

Bach AT THE SEM

2010-2011 Series

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

April 17, 2011, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2010-2011

- Sunday, October 10
3:00 p.m. The American Kantorei performs the Kyrie and Gloria in excelsis from the *Mass in B Minor* of Johann Sebastian Bach.
- Sunday, December 5
3:00 p.m. The American Kantorei performs the Credo, Sanctus, Benedictus, and Agnus Dei from the *Mass in B Minor*.
- Sunday, February 13
3:00 p.m. Organist Dennis Bergin performs Bach's transcriptions of concerti by his contemporaries. Antonio Vivaldi: Concerto in C Major, Allegro; Concerti in A Minor and D Minor. Johann Ernst: G Major. The American Kantorei performs motets by Johann Pachelbel and Andreas Hammerschmidt.
- Sunday, April 17
3:00 p.m. Cantata 4, *Christ lag in Todesbanden*, J. S. Bach. Magnificat and short motets sung by guest choir from Greenville, Illinois; guest conductor, Jeffrey Wilson, with the Greenville College Choir.

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 email bach@csl.edu.

Bach AT THE SEM

Welcome to the Greenville College Choir of Greenville, Illinois,
and to Jeffrey S. Wilson, conductor!

The Greenville College Choir was founded in 1927 by Dr. Robert W. Woods, one of the earliest graduates of Westminster Choir College, Princeton, New Jersey, and has attained a widespread reputation for performing sacred choral music of the highest quality. Membership consists of undergraduate students from various fields of study, and rehearsals occur four times a week. As the flagship choral ensemble of Greenville College, the choir presents as many as twenty off-campus performances each year as part of its annual tour. The choir joins with the Greenville Choral Union in regular concerts of larger choral-orchestral works, including recent performances of Handel's *Messiah*, Bach's Magnificat, and Mozart's Requiem. In January 2007 the Greenville College Choir served as choir-in-residence at the Calvin Symposium on Worship in Grand Rapids, Michigan. The choir was invited to sing at the American Choral Directors Association (ACDA) Central Division Convention in February 2008 and toured Hungary, Romania, and Austria in March 2008. In November 2009, the choir performed with the Boston Camerata at the Cathedral Basilica of St. Louis. Today they return to St. Louis, this time to the Chapel of St. Timothy and St. Titus of Concordia Seminary. Welcome, Greenville College Choir!



Bach at the Sem
April 17, 2011, 3:00 p.m.
Fifth Sunday in Lent

Jeffrey S. Wilson, Guest Conductor
Greenville College Choir, Guest Choir

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Part I – The American Kantorei
Select Singers of the Greenville College Choir

Cantata, *Christ lag in Todesbanden*, BWV 4
(Christ Lay in the Snares of Death)

Johann Sebastian Bach
(1685-1750)

Sinfonia

Versus I, Chorale

Versus II, Duet for Soprano and Alto

Versus III, Chorale for Tenor

Versus IV, Chorus

Versus V, Chorale for Bass

Versus VI, Duet for Soprano and Tenor

Versus VII, Chorale

Chorus

Treble Choir

All Tenors

Chorus

David Berger

Kayla Wiersma and Terrince Tackett

Chorus

Hymn, “Christ Jesus Lay in Death’s Strong Bands”

The assembly stands to sing the hymn provided on page 10.

Intrada for Three Trumpets, Christ Lay in the Snares of Death

Günther Raphael
(1903-1960)

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

Choral-Improvisation sur le “Victimae paschali”

Charles Tournemire
(1870-1939)

(Reconstructed by Maurice Duruflé)

Dennis Bergin, *Bach at the Sem* Organist

Part II - The Greenville College Choir
Catherine Burge, Accompanist

| | |
|-----------------------------|--|
| Hosanna to the Son of David | Thomas Weelkes (1576-1623) |
| <i>O vos omnes</i> | Pablo Casals (1876-1973) |
| <i>Crucifixus</i> | Antonio Lotti (1667-1740) |
| <i>Lucis Creator optime</i> | Vytautas Miškinis (b. 1954) |
| Praise to the Lord | arr. F. Melius Christiansen (1871-1955) |

Part III - Combined Choirs

| | |
|--------------------------------------|---|
| Magnificat in D Major, BWV 243 | J. S. Bach |
| 1. <i>Magnificat</i> | Chorus |
| 2. <i>Et exultavit spiritus meus</i> | Soprano II, Joy Boland |
| 3. <i>Quia respexit</i> | Soprano I, Emily Truckenbrod |
| 4. <i>Omnes generationes</i> | Chorus |
| 5. <i>Quia fecit mihi magna</i> | Bass, David Berger |
| 6. <i>Et misericordia</i> | Duet for Alto and Tenor, Katharine Lawton Brown and Terrince Tackett |
| 7. <i>Fecit potentiam</i> | Chorus |
| 8. <i>Deposuit potentes</i> | Tenor, Jeral Becker |
| 9. <i>Esurientes implevit bonis</i> | Alto, Katharine Lawton Brown |
| 10. <i>Suscepit Israel</i> | Trio, Emily Truckenbrod, Jean Baue, and Jane Robinson |
| 11. <i>Sicut locutus est</i> | Chorus |
| 12. <i>Gloria Patri</i> | Chorus |

Soli Deo Gloria

Program Notes

Cantata, *Christ lag in Todesbanden*, BWV 4,
Johann Sebastian Bach
(Christ Lay in the Snares of Death)

Johann Sebastian Bach's Cantata 4, *Christ lag in Todesbanden*, has roots that predate Martin Luther by several centuries. The ancient plainsong Easter Sequence Hymn has its origin in about the fourteenth century. That sequence hymn, *Victimae paschali*, is doubtless the source for Luther's inspiration to compose much of the text of his enduring hymn for Easter, *Christ lag in Todesbanden*, first published in *Eyn Enchiridion*, Erfurt, 1524. Its melody and text are based upon the first phrases of *Victimae paschali*. Numerous composers have been inspired throughout the centuries to revisit this much loved hymn of Luther/Bach in additional compositions for chorus, orchestra, and organ.

The first two notes of the hymn, b and c#, occur in the Sinfonia of this cantata. Those notes and the full first phrase of the hymn haunt the beginning of each choral entrance in all seven stanzas of Bach's cantata, written early in his career at either Arnstadt or Weimar. He composed the cantata in the style of his predecessors, Buxtehude, Praetorius, Schelle, Telemann, and Kuhnau. It is written in "old style," i.e., the style of composers who lived at Luther's time, Josquin Despres, Palestrina, and the Gabrieli family. By Bach's time the "pure" form of a cantata included all stanzas of a hymn—ideally seven (the perfect biblical number)—set to music. Instruments in the Early and Middle Baroque Periods doubled (played the same notes as) the choral parts. It is after Bach took the post at St. Thomas Church in Leipzig that he wrote independently for the orchestral instruments in his cantatas, a practice that developed into his immortal passions, mass settings, and oratorios.

Luther's theology is at its highest understanding and is polished in virile poetry throughout the seven stanzas. References are made to Old and New Testament teachings of Christ, the Messiah

and Savior of all people; everything in the world rises from the burial wraps (mankind's sin, also *mine*), which bound Christ in the grave.

The tomb opens! Resurrection is certain! Life eternal is a gift to everyone who believes! Hallelujah! How majestic is each hallelujah in all stanzas!

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

BACKGROUND AND HISTORY

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

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

In Lutheran practice, the Latin text was used on the three major festival days—Christmas, Easter, and Pentecost. German-language versions were used at common festival and feast days. Lutherans seem to have frequently used the Magnificat in Vesper settings, especially on Saturday evenings (*Samstag Motette*), from the sixteenth to the middle of the eighteenth century. Thus the praise

of Mary was kept quite alive, as predicted within the text ascribed to her “. . . from this day all generations will call me blessed.”

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

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

PROGRAM NOTES OF A CONDUCTOR

Many impressions come to the mind of the conductor as he reads the printed pages of a musical score in preparation for rehearsal and performance of the music. Following are a few of the impressions that came to this conductor’s mind as he prepared each of the twelve movements of Bach’s Magnificat for performance.

1. *Magnificat* - Mary, the young Virgin chosen to be the Mother of God, bursts into full praise of God as she responds to the miracle announced to her by God’s angel. The Church forever adopts her Song of Praise and forever makes it one of the chief canticles of the Church to express adoration of God in worship. Bach employs full orchestral colors and wide latitude of choral sound in the majestic dance rhythm.

2. *Et exultavit spiritus meus* - Mary’s inner self seems composed as she reflects upon the grace of God that appeared to her. She remains exuberant and continues in the same vitality of the dance rhythm established by the full ensemble in the opening chorus above; yet she becomes restful and quiet within.

The full violin section and solo instrument provide an echoing dialogue that reinforces Mary’s inner stirrings of joy, through ornamented ascending and descending musical phrases that depict God’s descending action and her ascending worship.

3. *Quia respexit* - The thoughts of Mary in Nos. 3 and 4 must be considered as one. Bach’s chorus, *Omnes generationes*, emphasizes the agreement of all believers throughout all centuries that God beheld the “humility of his handmaiden.” And for that reason alone “all generations will call me [Mary] blessed.”

To stress the unity of the quiet and introspective solo soprano portion of the verse with the shouts of the chorus, “all generations will call me blessed,” Bach retains the basic rhythmic pulse of the slow solo voice aria and doubles its tempo in the choral section that follows. He further throws heavy emphasis on the word, *Omnes*, again and again. The listener may trace that word in its forceful presentation throughout the entire chorus in chordal and diatonic progression.

Regardless of the human factors involved, all dissimilar and even hateful generations—whether comprised of Jew, Greek, Roman, black, or white—“ALL GENERATIONS will call me [Mary, Mother of God] BLESSED!”

4. *Omnes generationes* - Cf. No. 3, above.

5. *Quia fecit mihi magna* - Mary seems to reflect upon Old Testament prophecy she perhaps learned in synagogues and from her parents. Isaiah 7:14 is such a familiar passage, coming to many pious minds including that of G. F. Handel in his famous

Messiah oratorio, “Behold, a young maiden shall conceive and bear a Son, and His name shall be called, Immanuel.” Prophets, priests, and kings long before talked about the salvation of Israel; now he is to be born of Mary.

Bach often assigns the roles of Old Testament witnesses to prophets, priests, and kings and casts them consistently as bass-baritones. So it is here. To stress their significance in society, the color of the bassoon instrument is used in Bach’s music to create an association with royalty, authority, and power. Therefore, we use the bassoon to play the continuo line. Bach transfers the voice of Mary into the voice of the Church, previously heard through the mouths of prophets, priests, and kings.

“It shall be so!” A somber and stately walking tempo is fitting here, in utter simplicity without adornment.

6. *Et misericordia* - At this time of tumult in our lives—amid tidal waves (tsunami), nine major earthquakes in but a few past years, volcanic eruptions, and upheaval in country after country over power struggles, with promises of more and more unrest—it is time to look deeply to God’s Word and his promises. His promise here is voiced through his chosen handmaiden, Mary, as she proclaims that God’s mercy is on those who fear him from generation to generation. Bach understood this promise perhaps even better than we, although we experience similar visits of wrath and death all around, for Bach was exposed to death by plague in his own family and the ravages of wars of past generations in his time.

Bach chose two voices in duet form to proclaim God’s peace and comfort; the voice of an evangelist (tenor) and that of Mary (alto) to proclaim comfort and hope.

The use of two flutes and strings reflects Bach’s scoring in the Christmas Oratorio to present events that surround Christ’s birth. So here, the treatment is similar as he scores the text, “His

mercy is on those who fear Him from generation to generation.” Quietly and in the slow dance form of a 12/8 tempo comes a lilting melody with deep sentiment and tenderness throughout. Gentle musical characteristics underscore the mercy of God and its fruits of faith in life: faith’s gifts of joy, peace, and hope for life everlasting are an enduring promise from God.

7. *Fecit potentiam* - A radical change in dynamic and tempo occurs here. Full chorus and orchestra intrude upon the quiet of the previously created movement and now cast reflections on our own moment in history. (This was written in March 2011 upon hearing and seeing the catastrophes in Japan.) In current affairs, we can point to God’s wrath communicating to us through the acts of nature: Repent, turn to him with contrition, and walk with him in righteousness. Believe in his Son, the Messiah, for salvation.

Quickness of tempo, with strong dynamic, trumpets, woodwinds, timpani, and all strings join the five-part choral fugue, with shouted choral interruptions constantly declaring, *fecit potentiam*. The orchestra overlaps choral shouts with the same musical inflections. The point made is driven to a frenzy over the word *dispersit* (scattered) “in the imagination of their hearts.” For additional emphasis, Bach inserts a profound and surprising moment of silence, followed by double augmentation within the rhythm over the concluding phrase.

8. *Deposuit potentes* - The same vehemence continues in this aria for tenor. Now there is destruction, tearing down the proud and mighty—the haughty with insolent attitudes who blaspheme God and his mercy, those in fact who despise the idea of God’s prepared salvation of mankind and the world. All violins and violas in unison play against the single tenor solo voice, whose role in Bach’s later works is always the tenor evangelist. So here, the role of the evangelist is also to declare the wrath and anger of God, not only his love and mercy.

It is also the evangelist who proclaims, “and [he] has exalted the lowly.” Commoners, such as the chosen disciples, were mostly fishermen. An enemy of the Gospel, such as Paul, was lifted up to become a strong converted saint and proclaimer of God’s goodness.

Bach describes both aspects, the tearing down and the lifting up. The lines of the violins and solo tenor voice descend and ascend as together they “preach” the Word of God with power, in excited and dramatic demeanor.

9. *Esurientes implevit bonis* - The spirit of the final alto solo in the Magnificat is once again in atmosphere very much like Bach’s Christmas Oratorio (Parts II and III). Flutes in duet, along with solo alto voice (symbol of Mary’s voice), contribute to this sentiment and understanding.

The use of the solo voice, with each instrument acting in canon, creates a trio of voices imitating one another. The conversation between the voices and instruments is always loving and caring. Bach explores and depicts colorfully the filling of the hungry with good things: The listener may especially enjoy the tone paintings over two words, *implevit* and *bonis*. Likewise, Bach treats the words *divites*, *dimisit*, and *inanes* with abandonment and rejection. *Inanes* (totally empty) has no accompaniment whatsoever. This is how empty it will become for the rich, who think they have control over their own destiny.

10. *Suscepit Israel* – Bach does not indicate the performance force for this verse. The question arises: Should solo voices, or full sections of treble voices, be used to perform this section? In *Bach at the Sem* concerts we have used both methods; solo voices are chosen today.

More noteworthy is the part played by oboes. The plain melody of Psalm Tone 9, *Peregrinus* (the wanderer), was used for centuries to offer the Magnificat in chanted Vespers. It is named the “wandering tone” because it has two distinct

reciting tones on which the libretto is chanted, the second of which is lower in pitch than the first by one full diatonic step. All other eight psalm tones keep the same reciting note in each of their two divisions. Thus, the two cadences also vary to a final resting note.

The prayer of the Church is everywhere and at all times uplifted to God in remembrance of his mercy as it is reviewed in this canticle. Events in the wilderness are symbolized by the employment of *Tonus Peregrinus*, symbolic of the wanderings of the children of Israel for forty years, attempting to find their way back to their homeland. The oboes, without words, create an aura of wandering that is co-mingled with bewilderment. The sounds of the oboe act as a descant over and above the text sung by the trio of voices.

11 and 12. *Sicut locutus est* and the *Gloria Patri* - The two final choruses are viewed as one in tempo and conduct, and so it is with the rhythmic content of both sections. The unlocking of the appropriate tempo can be a stumbling block to the flow of either section or both. The basic tactus (rhythmic beat) remains the same. In No. 11, the half note receives each tactus, and in No. 12, the quarter notes (three equal triplets per tactus) receive the same measure of time. Bach views the *Gloria Patri* not as an “add-on,” but as a part of the whole Old Testament witness and testimony. Because of the certainty of God’s promises to Abraham and his seed, so the glory is to Father, Son, and Holy Spirit—namely, forever.

The new beginnings of each of the three *Glorias* arise like streaks of dawn breaking in early morning. Quietly—almost without notice—light appears out of nowhere. The basses enter softly and at a distance yet far away. Each new *Gloria* appears from a closer entry point making for great climax . . . “forever, from the beginning, is now, and will be—it shall be thus forever and ever. Amen.”

Notes by Robert Bergt

Text and Translation

Part I

Cantata, *Christ lag in Todesbanden*, BWV 4, Johann Sebastian Bach
(Christ Lay in the Snares of Death)

Sinfonia

Versus I, Chorale

*Christ lag in Todesbanden
für unser Sünd' gegeben,
er ist wieder erstanden
und hat uns bracht das Leben;
dass wir sollen fröhlich sein,
Gott loben und ihm dankbar sein,
und singen hallelujah!
Hallelujah!*

Christ lay in the snares of death
For our sins has been given;
He is risen again
And has brought us Life;
For this we should be joyful,
Praise God, and be grateful to Him,
And sing "Hallelujah."
Hallelujah!

Versus II, Duet for Soprano and Alto (Treble Choir)

*Den Tod Niemand zwingen kunnt'
bei allen Menschenkindern,
das macht alles unser Sünd',
kein Unschuld war zu finden.
Davon kam der Tod so bald,
und nahm über uns Gewalt,
hielt uns in seinem Reich gefangen.
Hallelujah!*

Death no one could subdue,
Of all the children of men;
That [Death] was all caused by our sin.
No innocence was to be found.
Therefore, Death soon came
And took power over us,
Holding us captive in its kingdom.
Hallelujah!

Versus III, Chorale for Tenor

*Jesus Christus, Gottes Sohn,
an unser Statt ist kommen,
und hat die Sünde weggetan,
damit dem Tod genommen
all' sein Recht und sein' Gewalt,
da bleibet nichts denn Tod's gestalt,
den Stach'l hat er verloren.
Hallelujah!*

Jesus Christ, God's Son
Has come in our place
And has abolished our sin,
Thereby removing from Death
All its right and its power.
Nothing remains but Death's form.
It has lost its sting.
Hallelujah!

Versus IV, Chorus

*Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern fraß,
ein Spott aus dem Tod ist worden.
Hallelujah!*

There was a woe-filled, miraculous battle
When Death and Life struggled.
Life won the victory;
It has swallowed up Death.
Scripture has proclaimed this:
How one Death gulped down another;
A joke [*ein Spott*] has been made of Death.
Hallelujah!

Versus V, Chorale for Bass

*Hier ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heißer Lieb' gebraten,
das Blut zeichnet unser Tür,
das hält der Glaub' dem Tode für,
der Würger kann uns nicht mehr schaden.
Hallelujah!*

Here is the true Easter Lamb,
As God has commanded.
High on the cross beam It has
Roasted in burning Love.
Its blood marks our door;
Faith holds it (the blood) up to Death.
The murderer can harm us no more.
Hallelujah!

Versus VI, Duet for Soprano and Tenor

*So feiern wir das hohe Fest
mit Herzensfreud' und Wonne,
das uns der Herre scheinen läßt,
er ist selber die Sonne,
der durch seiner Gnaden Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Hallelujah!*

Thus we celebrate this high feast
With heart's joy and delight,
Which the Lord makes manifest to us.
He Himself is the Sun,
Who through the radiance of His grace
Wholly illuminates our hearts;
The night of sin has vanished.
Hallelujah!

Versus VII, Chorale

*Wir essen und leben wohl
im rechten Osterfladen,
der alte Sauerteig nicht soll
sein bei dem Wort der Gnaden,
Christus will die Koste sein
und speisen die Seel' allein,
der Glaub' will keins andern leben.
Hallelujah!*

We eat and live well
On true Easter Bread;
The old leaven should not abide
With the Word of Grace;
Christ becomes our sustenance
And alone nourishes the soul.
Faith lives on nothing else.
Hallelujah!

Translation adapted from *The Cantatas of J. S. Bach* by Alfred Dürr (tr. Richard D. P. Jones). Oxford University Press, 2005.

The Hymn, “Christ Jesus Lay in Death’s Strong Bands”

Christ lag in Todesbanden

1. Christ Jesus lay in death’s strong bands
For our offenses given;
But now at God’s right hand He stands
And brings us life from heaven.
Therefore let us joyful be
And sing to God right thankfully
Loud songs of alleluia! Alleluia!

5. Here our true Paschal Lamb we see,
Whom God so freely gave us;
He died on the accursèd tree—
So strong His love—to save us.
See, His blood now marks our door;
Faith points to it; death passes o’er,
And Satan cannot harm us. Alleluia!

6. So let us keep the festival
To which the Lord invites us;
Christ is Himself the joy of all,
The sun that warms and lights us.
Now His grace to us imparts
Eternal sunshine to our hearts;
The night of sin is ended. Alleluia!

7. Then let us feast this Easter Day
On Christ, the bread of heaven;
The Word of grace has purged away
The old and evil leaven.
Christ alone our souls will feed;
He is our meat and drink indeed;
Faith lives upon no other! Alleluia!

Text: Martin Luther, 1483-1546; tr. Richard Massie, 1800-87, alt.
Tune: *Geystliche gesangk Buchleyn*, Wittenberg, 1524, ed. Johann Walter;
setting: *Lutheran Book of Worship*, 1978
Text and music: Public domain
Lutheran Service Book, 458; *The Lutheran Hymnal*, 195

Part II

Hosanna to the Son of David, Thomas Weelkes

Hosanna to the Son of David.
Blessed be the King that cometh in the name of the Lord,
Thou that sittest in the highest heavens.
Hosanna in excelsis Deo.
Matthew 21:9

O vos omnes, Pablo Casals

*O vos omnes, qui transitis per viam,
attendite et videte si est dolor,
sicut dolor meus.*

O all you who pass along this way,
Behold and see if there is any sorrow
Like unto my sorrow.
Lamentations 1:12 – Trans. by Ron Jeffers

Crucifixus, Antonio Lotti

*Crucifixus etiam pro nobis sub Pontio Pilato,
Passus, et sepultus est.*

Crucified also for us under Pontius Pilate,
He suffered, and was buried.
From the Mass

Lucis Creator optime, Vytautas Miškinis

*Lucis Creator optime,
Lucem dierum proferens,
Primordiis lucis novae,
Mundi parans originem.*

O Blest Creator of the light,
Who mak'st the day with radiance bright,
And o'er the forming world didst call
The light from chaos first of all;

*Qui mane iunctum vesperi
Diem vocari praecipis:
Illabitur tetrum chaos,
Audi preces cum fletibus.*

Whose wisdom joined in meet array
The morn and eve, and named them Day:
Night comes with all its darkling fears;
Regard Thy people's prayers and tears.

*Ne mens gravata crimine,
Vitae sit exul munere:
Dum nil perenne cogitat,
Seseque culpae illigat.*

Lest, sunk in sin, and whelmed with strife,
They lose the gift of endless life;
While thinking but the thoughts of time,
They weave new chains of woe and crime.

*Praesta Pater piissime,
Patrique compar Unice
Cum Spiritu Paraclito
Regnans per omne saeculum.
Amen.*

O Father, that we ask be done,
Through Jesus Christ, Thine only Son;
Who, with the Holy Ghost and Thee,
Doth live and reign eternally.
Amen.

*Dirigatur Domine oratio mea.
Sicut incensum in conspectu tuo.*

Let my prayer, O Lord,
Come like incense before You.

Praise to the Lord, arr. F. Melius Christiansen

Praise to the Lord, the Almighty, the King of creation!
O my soul, praise Him, for He is thy health and salvation!
All ye who hear,
Now to His temple draw near,
Join me in glad adoration.

Praise to the Lord, who doth prosper thy work and defend thee;
Surely His goodness and mercy here daily attend thee:
Ponder anew
What the Almighty can do,
If with His love He befriend thee!

Praise to the Lord! O let all that is in me adore Him!
All that hath life and breath, come now with praises before Him!
Let the Amen
Sound from His people again;
Gladly for aye we adore Him. Alleluia!
Joachim Neander, 1679; Transl. Catherine Winkworth, 1863

Part III

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

No. 1, Chorus

Magnificat anima mea Dominum. My soul magnifies the Lord,

No. 2, Soprano II

Et exultavit spiritus meus: in Deo salutari meo. and my spirit rejoices in God, my Savior;

No. 3, Soprano I

*Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent.* for He has regarded the lowliness of His handmaiden.
For behold, from this day

No. 4, Chorus

Omnes generationes. all generations will call me blessed.

No. 5, Bass

*Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.* For the Mighty One has done great things to me,
and holy is His name;

No. 6, Duet for Alto and Tenor

*Et misericordia a progenie in progenies
timentibus eum.*

and His mercy is on those who fear Him
from generation to generation.

No. 7, Chorus

*Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.*

He has shown strength with His arm;
He has scattered the proud in the imagination of their
hearts.

No. 8, Tenor

*Deposuit potentes de sede,
et exaltavit humiles.*

He has cast down the mighty from their thrones
and has exalted the lowly.

No. 9, Alto

*Esurientes implevit bonis,
et divites dimisit inanes.*

He has filled the hungry with good things,
and the rich He has sent empty away.

No. 10, Trio

*Suscepit Israel puerum suum:
recordatus misericordiae suae.*

He has helped His servant Israel
in remembrance of His mercy

No. 11, Chorus

*Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.*

as He spoke to our fathers,
to Abraham and to his seed forever.

No. 12, Chorus

*Gloria Patri,
gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio,
et nunc et semper
et in saecula saeculorum. Amen.*

Glory be to the Father
and to the Son
and to the Holy Spirit;
as it was in the beginning,
is now,
and will be forever. Amen.

Jeffrey S. Wilson



Jeffrey S. Wilson, conductor, received his Bachelor of Music degree in piano from Augustana College (Rock Island, Illinois). He earned the Master of Music degree in choral music and the Doctor of Musical Arts degree in choral conducting and literature from the University of Illinois at Urbana-Champaign and has studied with Chet Alwes, Donald Morrison, Helmuth Rilling, Fred Stoltzfus, and David Willcocks.

Wilson became the fifth conductor of the Greenville College Choir in August 1996. Before moving to Greenville, he taught at Augustana College and in the Riverdale Community School District (Port Byron, Illinois). He also has extensive experience as a church musician and has traveled throughout the Midwestern and Northwestern United States, as well as Western and Eastern Europe, as a concert vocalist and accompanist. In addition to his duties as conductor of the Greenville College Choir, Chamber Singers, and

the Greenville Choral Union, Dr. Wilson currently teaches voice, conducting, and choral techniques, and serves as Chair of the Music Department. He is also Organist and Director of the Sanctuary Choir at the Greenville Free Methodist Church. During a recent sabbatical, he and his family lived in Győr, Hungary, where he learned more about Hungarian choral music, Kodály methods, and Hungarian music-making.



The Greenville College Choir
 Jeffrey S. Wilson, Conductor
 Catherine Burge, Accompanist

Soprano

Gina Brooks*
 Diana Buchanan
 Meagan Gunn
 Olivia Huber
 Devri Hughan
 Jessica McCubbin*
 Alicia Mullen
 Kirstie Reiling
 Lauren Roeschley
 Kaylee Sherman*
 Samantha Weckerle
 Kayla Wiersma*
 Shaina Williams*

Alto

Hannah Birkhimer
 Haley Fahrner
 Theanna Fant
 Lisa Gines*
 Alyssa Gosselin
 Emily Martin*
 Savannah Monroe
 Gwyndolyn Neuwirth
 Sarah Payne*
 Kaitlyn Perry*
 Elizabeth Short
 Trina Thorell
 Jonee Whatley
 Blakeley Woessner*

Tenor

Wesley Bridges
 Jeffrey Huber
 William Johnson*
 Brandon Leonard
 Nathaniel Mariman
 Lloyd Nicks
 John Spencer Stephens*
 Terrince Tackett*
 Israel Wignall*
 Andrew Wingert

Bass

Keegan Barrett
 Kyle Edwards*
 Andrew Gibb Clark*
 Jake Gosselin*
 Ben Kinsey
 Michael Lawrence
 Justin Schnute
 Charlie Stainer
 Chris Stokes*
 Brian Stratton
 Aaron Westhouse*
 Jay Wilde*
 Jacob Yousef

*Select Singers, Bach Cantata 4

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 1

Emily Truckenbrod,
Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Camille Marolf
Marita Hollander
Halle Warmbier

Soprano 2

Joy Boland, Principal
Sylvia White
Lynn D. Morrissey
Gretchen Weber

Alto

Katharine Lawton
Brown, Principal
Jane Robinson,
Assistant Principal
Donita Obermann
Miriam Anwand
Loretta Ceasar-Striplin
Mona Houser

Tenor

Jeral Becker, Principal
Greg Gastler
William Larson
Terrince Tackett
Joshua Grote
Steve Paquette
Jason Swan
Grayson Albers

Bass-baritone

David Berger, Principal
Dallas Dubke
Matthew Meyer
Matthew Warmbier
Paul J. Mueller
Martin Dressler
Earl Birkicht

Orchestra

Violin I

Wanda Becker, Concertmaster
Paul Huppert
Christine Sasse
Cynthia Bowermaster

Cello

Kenneth Kulosa

Trumpet

John Korak, Principal
Robert Souza
Mary Weber

Violin II

Kaoru Wada, Principal
Jane Price
Tova Braitberg

String Bass

Frederick DeVaney

Timpani

Kim Shelley

Viola

Holly Kurtz, Principal
Sarah Borchelt
Jennifer Goodman
Tova Braitberg

Flute

Paula Kasica, Principal
Jennifer Adams

Harpsichord

Joan Bergt

Oboe

Ann Homann, Principal
Eileen Burke

Rehearsal Accompanist

Mieko Hironaka Bergt

Bach at the Sem 1993-2011

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 in Todesbanden</i> | Cantata |
| | 4/17/11 | | |
| 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 |

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| 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 | <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 | | |

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| BWV 227 | 5/2/10 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 10/10/10 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 |
| | 12/05/10 | Mass in B Minor (<i>Credo, Crucifixus, Et resurrexit</i>) | Mass |
| | 2/3/08 | Mass in B Minor (<i>Credo, Sanctus, Osanna, Benedictus, Agnus Dei, Dona nobis pacem</i>) | Mass |
| BWV 233 | 12/1/02 2/3/08 | Mass in B Minor (<i>Quoniam tu solus sanctus</i>) Mass in F <i>Missa Brevis</i> in F (<i>Kyrie eleison</i>) | Mass 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 4/17/11 | 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 | Christmas Oratorio Christmas Oratorio (Parts 1, 2, 3) Christmas Oratorio (Parts 4, 5, 6) | Oratorio |

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| | 12/16/07 | Christmas Oratorio (Chorales) | Brass and Organ |
| | 2/3/08 | Christmas Oratorio (Chorus and Chorale) | Chorus and Orchestra |
| | 12/13/09 | Christmas Oratorio (Parts 1, 2, 6) | Oratorio |
| 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 | Tocatta and Fugue in D Minor | Organ |
| BWV 540 | 10/22/00 | Tocatta and Fugue in F Major | Organ |
| | 2/22/09 | Tocatta 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 | | |
| | 5/2/10 | | |
| 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 | | |
| | 1/31/10 | | |

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| 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 |
| | 1/6/08 | 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 | | |
| | 1/6/08 | 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 | | |
| | 2/13/11 | Concerto in G Major (after Johann Ernst) | Organ |
| BWV 593 | 11/5/06 | Concerto in A Minor after Vivaldi | Organ |
| | 2/13/11 | | |
| BWV 594 | 2/15/98 | Concerto in C Major (after Vivaldi) Allegro | Organ |
| | 2/13/11 | | |
| 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 | | |
| | 2/13/11 | Concerto in D Minor (after Vivaldi) | Organ |
| 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 |

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| | 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 657 | 2/13/11 | <i>Nun danket alle Gott</i> | Organ Prelude |
| 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 |
| | 1/06/08 | <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 | <i>Nun komm, der Heiden Heiland</i> | Fugue Organ |
| | 1/21/07 | <i>Nun komm, der Heiden Heiland</i> | Full Organ |
| BWV 662 | 11/11/01 | <i>Allein Gott in der Höh sei Ehr</i> | Organ |
| | | <i>Canto Fermo in Soprano</i> | |
| BWV 664 | 11/11/01 | <i>Allein Gott in der Höh sei Ehr</i> | Organ |
| | | <i>Trio Super</i> | |
| 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 | <i>Wir glauben all' an einen Gott</i> | Organ Prelude |
| | 11/15/09 | | |
| | 1/31/10 | | |
| | 12/05/10 | | |
| 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 | <i>Aus tiefer Not - Clavier-Übung III</i> | Organ Prelude |
| | 10/25/09 | | |
| 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 | <i>Liebster Jesu, wir sind hier</i> | Organ Chorale Prelude |
| | 1/21/07 | <i>Liebster Jesu, wir sind hier</i> | 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 |
| | 12/05/10 | | Organ 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 "Vom Himmel hoch" | Organ |
| BWV 916 | 12/1/96 | Toccat 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 |

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| 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 |
| 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

| | | |
|-----------------------------------|---|--|
| 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> | Organ Prelude Solo Cantata for Soprano and Violin Organ Chorale Prelude Cantata Organ Organ Prelude Organ Cantata |

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| | <i>Erhalt uns Herr bei deinem Wort</i> | Chorale Prelude |
| | <i>Cantate Domino</i> | Motet |
| | <i>Jubilate Domino</i> | Solo Cantata |
| | Prelude, Fugue, and Chaconne in C | Organ |
| | <i>Alles, was ihr tut mit Worten oder mit Werken</i> | Cantata |
| | Praeludium in E Minor | Organ |
| | <i>Nun lob, mein Seel' den Herren</i> | Organ |
| | <i>Sicut Moses</i> | Solo Cantata |
| | Today God's Son Triumphs, closing chorus | Motet |
| | <i>Also hat Gott die Welt geliebet</i> | Cantata |
| | 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, Harpichord |
| | 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 |
| | <i>O vos omnes</i> | Motet |
| Casals, Pablo | Requiem in C Minor | Chorus/Orchestra |
| Cherubini, Luigi | Praise to the Lord | Motet |
| Christiansen, F. Melius (arr.) | <i>Cantate Domino</i> | Chorus |
| Crüger, Johann | <i>Wachet auf, ruft uns die Stimme</i> | Motet |
| Distler, Hugo | <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 |
| Hammerschmidt, Andreas | Alleluia! Oh, Rejoice, Ye Christians, Loudly | 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 |
| Lotti, Antonio | <i>Crucifixus</i> | Ordinary from the Mass |

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| 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 |
| Miškinis, Vytautas | <i>Lucis Creator optime</i> | Motet |
| Mozart, Wolfgang Amadeus | Fantasy in F Major, Kechel No. 656 Fantasy in F Minor String Quartet in D Minor String Quartet No. 16 in E-flat Major | Organ Organ String Quartet String Quartet |
| Pachelbel, Johann | <i>Der Herr ist König</i> Chaconne in F Minor Fantasia in G Minor <i>Nun danket alle Gott</i> Toccatina in D Minor <i>Wie schön leuchtet der Morgenstern</i> | Motet Organ Organ Motet Organ Organ |
| Praetorius, Michael | <i>Im Frieden dein</i> Phantasy on the Chorale "Wir glauben all' an einen Gott" | Chorale-motet Organ |
| Raphael, Günther | Intrada for Three Trumpets, Christ Lay in the Snares of Death | Brass |
| 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 "Bergamasca" 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> | Motet |
| Schemelli Chorale | <i>Alleluia! Man singt mit Freuden vom Sieg</i> | Cantata |
| 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) | 2 Violins and Organ Soprano and Violins 2 Sopranos and 2 Violins Trio: Tenor, Tenor, Bass Motet Chorus Orchestra |

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| | I Am the Resurrection and the Life | Motet |
| | <i>Also hat Gott die Welt geliebet</i> | Motet |
| Sweelinck, Jan Pieterszoon | <i>Cantate Domino canticum novum</i> | Cantata |
| | Fantasia Chromatica | Organ |
| Telemann, Georg Philipp | <i>Ich will den Herrn loben alle Zeit</i> | Chorus |
| | Concerto for Horn and Orchestra | Natural Horn and Orchestra |
| Tournemire, Charles | <i>Choral-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 |
| Weelkes, Thomas | Hosanna to the Son of David | Motet |

The works performed in 2010-2011 that were added to the full list are:

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| BWV 4 | 4/17/11 | <i>Christ lag in Todesbanden</i> | Cantata |
| BWV 232 | 10/10/10 | Mass in B Minor (<i>Kyrie, Gloria</i>) | Mass |
| | 12/05/10 | Mass in B Minor (<i>Credo, Osanna, Benedictus, Agnus Dei, Dona nobis pacem</i>) | Mass |
| BWV 243 | 4/17/11 | Magnificat | Oratorio |
| BWV 592 | 2/13/11 | Concerto in G Major (after Johann Ernst) | Organ |
| BWV 593 | 2/13/11 | Concerto in A Minor (after Vivaldi) | Organ |
| BWV 594 | 2/13/11 | Concerto in C Major (after Vivaldi) Allegro | Organ |
| BWV 596 | 2/13/11 | Concerto in D Minor (after Vivaldi) | Organ |
| BWV 657 | 2/13/11 | <i>Nun danket alle Gott</i> | Organ Prelude |
| BWV 680 | 12/05/10 | <i>Wir glauben all' an einen Gott</i> | Organ Prelude |
| BWV 739 | 12/05/10 | <i>Wie schön leuchtet der Morgenstern</i> | Organ Prelude |
| Casals, Pablo | | <i>O vos omnes</i> | Motet |
| Christiansen, F. Melius (arr.) | | Praise to the Lord | Motet |
| Hammerschmidt, Andreas | | Alleluia! Oh, Rejoice, Ye Christians, Loudly | Motet |
| Lotti, Antonio | | <i>Crucifixus</i> | Ordinary from the Mass |
| Miškinis, Vytautas | | <i>Lucis Creator optime</i> | Motet |
| Pachelbel, Johann | | <i>Nun danket alle Gott</i> | Motet |
| Raphael, Günther | | Intrada for Three Trumpets, Christ Lay in the Snares of Death | Brass |
| Tournemire, Charles | | <i>Choral-Improvisation sur le "Victimae paschali"</i> | Organ |
| Weelkes, Thomas | | Hosanna to the Son of David | Motet |

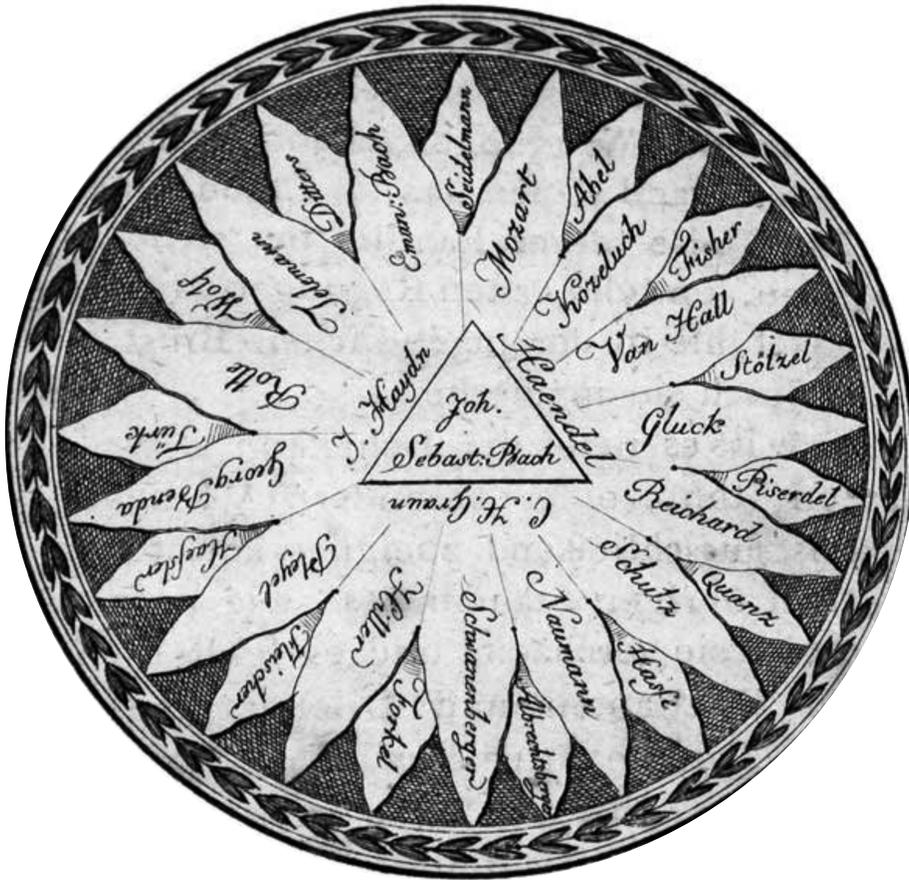
Welcome to *Bach at the Sem!*

Someone told me that Bishop N. T. Wright described Easter as “the big bang of new creation.” Renewal awaits us this week. Through the drama, intrigue, suffering, and death of Holy Week—all so human, isn’t it?—God moves methodically to open the tomb to new life. *Christ lag in Todesbanden*. “Christ Jesus Lay in Death’s Strong Bands.” Past tense. No more. Now God brings life and immortality to light through the Good News of Christ’s resurrection!

On behalf of Concordia Seminary I thank you for coming to this year’s final offering by The American Kantorei. To the Kantorei and Music Director Robert Bergt we extend our continuing thanks for reaching into our souls with the edifying beauty of the best of music. Today we especially welcome Dr. Jeffrey Wilson and the Greenville College Choir to our campus and into our community. Thank you for leading us to know again, or perhaps for the first time, the “big bang” of Easter’s new creation.

Dale A. Meyer
President

Sun of Composers



The above diagram, “Sun of Composers,” was designed by Augustus Frederick Christopher Kollmann, in an engraving in *Allgemeine musikalische Zeitung*, vol. 1, 1799.

Christoph Wolff says in his monumental book, *Johann Sebastian Bach: The Learned Musician*, pp. 9 and 10, in the Prologue, “There, at the center, appears the name of Johann Sebastian Bach, surrounded in various layers by the names of other composers, the first layer comprising George Frideric Handel, Carl Heinrich Graun, and Franz Joseph Haydn. And Haydn, whose reputation by that time as Europe’s premier composer was beyond question, is said to have been ‘not unfavorably impressed by it [the diagram], nor minded the proximity to Handel and Graun, nor considered it at all wrong that Johann Sebastian Bach was the center of the sun and hence the man from whom all true musical wisdom proceeded.’”