



Bach
AT THE ★ SEM ★

2012–2013 SERIES

OCTOBER 28, 2012

THE CHAPEL OF ST. TIMOTHY AND ST. TITUS
AT CONCORDIA SEMINARY, ST. LOUIS

SCHEDULE OF CONCERTS

BACH AT THE SEM 2012–2013

- October 28, 2012, 3:00 p.m. Guest conductor: Dr. Martin Dicke
J. S. Bach: Cantatas BWV 70, *Wachet! Betet!*; BWV 80, *Ein' feste Burg*;
Heinrich Schütz: Motet, *Herr, auf dich traue ich*
- December 2, 2012, 3:00 p.m. Guest conductor: Dr. Andrew Megill
J. S. Bach: *Christmas Oratorio*, Pt. 1; Cantata BWV 191, *Gloria in excelsis Deo*;
Charles Pachelbel: *Magnificat*.
- March 24, 2013, 3:00 p.m. Guest conductor: Dr. Jeffrey Wilson
J. S. Bach: Cantatas BWV 22, *Jesu nahm zu sich die Zwölfe*; BWV 182,
Himmelskönig sei willkommen; BWV 143, *Lobe den Herrn, meine Seele* (choruses);
G. F. Handel: "Worthy is the Lamb" (from *Messiah*)
- April 28, 2013, 3:00 p.m. Guest Conductor: Dr. Scott M. Hyslop
J. S. Bach: Cantatas BWV 69, *Lobe den Herrn, meine Seele*; BWV 190a,
Singet dem Herrn ein neues Lied; BWV 120, *Gott, man lobet dich in der
Stille zu Zion* (chorus); BWV 143, *Lobe den Herrn, meine Seele* (chorus)

The Chapel of St. Timothy and St. Titus
Concordia Seminary, 801 Seminary Place, St. Louis, MO 63105
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We are grateful to the "Friends of *Bach at the Sem*" for their continuing generosity that makes the *Bach at the Sem* series possible. Special thanks to:

Robert and Lori Duesenberg

The Martin Ott positiv / continuo organ, Opus 113, provided by the builder for the 2011-2012 season, has been purchased for *Bach at the Sem* by the Duesenbergs. Concordia Seminary, *Bach at the Sem*, and the American Kantorei are most grateful for this generous gift from two of the long-time major sponsors of the series.

Alan and Rhonda Zacharias

Major Sponsors of today's *Bach at the Sem* program. We are grateful for their generosity.

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Bach at the Sem
October 28, 2012, 3:00 p.m.
Reformation Sunday

Dr. Martin Dicke, Guest Conductor

The American Kantorei
Dr. Jeral Becker, Interim Director

In Nomine Jesu

*The program today is dedicated in loving memory of Lori (Mrs. Robert) Duesenberg
Supporter and Benefactor of Bach at the Sem*

Cantata, *Wachet! Betet! Betet! Wachet!*, BWV 70
(Watch! Pray! Pray! Watch!)

Johann Sebastian Bach

1. Chorus
2. Recitative (David Berger, Jeffrey Heyl, Basses)
3. Aria (Katharine Lawton Brown, Alto)
4. Recitative (Jeral Becker, Tenor)
5. Aria (Joy Boland, Soprano)
6. Recitative (Jeral Becker, Tenor)
7. Chorale
8. Aria (Jeral Becker, Tenor)
9. Recitative (David Berger, Jeffrey Heyl, Basses)
10. Aria (Jeffrey Heyl, David Berger, Basses)
11. Chorale

Motet, *Herr, auf dich traue ich* (*Geistliche Chormusik*, no. 9)
(Lord, in You I Trust)

Heinrich Schütz

Hymn, "Let Us Ever Walk with Jesus"
Lasset uns mit Jesu ziehen

*The assembly stands to sing the hymn provided on page 8
and in Lutheran Service Book (LSB) 685*

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

Cantata, *Ein' Feste Burg ist unser Gott*, BWV 80
(A Mighty Fortress is our God)

J. S. Bach

1. Chorus
2. Aria and Chorale (David Berger, Bass; Soprano ensemble)
3. Recitative (Jay Willoughby, Bass)
4. Aria (Joy Boland, Soprano)
5. Chorale (unison)
6. Recitative (Willard Cobb, Tenor)
7. Duet (Gretchen Weber, Alto; Scott Kennebeck, Tenor)
8. Chorale

Soli Deo Gloria



Program Notes

As we approach the 500th anniversary of the posting of the 95 Theses by Martin Luther on the door of the Castle Church in Wittenberg, Germany, the question arises: Does the Reformation still have any relevance for our “postmodern” world? In this world of iPods, iPads, iPhones, and iThis and iThat – a world where Steve Jobs used the picture of two starving Biafran children to get out of confirmation class (and apparently never darkened the door of a Christian church again); a world where the great-great-grandson of Charles Darwin advocates for the abolishment of religion – what does the Reformation have to offer? Even some in the church espouse the view that “the Holy Spirit is not stuck in the 16th century” and ask, “Isn’t it time to move on?” Or what shall we make of a recent analysis of Luther and his life that concludes that the world would have been better off if Martin Luther had never been born? Yet Luther WAS born and, as one of the most polarizing figures in history, was used by God to bring about tremendous change to the church at large and society in general and return us to the fundamental truths of Scripture. For all his human flaws, Luther points us to the cross and the empty tomb of Jesus, the Christ, and therein lies the relevance of the Reformation. So today, justified by grace through faith in Jesus Christ and thus standing in His victory, we once again celebrate the Reformation by proclaiming for all who would hear this eternal doctrine.

Wachet! Betet! Betet! Wachet!

Both of the cantatas on today’s program were originally composed for one Sunday of the Liturgical Year, and then revised for another. Cantata 70 “Wachet! Betet! Betet! Wachet!” (“Watch! Pray! Pray! Watch!”) was originally composed for the Second Sunday of Advent and revised by Bach in 1723 for the Twenty-Sixth Sunday after Trinity. The text of the opening chorus is based on the final verse of the Gospel reading for the Second Sunday of Advent:

But stay awake at all times, praying that you may have strength to escape all these things

that are going to take place, and to stand before the Son of Man. (Luke 21:36)

In this movement, the chorus, with its insistent, exclamatory calls on the words “wachet” (“watch”) and “betet” (“pray”), along with repeated fanfares of a solo trumpet, enjoin us to be ready for the second coming of Christ. The trumpet recalls what Paul says to the Christians in Corinth:

Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable, and we shall be changed. (1 Corinthians 15:51-52)

The warning is urgent and unrelenting; between the trumpet and oboe, the fanfare is stated fourteen times, always at the same pitch. Dramatic accompanied recitatives for bass in *stile concitato* (“agitated style”) are featured in both the first and second parts of this cantata and are no doubt inspired by the readings for the Twenty-Sixth Sunday after Trinity: 2 Peter 3:3-13 (The Second Coming of Christ) and Matthew 25:31-46 (The Last Judgment). In both recitatives, the rapid sixteenth and thirty-second note figurations in the orchestra are intended to evoke the excitement, confusion, and terror of Judgment Day. In Movement No. 9, the latter of these bass recitatives, the solo trumpet intones the tune for the hymn “The Day is Surely Drawing Near” (*Lutheran Service Book* 508) under very unusual and distantly related harmonies while the bass soloist reminds us that the panic and fear of that day will be overshadowed by the comfort, love, and joy that our Savior grants us. Interspersed throughout the rest of the work, words of hope, confession, admonition, and expressions of joy and thanksgiving provide us with that same comforting Gospel message and lead to a final proclamation of faith in the closing chorale.

Ein’ feste Burg ist unser Gott

Cantata 80, “Ein’ feste Burg” (“A Mighty

Fortress”), was revised several times by Bach before reaching its final form. Although “A Mighty Fortress” is the hymn most closely associated with the Reformation today, Luther wrote it a decade or so after the Reformation began. Nonetheless, the image of God as our “mighty fortress” was present with him even during the most critical moments of the early Reformation. In the late afternoon of April 18, 1521, at the Diet of Worms, Luther asked for one more day to consider whether he would disavow his writings as demanded. In a prayer that evening he entreated, “O God, stand by me in the name of Thy dear Son, Jesus Christ who shall be my protector and my defender, yea, my mighty fortress.” The next day he held firm to his confession, refusing to recant.

Bach’s first version of this cantata was composed in 1715 for the Third Sunday in Lent (Oculi) for the Weimar court. In the Gospel reading for that Sunday, Jesus cast out a demon and then directly addressed questions and criticism that came about because of that exorcism (Luke 11:14-28). Perhaps due to its reference to devils in Stanza 3, Bach incorporated the hymn, “A Mighty Fortress,” in this Lenten cantata. Entitled “Alles ist von Gott geboren” (“Everything that is born of God”), this cantata included Movements 2, 3, 4, 6, and 7 of the version we know today. Once in Leipzig, Bach revised this cantata for the Feast of the Reformation by adding Movements 1 and 5. For the first Leipzig performance in 1723, Bach used a simple four-part setting of the hymn’s first verse as the opening chorus. For later performances, however, he composed a large motet chorus in *stile antico* (“ancient style”) in which the themes of the various sections of the motet are derived from the melody of the hymn and the melody itself is stated as a two-part instrumental canon. Movement 5 was newly composed in 1723 for stanza 3 of the hymn. In this setting the orchestra leads us in joyful dance (a gigue) while the full choir sings in unison “Though devils all the world should fill.” It is as if Luther was thinking of Bach’s setting of this stanza when he wrote the following in a 1530 letter to the composer Ludwig Senfl:

For we know that music, too, is odious and unbearable to the demons. Indeed I plainly judge, and do not hesitate to affirm, that except for theology there is no art that could be put on the same level with music, since except for theology [music] alone produces what otherwise only theology can do, namely a calm and joyful disposition. Manifest proof [of this is the fact] that the devil, the creator of saddening cares and disquieting worries, takes flight at the sound of music almost as he takes flight at the word of theology. This is the reason why the prophets did not make use of any art except music; when setting forth their theology they did it not as geometry, not as arithmetic, not as astronomy, but as music, so that they held theology and music most tightly connected, and proclaimed truth through Psalms and songs.¹

This movement underscores the primary message of the hymn and the cantata libretto: We should not live in fear and sadness, but rather in the peace, joy, and victory that is ours in the Resurrected Lord. Trumpets and timpani were later added to movements 1 and 5 by Bach’s son Wilhelm Friedemann, who used them for his cantata *Gaudete omnes populi*. Although not originally part of Bach’s work, they were added to his cantata by the editors of the first collected edition of Bach’s works and are frequently included in performances due to the splendor and majesty that they lend to the work.

For this concert these two cantatas are linked by two texts that ask God to let faith in Him and the eternal truths of the Gospel dwell in our hearts: “Herr, auf dich traue ich” (“Lord, in You I Trust”) and the hymn “Let Us Ever Walk with Jesus.” May our God keep us ever faithful and make us bold in our witness.

Soli Deo Gloria!

Martin Dicke

¹ Robin Leaver, *Luther’s Liturgical Music: Principles and Implications*. Lutheran Quarterly Books (Grand Rapids, MI: William B. Eerdmans Publishing Co., 2007), 93-4.

Text and Translation

Wachet! Betet! Betet! Wachet!, BWV 70 *Watch! Pray! Pray! Watch!* - J. S. Bach

Part 1

1. Chorus (S, A, T, B)
Wachet! betet! betet! wachet!
Watch! Pray! Pray! Watch!
Seid bereit, allezeit,
Be ready at all times
Bis der Herr der Herrlichkeit
until the Lord of glory
Dieser Welt ein Ende machet.
makes an end of this world.
2. Recitative (Bass)
Erschrecket, ihr verstockten Sünder!
Be frightened, you impenitent sinners!
Ein Tag bricht an,
A day is dawning
Vor dem sich niemand bergen kann:
from which no one can hide;
Er eilt mit dir zum strengen Rechte,
it hurries you away to strict justice,
O! sündliches Geschlechte,
o sinful generation,
Zum ewgen Herzeleide.
to everlasting heartache.
Doch euch, erwählte Gotteskinder,
But for you, chosen children of God,
Ist er ein Anfang wahrer Freude.
it is the beginning of true joy.
Der Heiland holet euch,
The Saviour comes to fetch you,
wenn alles fällt und bricht,
when everything falls and breaks,
Vor sein erhöhtes Angesicht;
before his own exalted countenance;
Drum zaget nicht!
therefore, don't despair!
3. Aria (Alto)
Wenn kömmt der Tag, an dem wir ziehen
When comes the day when we depart
Aus dem Ägypten dieser Welt?
from the Egypt of this world?
Ach! laßt uns bald aus Sodom fliehen,
Ah! let us quickly flee from Sodom
4. Recitative (Tenor)
Eh uns das Feuer überfällt!
before the fire overwhelms us!
Wacht, Seelen, auf von Sicherheit
Wake up, you souls, out of your complacency
Und glaubt, es ist die letzte Zeit!
and believe: This is the end time!
4. Recitative (Tenor)
Auch bei dem himmlischen Verlangen
Even in our longing for heaven
Hält unser Leib den Geist gefangen;
our body holds the spirit prisoner.
Es legt die Welt durch ihre Tücke
Through its malice the world lays
Den Frommen Netz und Stricke.
nets and traps for the devout.
Der Geist ist willig, doch das Fleisch ist
schwach;
The spirit is willing, but the flesh is weak ;
Dies preßt uns aus ein jammervolles Ach!
this [condition] forces from us a pitiable sigh!
5. Aria (Soprano)
Laßt der Spötter Zungen schmähen,
Let the cynics' tongues utter abuse.
Es wird doch und muß geschehen,
It will and must happen
Daß wir Jesum werden sehen
that we shall see Jesus
Auf den Wolken, in den Höhen.
on the clouds, in the heights.
Welt und Himmel mag vergehen,
Earth and heaven may perish, [but]
Christi Wort muß fest bestehen.
Christ's word must stand firm.
Laßt der Spötter Zungen schmähen;
Let the scoffers' tongues utter abuse.
Es wird doch und muß geschehen!
It will and must happen!
6. Recitative (Tenor)
Jedoch bei dem unartigen Geschlechte
Yet even among this ill-bred generation
Denkt Gott an seine Knechte,
God thinks of his servants,
Daß diese böse Art
so that this wicked kind

Sie ferner nicht verletzt,
harms them no further,
 Indem er sie in seiner Hand bewahrt
for he preserves them in his hand
 Und in ein himmlisch Eden setzt.
and places them in a heavenly Eden.
 7. Chorale (S, A, T, B)
 Freu dich sehr, o meine Seele,
Rejoice greatly, o my soul,
 Und vergiß all Not und Qual,
and forget all misery and torment
 Weil dich nun Christus, dein Herre,
since Christ your Lord
 Ruft aus diesem Jammertal!
calls you from this vale of misery!
 Seine Freud und Herrlichkeit
His joy and splendour
 Sollt du sehn in Ewigkeit,
you will see in eternity,
 Mit den Engeln jubiliere,
and rejoice with the angels,
 In Ewigkeit triumphieren.
triumphant in eternity.

Part Two

8. Aria (Tenor)
 Hebt euer Haupt empor
Lift up your heads
 Und seid getrost, ihr Frommen,
and be of good cheer, you devout ones;
 Zu eurer Seelen Flor!
may your souls blossom!
 Ihr sollt in Eden grünen,
You are to flourish in Eden
 Gott ewiglich zu dienen.
to serve God for ever.

9. Recitative (Bass)
 Ach, soll nicht dieser große Tag,
Ah, should not this great day --
 Der Welt Verfall
the ruin of the world
 Und der Posaunen Schall,
and the sound of trumpets,
 Der unerhörte letzte Schlag,
the unprecedented last blow,
 Des Richters ausgesprochne Worte,
the words proclaimed by the judge,

Des Höllenrachens offne Pforte
the open gates of hell's jaws --
 In meinem Sinn
[arouse] in my mind
 Viel Zweifel, Furcht und Schrecken,
much doubt, fear and panic,
 Der ich ein Kind der Sünden bin, [Erwecken]?
since I am a child of sin?
 Jedoch, es gehet meiner Seelen
But there comes to my soul
 Ein Freudenschein, ein Licht des Trostes auf.
a gleam of joy, a light of consolation.
 Der Heiland kann sein Herze nicht verhehlen,
The Saviour cannot conceal his heart,
 So vor Erbarmen bricht,
that breaks with pity;
 Sein Gnadenarm verläßt mich nicht.
his merciful arm does not forsake me.
 Wohlan, so ende ich mit Freuden meinen Lauf.
Well then, so do I end my journey with joy.

10. Aria (Bass)
 Seligster Erquickungstag,
Most blessed day of refreshment / new life,
 Führe mich zu deinen Zimmern!
lead me to your chambers!
 Schalle, knalle, letzter Schlag,
Resound, crack, final blow --
 Welt und Himmel, geht zu Trümmern!
Earth and heaven collapse in ruins!
 Jesus führet mich zur Stille,
Jesus leads me to calm,
 An den Ort, da Lust die Fülle.
to the place where there is fullness of delight.

11. Chorale (S, A, T, B)
 Nicht nach Welt, nach Himmel nicht
Not for the world, not for heaven
 Meine Seele wünscht und sehnet,
does my soul wish and long.
 Jesum wünsch ich und sein Licht,
I desire Jesus and his light:
 Der mich hat mit Gott versöhnet,
he who has reconciled me with God,
 Der mich frei macht vom Gericht,
who frees me from judgment.
 Meinen Jesum laß ich nicht.
I will not let my Jesus go.

Herr, auf dich traue ich, SWV 377
Heinrich Schütz, from *Geistliche Chormusik*
(Psalm 31: 1-2)

Herr, auf dich traue ich,
Lord, in you I trust.
Laß mich nimmermehr zu Schanden werden,
Let me never be ashamed.
Errette mich nach deiner Barmherzigkeit,
Deliver me according to your mercy,
Und hilf mir aus.
And help me.
Neige deine Ohren zu mir, und hilf mir;
Incline your ear to me, and rescue me;
Sei mir ein starker Hort,
Be for me a strong refuge,
Ein Hort, dahin ich immer fliehen möge,
A refuge to which I may always flee.
Der du hast zugesaget mir zu helfen.
Which you have promised to me for my aid.

Ein' feste Burg ist unser Gott, BWV 80
A Mighty Fortress is our God – J. S. Bach

1. Chorus (S, A, T, B)
Ein' feste Burg ist unser Gott,
A mighty fortress is our God,
Ein gute Wehr und Waffen;
a good defense and weapon.
Er hilft uns frei aus aller Not,
He helps us free from all distress,
Die uns itzt hat betroffen.
with which we are now afflicted.
Der alte böse Feind,
The old evil foe
Mit Ernst er's jetzt meint,
now means it in earnest;
Groß Macht und viel List
great might and many kinds of deceit
Sein grausam Rüstung ist,
are his fearsome weapons.
Auf Erd ist nicht seinsgleichen.
On earth is none to equal him.
2. Aria (Bass) and Chorale (Soprano)
Alles, was von Gott geboren,
[Everyone] who is born of God
Ist zum Siegen auserkoren.
is destined for victory.

Mit unsrer Macht ist nichts getan,
By our own power can nothing be done.
Wir sind gar bald verloren.
We are very soon lost.
Es streit' vor uns der rechte Mann,
For us fights the right man,
Den Gott selbst hat erkoren.
whom God himself has chosen.
Wer bei Christi Blutpanier
Those who to Christ's banner of blood
In der Taufe Treu geschworen,
have, in Baptism, sworn faithfulness
Siegt im Geiste für und für.
gain victory in spirit forever and ever.
Fragst du, wer er ist?
Do you ask who he is?
Er heißt Jesus Christ,
He is called Jesus Christ,
Der Herre Zebaoth,
the Lord of Sabaoth;
Und ist kein andrer Gott,
and there is no other god.
Das Feld muss er behalten.
He must hold the field [of battle].
Alles, was von Gott geboren,
[Everyone] who is born of God
Ist zum Siegen auserkoren.
is destined to victory.

3. Recitative (Bass)
Erwäge doch, Kind Gottes, die so große
Liebe,
Consider, child of God, how great the love,
Da Jesus sich mit seinem Blute dir
verschriebe,
in that Jesus has pledged himself to you with his blood,
Womit er dich Zum Kriege wider Satans Heer
by which, for the war against Satan's army
und wider Welt und Sünde geworben hat!
and against world and sin, he has enlisted you!
Gib nicht in deiner Seele
Give no place in your soul
dem Satan und den Lastern statt!
to Satan and depravity!
Laß nicht dein Herz,
Let not your heart,
Den Himmel Gottes auf der Erden,
which is God's heaven on earth,

Zur Wüste werden!
become a wasteland!
Bereue deine Schuld mit Schmerz,
Repent your guilt with sorrow
Dass Christi Geist mit dir sich fest verbinde!
so that Christ's Spirit may be firmly united with you!

4. Aria (Soprano)

Komm in mein Herzenshaus,
Come into my heart's house,
Herr Jesu, mein Verlangen!
Lord Jesus, my desire!
Treib Welt und Satan aus
Drive out the world and Satan,
Und lass dein Bild in mir erneuert prangen!
and let your image within me shine anew!
Weg, schnöder Sündenraus!
Away, loathsome horror of sin!

5. Chorale (S, A, T, B)

Und wenn die Welt voll Teufel wär
And if the world were full of devils
Und wollten uns verschlingen,
and they wanted to devour us,
So fürchten wir uns nicht so sehr,
then we would not be very afraid;
Es soll uns doch gelingen.
we would still be successful.
Der Fürst dieser Welt,
The prince of this world,
Wie saur er sich stellt,
however grimly he presents himself,
Tut er uns doch nicht,
can do nothing against us,
Das macht, er ist gerichtet',
since he is already condemned.
Ein Wörtlein kann ihn fällen.
A little word can fell him.

6. Recitative (Tenor)

So stehe dann bei Christi blutgefärbten Fahne,
Then stand by Christ's bloodstained banner,
O Seele, fest
o soul, firmly, and
Und glaube, dass dein Haupt dich nicht verlässt,
believe that your leader will not forsake you,
Ja, dass sein Sieg
yea, that his victory

Auch dir den Weg zu deiner Krone bahne!
also paves the way to your crown!
Tritt freudig an den Krieg!
March joyfully into battle!
Wirst du nur Gottes Wort
If you only God's word
So hören als bewahren,
both hear and keep,
So wird der Feind gezwungen auszufahren,
then your enemy will be forced to withdraw.
Dein Heiland bleibt dein Hort!
Your Saviour remains your protector!

7. Aria / Duet (Alto, Tenor)

Wie selig sind doch die, die Gott im Munde tragen,
How blessed are those who bear God in their mouths,
Doch selger ist das Herz, das ihn im Glauben trägt!
but more blessed is the heart that bears God in faith.
Es bleibet unbesiegt und kann die Feinde schlagen
[Such a heart] remains unconquered and can strike its enemies
Und wird zuletzt gekrönt, wenn es den Tod erlegt.
and will at last be crowned after it defeats death.

8. Chorale (S, A, T, B)

Das Wort sie sollen lassen stahn
That Word shall they let stand
Und kein' Dank dazu haben.
and no thanks have for it.
[or, no thanks to their own efforts.]
Er ist bei uns wohl auf dem Plan
He is indeed with us on the field of battle
Mit seinem Geist und Gaben.
with his Spirit and his gifts.
Nehmen sie uns den Leib,
Let them take our body
Gut, Ehr, Kind und Weib,
wealth, honour, child, and wife;
Laß fahren dahin,
let these all be taken away.
Sie habens kein' Gewinn;
They gain nothing by it;
Das Reich muss uns doch bleiben.
The kingdom must still remain ours.

Let Us Ever Walk with Jesus, *LSB 685*



1 Let us ev - er walk with Je - sus, Fol - low His ex -
 2 Let us suf - fer here with Je - sus And with pa - tience
 3 Let us glad - ly die with Je - sus. Since by death He
 4 Let us al - so live with Je - sus. He has ris - en



am - ple pure, Through a world that would de - ceive us And to
 bear our cross. Joy will fol - low all our sad - ness; Where He
 con - quered death, He will free us from de - struc - tion, Give to
 from the dead That to life we may a - wak - en. Je - sus,



sin our spir - its lure. On - ward in His foot - steps tread - ing,
 is, there is no loss. Though to - day we sow no laugh - ter,
 us im - mor - tal breath. Let us mor - ti - fy all pas - sion
 You are now our head. We are Your own liv - ing mem - bers;



Pil - grims here, our home a - bove, Full of faith and
 We shall reap ce - les - tial joy; All dis - com - forts
 That would lead us in - to sin; And the grave that
 Where You live, there we shall be In Your pres - ence



hope and love, Let us do the Fa - ther's bid - ding. Faith - ful
 that an - noy Shall give way to mirth here - af - ter. Je - sus,
 shuts us in Shall but prove the gate to heav - en. Je - sus,
 con - stant - ly, Liv - ing there with You for - ev - er. Je - sus,



Lord, with me a - bide; I shall fol - low where You guide.
 here I share Your woe; Help me there Your joy to know.
 here with You I die, There to live with You on high.
 let me faith - ful be, Life e - ter - nal grant to me.



Martin Dicke

Martin Dicke has been Cantor at Trinity Lutheran Church, Peoria, Ill. since 2002. As Cantor he plans worship services, directs several ensembles, serves as primary organist, and oversees the Trinity Concert Series (www.trinityconcertseries.org); Kindermusik® at Trinity (www.kindermusikpeoria.com), an educational/outreach program directed by his wife Marie that enrolls over 100 students; and the Peoria Bach Festival (www.peoriabachfestival.org).

Founded in 2003, the Peoria Bach Festival grew quickly from a weekend event to an entire week of concerts and activities, including a program for children. Recent performances include J. S. Bach's *St. Matthew Passion* (2010), *Easter Oratorio* (2011), and *Christmas Oratorio* (2012). A perpetual student of the choral art, Dr. Dicke has a masters and doctorate in choral conducting (University of Minnesota and Iowa respectively) and has sung under or worked with conductors such as Robert Shaw, Weston Noble, Erik Erikson, and most recently Raymond Erickson.

Born in Papua New Guinea into a family of pastors and missionaries, Dr. Dicke maintains a high interest in foreign missions. After attending Concordia University, St. Paul, he served churches in both Minnesota and Iowa, taught at a Lutheran high school for fifteen years, founded and directed a select choir in St. Paul/Minneapolis for ten years, and conducted the Chamber Singers of Iowa City for three. He is currently the Dean of the Peoria Chapter of the American Guild of Organists and is preparing his dissertation for publication by A-R Editions, a publisher of editions of early music.

J. N. J.
**Die Heilige
Sibet**

nach **S. Herrn D. MARTINI LUTHERI**
Deutscher Dolmetschung/und Erklärung/
vermöge des Heil. Geistes/
im Grund-Text/

Richtiger Anleitung der Cohärentz,
Und der ganzen Handlung eines jeglichen Texts/
Auch Vergleichung der gleichlautenden Sprüche/ enthaltenen
eigenen Sinn und Meinung/
Nächst ordentlicher Eintheilung eines jeden Buches und Capitels/
und Erwekung der nachdrücklichen Wort/und Redens-Art
in der Heil. Sprache/
sonderlich aber

Der Evangelischen allein seligmachenden Wahrheit/
gründ- und deutlich erörtert/
und mit Anführung

Herrn LUTHERI deutschen/und verdeutschten Schriften/
also abgefasset/

daß der eigentliche Buchstabliche Verstand/
und gutes Theils auch
der heilsame Gebrauch der Heil. Schrift

fürgestellt ist/
Mit grossem Fleiß/und Kosten ausgearbeitet/
und verfasst/

von
D. ABRAHAM CALOVIO,

Im Jahr Christi 1681
welches ist das 1681
5681ste Jahr/ von Erschaffung der Welt.
Zu Wittenberg/

Nicht uns HERR/ nicht uns/ sondern deinem Namen gib Ehre/
umb deiner Gnade und Wahrheit!

~~~~~  
**Gedruckt in Wittenberg/ bey Christian Schrödttern/ der Univ. Buchdr.**

## 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  
Kathryn Crumrine  
Marita Hollander  
Melissa Kinsey  
Camille Marolf  
Deanna Merz  
Lynn D. Morrissey  
Amy Riley  
Anna Woell

#### Tenor

Jeral Becker, Principal  
Scott Kennebeck, Assistant Principal  
Jerry Bolain  
Willard Cobb  
Greg Gastler  
William Larson  
Ryan Markel  
Steve Paquette  
Spencer Stephens  
Fritz von Hering

#### Alto

Katharine Lawton Brown, Principal  
Gretchen Weber, Assistant Principal  
Loretta Caesar-Striplin  
Lisa Gines  
Mona Houser  
Cathy Lessmann  
Ashley Mommens  
Donita Obermann  
Lindsay Varns

#### Bass

David Berger, Principal  
Jeffrey Heyl, Assistant Principal  
Martin Dressler  
Robin Fish  
Gary Lessmann  
Dan Merz  
Matthew Meyer  
Jason Swan  
Jay Willoughby

### Orchestra

#### Violin I

Wanda Becker, Concertmaster  
Paul Huppert  
Christine Sasse  
Cynthia Bowermaster

#### Violin II

Kaoru Wada, Principal  
Marilyn Park Ellington  
Jane Price

#### Viola

Sarah Borchelt, Principal  
Tova Braitberg

#### Cello

Andrew Ruben

#### Double Bass

Frederick DeVaney

#### Oboe / Oboe d'amore

Ann Homann, Principal  
Eileen Burke

#### English Horn

Ann Homann  
Diane Lieser

#### Bassoon

Robert Mottl

#### Trumpets

John Korak, Principal  
Robert Souza  
Mary Weber

#### Timpani

Kim Shelley

#### Positiv (Continuo) Organ

Joan Bergt





**Lori Duesenberg**  
**1938–2012**

Welcome to today's concert and to the 2012-2013 season of *Bach at the Sem*. Our concert today is dedicated to the memory of Mrs. Lori Duesenberg, whose life of family, faith, and service brought the grace of God into many lives.

Lorraine Freda Hall was born July 23, 1938, in Minot, N.D., and on August 28 was born into the Christian faith through the Sacrament of Holy Baptism. She attended Valparaiso University and graduated from the Lutheran Hospital School of Nursing in 1960. On August 4, 1963, she married Robert Duesenberg, a marriage that reflected in daily life the eternal mutual love between Christ and His Church. God has blessed them with three children, Lynda, Kirsten, and John, as well as four grandchildren. Raised to appreciate hymnody and the best of music, Lori was a strong supporter and benefactor of *Bach at the Sem*. She also sang in the Bach Society of St. Louis chorus for many years, ever intent upon sharing the richness of Bach's music and theology with the St. Louis community and the Concordia Seminary family. Lori showed us that life has a purpose and goal. That purpose is service to family and others, inspired by faith in Jesus Christ. The goal is one day to see the Savior. Last Good Friday Lori and her loving husband Bob listened again to Bach's *St. John Passion*, which ends with this prayer written by Martin Schalling:

Lord, let at last Thine angels come,  
To Abraham's bosom bear me home,  
That I may die unfearing;  
And in its narrow chamber keep  
My body safe in peaceful sleep  
Until Thy re-appearing.  
And then from death awaken me,  
That these mine eyes with joy may see,  
O Son of God, Thy glorious face,  
My Savior and my fount of grace.  
Lord Jesus Christ, my prayer attend, my prayer attend,  
And I will praise Thee without end.

Concordia Seminary extends words of welcome and appreciation to today's guest conductor, Dr. Martin Dicke. Our continuing thanks also to the American Kantorei and Interim Music Director Jeral Becker. Today's concert features Martin Luther's text of "A Mighty Fortress," the closing words of which describe the ultimate victory of the Christian life.

God Himself fights by our side with weapons of the Spirit.  
Were they to take our house, goods, honor, child, or spouse,  
Though life be wrenched away, they cannot win the day.  
The Kingdom's ours forever!

Dale A. Meyer  
President

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chamber  
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Season XII

**Messiah, Advent  
& Christmas Portion  
Chorale & Orchestra**

**Saturday evening,  
December 8<sup>th</sup>, 7:30 PM**

Salem In Ladue Methodist Church  
1200 S. Lindbergh Blvd  
St. Louis, MO 63131

~ ~ ~

**Messiah & More  
Chorale & Strings**

**Sunday afternoon,  
December 16<sup>th</sup>, 3:00 PM**

Resurrection Lutheran Church  
9907 Sappington  
St. Louis, MO 63128

~ ~ ~

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**Stephen Morton,  
Artistic Director  
and Conductor**

**Te Deum  
Chorale & Orchestra**

**Saturday evening,  
March 23<sup>rd</sup>, 7:30 PM**

Salem In Ladue Methodist Church  
1200 S. Lindbergh Blvd.  
St. Louis, MO 63131

Music of Arvo Pärt,  
Schubert & Bruckner

~ ~ ~

**Let Voice and String Resound!  
Chorale & Orchestra**

**Saturday evening,  
May 11<sup>th</sup>, 7:30 PM**

Concordia Lutheran Church  
505 South Kirkwood Road  
Kirkwood, MO 63122

Music of Ola Gjeilo  
and J.S. Bach

*Notes from Bach*

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Featuring violin performances by Celeste Boyer and Helen Kim  
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Sunday, December 2, 2012, 5:30 p.m. – 7:30 p.m.

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November 11 • 3 pm  
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**Wonder Upon Wonder Will  
Arrive To Me**

December 23 • 3 pm & 6 pm  
Second Presbyterian Church  
4501 Westminster Place • CWE • 63108

**Music & Movies Go Hand In Hand**

February 17 • 3 pm  
St. Anthony Of Padua Catholic Church  
3140 Meramec St • South St. Louis • 63118

**Musicians Wrestle Everywhere**

April 14 • 3 pm  
South Broadway Athletic Club  
2301 7th Blvd • Soulard • 63104

**Chanting To Paradise**

May 26 • 3 pm  
St. Francis De Sales Oratory  
2653 Ohio Ave • South St. Louis • 63118

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