

Bach AT THE SEM

2012 Series

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

February 12, 2012, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2012

Sunday, February 12
3:00 p.m. Organist Dennis Bergin performs works by Johann Sebastian Bach. Sinfonia to Cantata 29, arranged for organ by Marcel Dupré; Six Schübler Chorales for Organ; Prelude and Fugue in D Major; and Bergin's own composition, The Last Enemy. The American Kantorei performs Motet III, *Jesu meine Freude*, by Bach, and a motet by Heinrich Schütz, *Jauchzet dem Herren alle Welt*.

Sunday, April 22
3:00 p.m. The American Kantorei presents three cantatas by J. S. Bach: *Der Himmel lacht! Die Erde jubiliert*; *Bleib bei uns, denn es will Abend werden*; and *Lobe den Herren, den mächtigen König der Ehren*.

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 314-505-7009.

Thank you to Constance Seddon for compiling and editing the printed programs for *Bach at the Sem*.

Bach at the Sem
February 12, 2012, 3:00 p.m.
Sixth Sunday after the Epiphany

Organ Recital
Dennis Bergin, *Bach at the Sem* Organist
The American Kantorei
Jeral Becker, Interim Director and Conductor

In nomine Jesu

Sinfonia to Cantata BWV 29, *Wir danken dir, Gott*
(Arranged for organ solo by Marcel Dupré)

Johann Sebastian Bach
(1685 – 1750)

The Six Schübler Chorales for Organ

J. S. Bach

<i>Wachet auf, ruft uns die Stimme</i>	BWV 645
<i>Wo soll ich fliehen hin</i>	BWV 646
<i>Wer nur den lieben Gott lasst walten</i>	BWV 647
<i>Meine Seele erhebt den Herren</i>	BWV 648
<i>Ach bleib bei uns, Herr Jesu Christ</i>	BWV 649
<i>Kommst du nun, Jesu, vom Himmel herunter?</i>	BWV 650

Motet III *Jesu, meine Freude*, BWV 227

J. S. Bach

The American Kantorei

Hymn, “Jesus Christ, My Sure Defense”

Jesus, meine Zuversicht

*The assembly stands to sing stanzas 1, 2, and 8, provided on page 10
and in Lutheran Service Book (LSB) 741.*

Five-Part Fantasy for Strings

John Jenkins
(1592 – 1678)

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

Prelude and Fugue in D Major, BWV 532

J. S. Bach

Jauchzet dem Herren alle Welt

Heinrich Schütz
(1585 – 1672)

The American Kantorei



“The last enemy that shall be destroyed is death.”
(I Corinthians 15:26)

I. *Todesbanden* (The Bonds of Death)

“ . . . sin came into the world through one man, and death through sin, and so death spread to all men because all sinned.” (Romans 5:12)

II. *Passio Christe* (The Passion of Christ)

“By oppression and judgment, He was taken away . . . ” (Isaiah 53:8)

“Jesus . . . suffered death, so that by the grace of God He might taste death for everyone.”
(Hebrews 2:9)

III. *Expectare* (Expectation)

“For the creation waits with expectation for the revealing of the sons of God . . . in hope that the creation itself will be set free from its bondage to decay and obtain the freedom of the glory of the children of God.” (Romans 8:19, 21)

IV. The Last Trumpet—*Lebenstanz* (The Dance of Life)

“Awake, O sleeper, and arise from the dead, and Christ will shine on you.” (Ephesians 5:14)

“For the Lord Himself will descend from heaven with a cry of command, with the voice of an archangel, and with the sound of the trumpet of God. And the dead in Christ will rise first. Then we who are alive, who are left, will be caught up together with them in the clouds to meet the Lord in the air, and so we will always be with the Lord.” (I Thessalonians 4:16, 17)

Soli Deo Gloria

Program Notes

Organ Works

Sinfonia to Cantata BWV 29, *Wir danken dir,*

Gott, Johann Sebastian Bach

(Unto You, O God, Do We Give Thanks; arranged for organ solo by Marcel Dupré)

Bach's Cantata 29 was composed in 1731 for the inauguration of the Council in Leipzig. The brilliant opening Sinfonia for organ and orchestra was itself a transcription of the Prelude in E Major for unaccompanied violin, which Bach transposed to D Major. Virtuoso French organist Marcel Dupré transcribed this Sinfonia for solo organ for his own concert use, thus creating a transcription of a transcription. The work as heard today is characterized by an unsurpassed jubilation.

The Six Schübler Chorales for Organ, J. S. Bach

The so-called Schübler Organ Chorales were also transcriptions by Bach of movements from his sacred cantatas for solo organ. This collection was published during Bach's lifetime by Johann Georg Schübler "in Zella at the Thuringian Forest" (from the published Foreword to the collection). Bach specified these chorales to be performed on "an organ with 2 manuals and pedal" (Foreword).

Wachet auf, ruft uns die Stimme (Sleepers, Awake), BWV 645

Probably the best known of the Schübler chorales, *Wachet auf* is from Cantata 140 composed in 1731. The cantus firmus is heard in the tenor line on a solo reed stop with the music depicting the coming of Christ the Bridegroom for His Church. The echoing cry of the watchmen on Zion's walls can be heard several times in this setting in the obbligato line played by the violins and violas in the original.

Wo soll ich fliehen hin (O Whither Shall I Flee), BWV 646

This work is a trio with the cantus firmus of "*Auf meinen lieben Gott*" being heard on the pedals on a 4' stop intertwined by the two "fleeing" manual lines. The imagery of the soul fleeing to God for relief from the guilt of sin is embodied in this fleet trio.

Wer nur den lieben Gott lasst walten (If Thou but Suffer God to Guide Thee), BWV 647

This chorale can be found in Cantata 93, written in 1728. In the original, it occurs as a duet for soprano and alto with basso continuo. In the organ version heard today, the pedal again plays the cantus firmus on a 4' stop. The music reflects a calm and confident faith in the loving care of God.

Meine Seele erhebt den Herren (My Soul Doth Magnify the Lord), BWV 648

From Cantata 10 written circa 1735, this movement occurs as a duet for alto and tenor on the Magnificat text "He hath holpen His servant Israel, in remembrance of His mercy." The cantus firmus of the Magnificat is heard in the soprano line on a solo reed stop above the two lines of the duet played on organ principal tone. In this setting, Bach includes articulation markings for the performance of the duet lines.

Ach bleib bei uns, Herr Jesu Christ (Lord Jesus Christ, with Us Abide), BWV 649

This chorale is from Cantata 6, probably composed in 1736. A lively viola/cello line provides the principal interest of this work with the cantus firmus being heard in the soprano on a solo stop.

Kommst du nun, Jesu, vom Himmel herunter?
(Art Thou, Lord Jesus, from Heaven to Earth Now
Descending?), BWV 650

This most scintillating of the Schübler chorales is taken from Cantata 137, *Lobe den Herren, den mächtigen König der Ehren*. In the original it occurs as an alto aria with obbligato violin and basso continuo on the second stanza of the hymn. Once again, the cantus firmus is heard in the pedal line on a solo 4' stop including the addition by Bach of deft pedal trills for the performer to negotiate.

Prelude and Fugue in D Major, BWV 532, J. S. Bach

The Prelude and Fugue in D Major, BWV 532, has always maintained great popularity with organists and audiences alike. A youthful work of great virtuosity, its dazzling brilliance gives a tantalizing glimpse of Bach's highly celebrated prowess as a performer at the organ. The prelude begins with fanfare-like writing above ascending D Major pedal scales. This energetic opening gives way to the central flowing *Allabreve* section with echo effects. The ceremonial closing section features double pedal as well as strong dissonances on a large plenum registration. The fugue certainly owes a debt to the free organ works of Dieterich Buxtehude (his *Praeludium* in F Major). Bach's Fugue in D Major features some of his most dazzling writing for the pedals, including the virtuoso pedal solo with which the fugue arrives at a breathless conclusion.

The Last Enemy, Dennis Bergin (2003)

The Last Enemy was written during 2002–2003 as a response to experiences of personal grief and loss of family members. The work was conceived to give strong voice to the Christian hope embodied in our crucified and risen Savior and Lord, Jesus Christ, who, by His death, conquered death for us and has given us the assurance of eternal life beyond the grave. The work is inspired by the Holy Scriptures and derives its spiritual power from God's "great and precious promises" (2 Peter 1:4) to us in Christ.

In 2006, while preparing *The Last Enemy* for a performance, I had the opportunity to perform the work in a dress rehearsal for Prof. Robert Bergt. He was most supportive and enthusiastic regarding the work. When planning music last May, he requested that I present *The Last Enemy* in this year's *Bach at the Sem* concert series. I dedicate today's performance of this work to Prof. Bergt's memory with deep and grateful appreciation for the professional and personal association that I shared with him since joining the series in 1997.

I. *Todesbanden* (The Bonds of Death)

Two sinuous musical lines representing sin and death intertwine in a serpentine manner underneath a third line in the soprano played on a solo reed stop. The musical atmosphere is one of futility and frustration characterizing human life apart from the grace of Jesus Christ.

II. *Passio Christe* (The Passion of Christ)

The “*Passio*” endeavors to depict the spiritual powers of evil and death arrayed against the suffering Christ, who is represented by statements of the Passion chorale, “O Sacred Head, Now Wounded.” The *agitato* brutality of the music stands in stark contrast to the moving solo-line hymntune representing the crucified Jesus who “tasted death for everyone.” (Hebrews 2:9)

III. *Expectare* (Expectation)

With the Atonement of Christ accomplishing full salvation for all who believe, the musical atmosphere now embodies exuberant hope. “*Expectare*” is a light scherzo movement inspired by the musical style of Marcel Dupré’s organ compositions. The mood of eager expectation is expressed by musical material employing leaps of wide intervals in both manuals and pedal writing, as well as the use of colorful solo organ stops.

IV. The Last Trumpet—*Lebenstanz* (The Dance of Life)

The final movement, “The Last Trumpet—*Lebenstanz*,” is a joyful fanfare leading into the fugal writing of the “*Lebenstanz*,” which employs the use of wide, leaping intervallic writing as well as manual and pedal glissandi to depict the gathering of the Church to Christ at His Second Coming. The opening theme of death in “*Todesbanden*” becomes transformed into a jubilant theme of life in the “*Lebenstanz*.” This is “that blessed hope” (Titus 2:13) that “we will always be with the Lord.” (I Thessalonians 4:17)

Notes by Dennis Bergin

Choral Works

Motet III *Jesu, meine Freude*, BWV 227, J. S. Bach (Jesus, My Joy)

Motet III was composed according to an elaborate architectural plan. Bach's construction takes the form of an archway (see opposite page). At the top of the archway stands No. 6. The text and the music of the grand fugue serve as the focal point and apex of the motet.

Each of the outstretched legs of the arch begins with simple hymn-based texts of the chorale in four parts (Nos. 1 and 11). Moving up one step on either side (Nos. 2 and 10), Bach uses similar thematic material in settings for SSATB chorus based on Biblical text material from Romans 8. Ascending one step higher on either side (Nos. 3 and 9), the motet returns to Franck's beloved hymn with two four-part settings for SATB chorus. Note, however, that Bach changes his design slightly. No. 3 is for SATB, but he writes No. 9 for SSAT with the melody—the cantus firmus—in the alto. Today the cantus is sung with instruments added for color. The other three voices are sung by soloists to help mark the distinction between the melody and the contrapuntal lines. The ethereal, otherworldly effect of the music aids the listener in setting his thoughts on the things of God and the heavenly life.

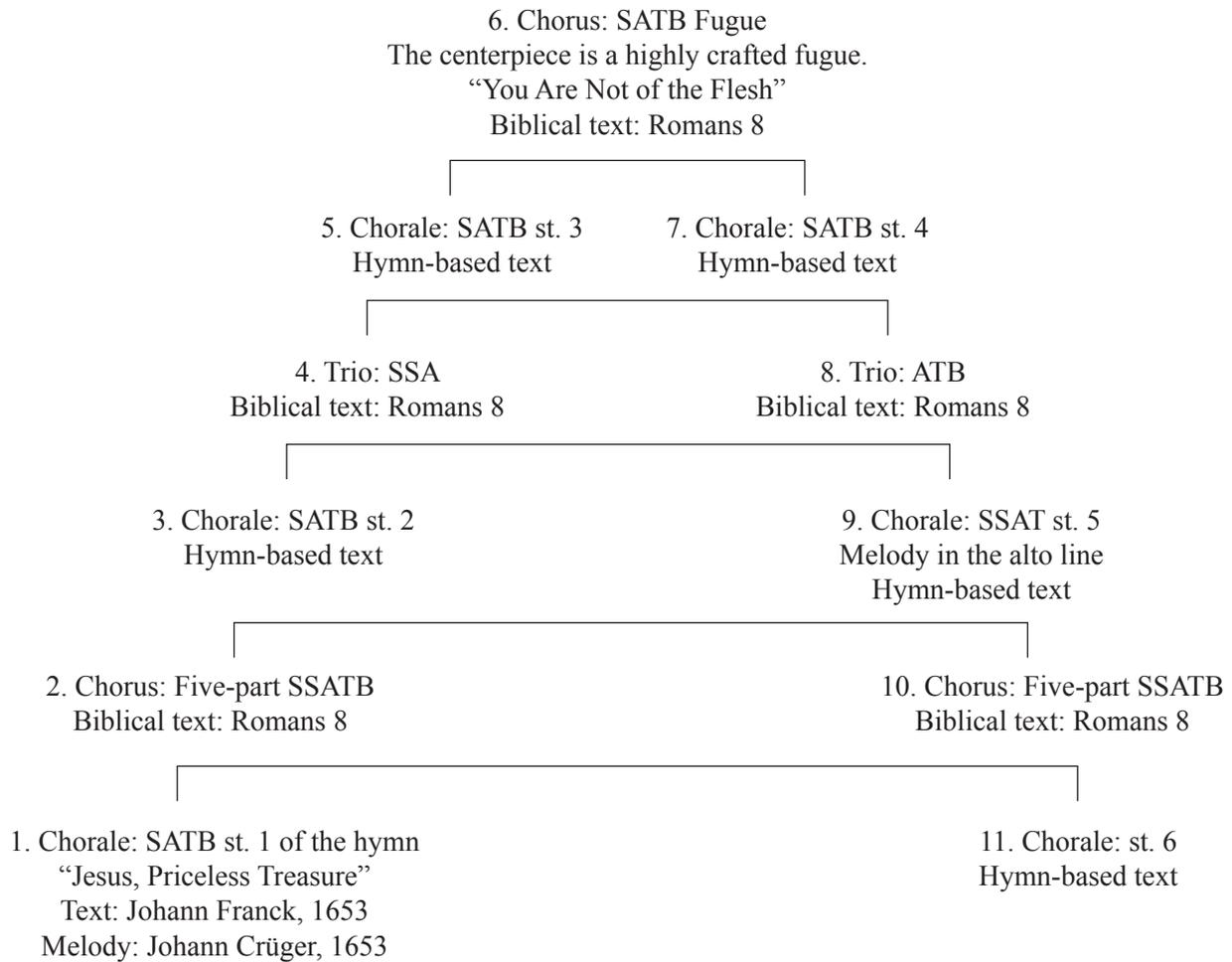
In Nos. 4 and 8, Johann Sebastian again uses passages from Romans 8. Both compositions are short masterpieces for trio voices. No. 4 today has been assigned to solo voices, and for relief in performance practice, No. 8 is being sung by nine voices with three singers on each part. No. 8 is

almost beyond the capacity of solo voices, because the length of phrase demands more breath than can be mustered by one individual and because the lines are demanding.

One step below No. 6, the centerpiece, Bach composed stirring settings for stanzas 3 and 4 of Franck's hymn (Nos. 5 and 7). Both settings are more interpretive than the settings written for other stanzas. He writes tenor lines in each of the stanzas that musically depict lightning flashes, thunder crashes, and the defiance of the dragon and the abyss of death. In his setting of the last lines of No. 5 ("I stand here and sing in peace, completely safe. God's power takes care of me."), Bach foreshadows the music of the Romantics; Johannes Brahms could not have composed the line with deeper romantic expression.

At the apex of the arch, Bach places his perfect form of the fugue to the text from Romans 8 that begins "*Ihr aber seid nicht fleischlich*" (You are not of the flesh). By using this architectural design, Bach forms a procession, as it were, to the top of the archway and back down again into the walkways of life. The procession follows Christ, the center of both the text of Johann Franck's hymn and the passages from St. Paul's letter to the Romans. It is worth noting that Bach constructed the *Credo* in the B-Minor Mass using the same kind of processional form. The *Crucifixus* falls in the exact center—the highest point of an arch. The other parts of the creed move toward the cross and then away, alternating between music for chorus and solo voice.

Notes by Robert Bergt (2005)



Jauchzet dem Herren alle Welt, Heinrich Schütz
(Praise the Lord, All the World; Psalm 100)

“If J. S. Bach was the omega of Baroque musical composition, Heinrich Schütz was surely its alpha. Born a full century before Bach, Schütz had the advantage of studying the latest advances in musical styles and techniques in Italy and then adapting them to his own German scene, particularly to the practice of sacred music” (Walter E. Buszin).

The new style that Schütz brought back from Venice, Italy, was characterized by two separate choirs singing antiphonally at opposite corners of the nave. It was an innovation developed by Giovanni Gabrieli in the late 16th century that largely replaced the prevailing polyphonic music of the middle Renaissance. *Jauchzet dem Herren*

alle Welt, performed today, is a modified version of that form in which the larger choir is echoed, usually one measure later by a smaller ensemble. Often one of the two choirs is silent as the other sings. However, when overlapping takes place, the harmonies do not clash as was often the case in earlier polyphonic composition. The text taken directly from Luther’s translation of Psalm 100 adds a benediction response at the conclusion of this work.

Cornelius Becker, theologian from Leipzig, included this work in a larger collection of psalms known as the Becker Psalter. Aside from performances in Dresden, where Schütz worked at the electoral court for 55 years, only a few of these choral psalm settings are heard today.

Notes by Jeral Becker

Text and Translation

Motet III *Jesu, meine Freude*, BWV 227, Johann Sebastian Bach
(Jesus, My Joy)

1. Chorale

*Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach, wie lang, ach, lange
Ist dem Herzen bange,
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst Liebbers werden.*

Jesus, my joy,
My heart's [peaceful] pasture,
Jesus, my treasure,
Ah! How long, ah,
The heart fears
And longs for you!
God's lamb, my bridegroom,
Nothing on earth
Shall I treasure more than you.

2. Chorus

*Es ist nun nichts Verdammliches an denen,
Die in Christo Jesu sind;
Die nicht nach dem Fleische wandeln,
Sondern nach dem Geist.*

So there is now no condemnation
For those who are in Christ Jesus,
Who do not walk according to the flesh
But according to the Spirit.

3. Chorale

*Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.*

Under your shelter
I am free from all the assaults
Of the enemy.
Let Satan hiss and rage;
Let the enemy become bitter;
Jesus stands by me!
Even though it now crashes and flashes,
Even though sin and hell frighten me,
Jesus will protect me.

4. Trio

*Denn das Gesetz des Geistes,
Der da lebendig machet in Christo Jesu,
Hat mich frei gemacht von dem Gesetz
Der Sünde und des Todes.*

For the law of the Spirit
That makes alive in Christ Jesus
Has made me free from the law
Of sin and death.

5. Chorale

*Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu,
Tobe, Welt, und springe;
Ich steh' hier und singe
In gar sich'rer Ruh'!
Gottes Macht hält mich in acht,
Erd' und Abgrund muss verstummen,
Ob sie noch so brummen.*

I defy the old dragon!
I defy the jaws of death!
I defy fear as well!
Rage, world, and spring [to attack].
I stand here and sing
In peace, completely safe.
God's power takes care of me.
Earth and abyss must become silent,
Even though they growl at present.

6. Chorus

*Ihr aber seid nicht fleischlich,
Sondern geistlich,
So anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
Der ist nicht sein.*

You are not of the flesh
But of the Spirit,
If God's Spirit dwells in you.
But whoever does not have Christ's Spirit,
He does not belong to him.

7. Chorale

*Weg mit allen Schätzen,
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach, und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu scheiden.*

Away with all treasures;
You are my delight,
Jesus, my desire!
Away, you vain honor,
I don't want to hear you,
Remain unknown to me!
Distress, need, cross, offense, and death—
Even though I must suffer much—
Shall not separate me from Jesus.

8. Trio

*So aber Christus in euch ist,
So ist der Leib zwar tot um der Sünde willen;
Der Geist aber ist das Leben um der
Gerechtigkeit willen.*

But if Christ is in you,
Even though the body is dead because of sin,
Yet the spirit will become alive
Because of righteousness.

9. Chorale

*Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefälltst du nicht!
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben!*

Good night, existence
Chosen by the world;
You are not pleasing to me!
Good night, you sins;
Remain far behind;
Come not to light any longer!
Good night, you vanity and pomp!
Completely, you life of wickedness,
I bid you good night!

10. Chorus

*So nun der Geist des,
Der Jesum von den Toten auferwecket hat,
In euch wohnt,
So wird auch derselbige,
Der Christum von den Toten auferwecket hat,
Eure sterblichen Leiber lebendig machen,
Um des willen, dass sein Geist in euch wohnt.*

So now [as] the Spirit of him
Who raised Jesus from the dead
Dwells in you,
So also the same one
Who raised Christ from the dead
Will make alive your mortal bodies
Through his Spirit that dwells in you.

11. Chorale

*Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrüben
Lauter Wonne sein.
Duld' ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.*

Begone, spirits of sorrow,
For the Lord of my joys,
Jesus, is coming in.
For those who love God
Even their sadness must
Become pure joy.
Even if I suffer scorn and derision here,
Yet you remain even in sorrow,
Jesus, my joy.

The Hymn, "Jesus Christ, My Sure Defense," LSB 741

Jesus, meine Zuversicht

1. Jesus Christ, my sure defense
And my Savior, now is living!
Knowing this, my confidence
Rests upon the hope here given,
Though the night of death be fraught
Still with many an anxious thought.

2. Jesus, my Redeemer, lives;
Likewise I to life shall waken.
He will bring me where He is;
Shall my courage then be shaken?
Shall I fear, or could the Head
Rise and leave His members dead?

8. O, then, draw away your hearts
From all pleasures base and hollow;
Strive to share what He imparts
While you here His footsteps follow.
As you now still wait to rise,
Fix your hearts beyond the skies!

Jauchzet dem Herren alle Welt, Heinrich Schütz
(Praise the Lord, All the World; Psalm 100)

*Jauchzet dem Herren alle Welt,
dienet dem Herren mit Freuden,
kommt vor sein Angesicht mit Frohlocken.
Erkennt daß der Herre Gott ist;
er hat uns gemacht, und nicht wir selbst,
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewig,
und seine Wahrheit für und für.
Ehre sei dem Vater, und dem Sohn,
und auch dem heil'gen Geiste,
wie es war im Anfang, jetzt und immerdar,
und von Ewigkeit zu Ewigkeit. Amen.*

Praise the Lord, all the world,
serve the Lord with gladness,
come into His presence with rejoicing.
Know that the Lord is God.
He has made us, and not we ourselves,
we are His people and the sheep of His pasture.
Enter His gates with thanksgiving,
His courts with praise.
Thank Him. Praise His name.
For the Lord is good,
and His mercy endures forever,
and His Truth continues on and on.
Glory be to the Father and to the Son
and to the Holy Ghost,
as it was in the beginning, now and forever,
and from eternity to eternity. Amen.

The American Kantorei

Jeral Becker, Interim Director and Conductor,
Choir Personnel Director
Wanda Becker, Concertmaster and Orchestra Personnel Director

Chorus

Soprano

Joy Boland, Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Marita Hollander
Melissa Kinsey
Jodi Kratzer
Camille Marolf
Jenny Maske
Lynn D. Morrissey
Amy Riley
Sylvia White

Alto

Katharine Lawton Brown,
Principal
Loretta Ceasar-Striplin
Mona Houser
Cathy Lessmann
Donita Obermann
Dee Pavelka
Lindsay Varns
Gretchen Weber
Madge Bierbaum Wiesner

Tenor

Grayson Albers
Andrew Bartelsmeyer
Willard Cobb
Greg Gastler
Joshua Grote
William Larson
Ryan Markel
Steve Paquette
Terrince Tackett

Bass

David Berger, Principal
Jeffrey Heyl, Assistant
Principal
Robin Fish
Gary Lessmann
Daniel Maske
Jay Willoughby

Orchestra

Violin 1

Wanda Becker

Cello

Andrew Ruben

Bassoon

Robert Mottl

Violin 2

Kaoru Wada

String Bass

Frederick DeVaney

Portative Organ

Joan Bergt

Violin 3

Christine Sasse

Oboe 1

Ann Homann

Viola

Tova Braitberg

Oboe 2

Eileen Burke

Special thanks to Martin Ott for the use of his portative organ.

Welcome to Concordia Seminary!

“Through the Church the song goes on.” So sings a line from the fourth-century hymn, “Holy God, We Praise Thy Name.” Director Robert Bergt always and faithfully led us into a cathedral of wonder and praise to God for His gifts celebrated through the very best of music. *Bach at the Sem* continues because God’s blessings continue and we cannot but offer up our response of excellence in music and life. On behalf of the Concordia community and all in attendance this afternoon, I offer our heartfelt thanks to Interim Director Jeral Becker and The American Kantorei for today’s program. “And from morn to set of sun, through the Church the song goes on!”

Dale A. Meyer
President

