fugue in C Minor | Organ |
| BWV 538 | 11/10/02 | Tocatta and Fugue in D Minor | Organ |
| BWV 540 | 10/22/00 2/22/09 | Tocatta and Fugue in F Major Tocatta in F Major | Organ Organ |
| BWV 541 | 3/5/95 1/19/03 11/9/03 | Prelude and Fugue in G Major | Organ |
| BWV 542 | 3/5/95 2/15/97 9/30/99 11/9/03 5/2/10 | Fantasia and Fugue in G Minor | Organ |
| BWV 543 | 2/26/97 3/22/98 4/8/01 3/6/05 1/06/08 | Prelude and Fugue in A Minor | Organ |
| BWV 544 | 11/7/99 11/5/06 | Prelude and Fugue in B Minor | Organ |
| BWV 547 | 1/30/94 3/3/96 1/11/98 1/24/99 3/10/02 11/5/06 | Prelude and Fugue in C Major | Organ |
| BWV 548 | 11/11/01 3/6/05 | Prelude and Fugue in E Minor (The Wedge) | Organ |
| BWV 552 | 9/30/99 11/10/02 4/24/05 1/31/10 | Prelude and Fugue in E-flat Major | Organ |
| BWV 564 | 3/7/93 11/7/99 1/22/06 | Tocatta in C - Adagio Trio Sonata in C Major Tocatta, Adagio and Fugue in C Major | Organ Organ Organ |

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| BWV 565 | 4/14/96 11/22/98 11/11/01 4/18/04 1/22/06 | Toccatà in D Minor | Organ |
| BWV 568 | 1/21/07 | Toccatà and Fugue in D Minor 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 1/6/08 | The Jig Fugue (Gigue Fugue) Fugue in C Major | Organ |
| BWV 578 | 11/11/01 | Fugue in G Minor (The Little Fugue) | Organ |
| BWV 582 | 2/16/97 2/15/98 11/9/03 1/21/07 1/6/08 | Passacaglia and Fugue in C Minor | Organ |
| BWV 588 | 3/13/94 | Passacaglia et Thema Fugatum in C Minor Canzona in D Minor | Organ |
| BWV 590 | 11/18/07 | Pastorella | Organ |
| BWV 592 | 1/23/00 12/1/02 | Concerto in G Major | Organ |
| 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 3/12/00 | Concerto in D Minor - Largo | Organ |
| BWV 618 | 4/13/03 | <i>O Lamm Gottes Unschuldig</i> | Chorale Prelude |
| BWV 619 | 4/15/03 4/18/06 | <i>Christe, du Lamm Gottes</i> | Chorale Prelude |
| 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 12/1/02 12/7/03 12/16/07 | Schübler Chorale: <i>Wachet auf! ruft uns die Stimme</i> | Organ |
| BWV 647 | 3/10/02 11/9/03 | Wake Awake for Night Is Flying Schübler Chorale: <i>Wer nur den lieben Gott</i> | Organ |
| 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 3/10/02 11/10/02 | <i>Komm du nun, Jesu, vom Himmel</i> Schübler Chorale: <i>Kommst du nun vom Himmel</i> | Organ |
| BWV 651 | 10/22/00 11/5/00 | Fantasy upon <i>Komm, Heiliger Geist</i> | Organ |
| BWV 653 | 11/5/06 | <i>An Wasserflüssen Babylon</i> | Organ |
| BWV 654 | 11/10/02 2/22/09 | <i>Schmücke dich, o liebe Seele</i> | Chorale Prelude |
| BWV 655 | 1/21/07 | <i>Herr Jesu Christ, dich zu uns wend</i> | Chorale Prelude |
| BWV 656 | 4/4/93 3/5/95 | <i>O Lamm Gottes, unschuldig</i> | Organ Chorale Prelude |

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| | 2/4/01 | | |
| BWV 658 | 2/27/94 2/15/98 1/24/99 4/18/06 | <i>Von Gott will ich nicht lassen</i> | Prelude/Organ |
| BWV 659 | 12/6/98 1/21/07 1/06/08 | <i>Nun komm, der Heiden Heiland</i> <i>Nun komm, der Heiden Heiland</i> <i>Nun komm, der Heiden Heiland</i> | Fantasia Organ Ornamented Organ 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> | 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 669 | 1/31/10 | <i>Kyrie, Gott Vater in Ewigkeit</i> | Organ Prelude |
| BWV 670 | 1/31/10 | <i>Christe, aller Welt Trost</i> | Organ Prelude |
| BWV 671 | 1/31/10 | <i>Kyrie, Gott heiliger Geist</i> | Organ Prelude |
| BWV 676 | 1/31/10 | <i>Allein Gott in der Höh sei Ehr</i> | Organ Prelude |
| BWV 679 | 1/31/10 | <i>Dies sind die heiligen zehn Gebot</i> | Organ Prelude |
| BWV 680 | 2/4/01 11/15/09 1/31/10 | <i>Wir glauben all' an einen Gott</i> | Organ Prelude |
| BWV 683 | 1/31/10 | <i>Vater unser im Himmelreich</i> | Organ Prelude |
| BWV 684 | 1/31/10 | <i>Christ, unser Herr, zum Jordan kam</i> | Organ Prelude |
| BWV 686 | 10/25/09 | <i>Aus tiefer Not, Pleno organo</i> | Organ Prelude |
| BWV 687 | 11/5/00 10/25/09 | <i>Aus tiefer Not - Clavier-Übung III</i> | Organ Prelude |
| BWV 688 | 1/31/10 | <i>Jesus Christus unser Heiland</i> | Organ Prelude |
| 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 1035 | 1/31/10 | Sonata in E Major for Flute and Harpsichord | Flute, Harpsichord, and Orchestra |
| 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 |

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| 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 | Contrapunctus from the Art of the Fugue | Organ |
| | 11/11/01 | Fugue in C Major (Fanfare Fugue) | Organ |

Other Composers and Titles Performed in This Series

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| 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 Variations on a Theme by Hugo Distler, Op. 38 | Motet Organ |
| Bergt, August C. Bergt, Robert | <i>Osterhymnus, Christus ist auferstanden</i> Now Praise We Christ, the Holy One | Oratorio 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> | Violin and Piano 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> | 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 |

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| | Rejoice, Beloved Christians | Cantata |
| | Praeludium in D Major | Organ |
| | Fugue in C Major | Organ |
| | <i>Nun komm, der Heiden Heiland</i> | Organ |
| | Sonata in E-Minor | Violin, Cello, Harpsichord |
| | Praeludium in F Sharp Minor | Organ |
| | Passacaglia in D Minor | Organ |
| | <i>Magnificat anima mea</i> | Chorus and Orchestra |
| | Lord, in Thee Do I Trust | Solo Cantata |
| | <i>Membra Jesu nostri</i> | Oratorio |
| | <i>Nun lob mein Seel' den Herren</i> | 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> | Motet |
| | <i>Wachet auf, ruft uns die Stimme</i> , Op. 8, No. 2 | 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 | How Long, Dear Lord | Motet |
| Handel, George Frideric | Messiah (Part III) | Oratorio |
| | St. John Passion (Closing Chorus) | Chorus |
| | Suite in D Major for Trumpet | Trumpet, Strings, 2 Oboes, Bassoon |
| | Great Choruses from <i>Messiah</i> | Chorus and Orchestra |
| | <i>Laudate pueri Dominum</i> | Chorus and Orchestra |
| 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 |
| | Concerto for Organ and Orchestra in C | Organ and Orchestra |
| Kawabe, Shin | A Memory of Summer Past | Organ |
| King, Robert | I Will Always Give Thanks | Chorus |
| Krebs, Johann Ludwig | Fugue in A | Organ |
| | <i>Herzlich Lieb hab ich dich, o Herr</i> | Organ Chorale Prelude |
| Kuhnau, Johann | <i>Wie schön leuchtet der Morgenstern</i> | Cantata |
| | <i>Gott sei mir gnädig</i> | Cantata |
| Luther, Martin | <i>Christ lag in Todesbanden</i> | Motet |
| | May God Embrace Us with His Grace | Chorale Prelude |
| | <i>Non moriar sed vitam</i> | Motet |
| Mendelssohn, Felix | Lift Thine Eyes from the <i>Elijah</i> | SSA and Organ |
| | Sonata II in F Minor, Opus 65, No. 1 | Organ |
| | Symphony No. 2, Opus 52, <i>Lobgesang</i> | Oratorio |
| | Sonata No. 3 in A Major, Op. 65, No. 3 | Organ |
| | Sonata No. 6 in D Minor, Op. 65, No. 6, Mov't. I | 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 | Organ |
| | Fantasy in F Minor | Organ |
| | String Quartet in D Minor | String Quartet |
| | String Quartet No. 16 in E-flat Major | String Quartet |

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| Pachelbel, Johann | <i>Der Herr ist König</i> Chaconne in F Minor Fantasia in G Minor Toccatina 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’ 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 Scheidt, Samuel | Prelude in C Minor, from Sonata, Opus 27 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> “From Depths of Woe I Cry to Thee” | Orchestra Motet Five Instruments Duet for Two Alto Voices and Violins, Cello, Organ |
| 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. Schütz, Heinrich | German Magnificat 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> | Organ 2 Violins and Organ Soprano and Violins 2 Sopranos and 2 Violins Trio: Tenor, Tenor, Bass Motet Chorus Orchestra |
| Sweelinck, Jan Pieterszoon | <i>Cantate Domino canticum novum</i> Fantasia Chromatica | Motet Motet 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 Vaughan Williams, Ralph Vierne, Louis Walther, Johann Gottfried | <i>Chorale Improvisation sur le “Victimae Paschali”</i> Hyfrydol Symphony No. 3, Opus 28 <i>Erhalt uns Herr bei deinem Wort</i> | Organ Orchestra Organ Chorale Prelude |

The works performed in 2009-2010 that were added to the full list are:

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|--------------------------|----------|---|--|
| BWV 38 | 10/25/09 | <i>Aus tiefer Not schrei ich zu dir</i> | Cantata |
| BWV 51 | 11/15/09 | <i>Jauchzet Gott in allen Landen</i> | Cantata |
| BWV 225 | 5/2/10 | <i>Singet dem Herrn ein neues Lied</i> | Motet I |
| BWV 226 | 5/2/10 | <i>Der Geist hilft unsrer Schwachheit auf</i> | Motet II |
| BWV 245 | 3/21/10 | The Passion According to St. John | Passion |
| BWV 248 | 12/13/09 | Christmas Oratorio (Parts 1, 2, 6) | Oratorio |
| BWV 542 | 5/2/10 | Fantasia and Fugue in G Minor | Organ |
| BWV 552 | 1/31/10 | Prelude and Fugue in E Flat Major | Organ |
| BWV 669 | 1/31/10 | <i>Kyrie, Gott Vater in Ewigkeit</i> | Organ Prelude |
| BWV 670 | 1/31/10 | <i>Christe, aller Welt Trost</i> | Organ Prelude |
| BWV 671 | 1/31/10 | <i>Kyrie, Gott heiliger Geist</i> | Organ Prelude |
| BWV 676 | 1/31/10 | <i>Allein Gott in der Höh sei Ehr</i> | Organ Prelude |
| BWV 679 | 1/31/10 | <i>Dies sind die heiligen zehn Gebot</i> | Organ Prelude |
| BWV 680 | 11/15/09 | <i>Wir glauben all' an einen Gott</i> | Organ Prelude |
| BWV 680 | 1/31/10 | <i>Wir glauben all' an einen Gott</i> | Organ Prelude |
| BWV 683 | 1/31/10 | <i>Vater unser im Himmelreich</i> | Organ Prelude |
| BWV 684 | 1/31/10 | <i>Christ, unser Herr, zum Jordan kam</i> | Organ Prelude |
| BWV 686 | 10/25/09 | <i>Aus tiefer Not, Pleno organo</i> | Organ Prelude |
| BWV 687 | 10/25/09 | <i>Aus tiefer Not – Clavier-Übung III</i> | Organ Prelude |
| BWV 688 | 1/31/10 | <i>Jesus Christus unser Heiland</i> | Organ Prelude |
| BWV 1035 | 1/31/10 | Sonata in E Major for Flute and Harpsichord | Flute, Harpsichord, and Orchestra |
| Buxtehude, Dieterich | | <i>Nun lob mein Seel' den Herren</i> | Organ |
| Handel, Georg Frideric | | Great Choruses from <i>Messiah</i> | Chorus and Orchestra |
| | | <i>Laudate pueri Dominum</i> | Chorus and Orchestra |
| Haydn, Franz Joseph | | Concerto for Organ and Orchestra in C | Organ and Orchestra |
| Mozart, Wolfgang Amadeus | | String Quartet No. 16 in E-flat Major | String Quartet |
| Schein, Johann Hermann | | “From Depths of Woe I Cry to Thee” | Duet for Two Alto Voices and Violins, Cello, Organ |

Welcome again to Concordia Seminary and to *Bach at the Sem!*

Many Americans are born and bred to be individualistic, but life has its way of teaching us that we need one another's presence, encouragement, and help. Social commentator Robert Bellah wrote, "We find ourselves not independently of other people and institutions but through them. We never get to the bottom of our selves on our own. We discover who we are face to face and side by side with others in work, love, and learning. All of our activity goes on in relationships, groups, associations, and communities ordered by institutional structures and interpreted by cultural patterns of meaning ... We are parts of a large whole that we can neither forget nor imagine in our own image without paying a high price." (Stanley Grenz and John Franke, *Beyond Foundationalism* [Louisville: Westminster John Knox Press, 2001], 203) Today's offerings remind us of real community, the community of the Resurrected One gathered by the Spirit of God. Psalm 149: "In the midst of the congregation I will praise you, O Lord." Johann Gramann's chorale: "Just as a father has benevolent kind mercies upon his children, so our heavenly Father hovers over us with grace." Romans 8: "The Spirit lifts us up in our weakness."

Our sincere gratitude to The American Kantorei, the Arianna String Quartet, and Music Director Robert Bergt for today's concert. Today not only concludes another year of cultural blessing for our community from *Bach at the Sem* but also Prof. Bergt's 80th birthday season. We do not make our way independently of others but are accompanied by others, of whom we especially thank God today for our beloved teacher, director, and friend, Director Robert Bergt.

Dale A. Meyer
President

Thanks to a generous grant given to our friends at KFUO Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon's concert will be broadcast on KFUO-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Sunday, May 9, 2010.

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. KFUO says "thank you" for your cooperation.

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!"