

Bach AT THE SEM

2010-2011 Series

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

December 5, 2010, 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 Dieterich Buxtehude.
- Sunday, April 17
3:00 p.m. Cantata 4, *Christ lag im Todesbanden*, J. S. Bach. *Magnificat* with Bach's short motets sung by guest choir from Greenville, Illinois; guest conductor, Jeffrey Wilson, with the Greenville Illinois 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 e-mail bach@csl.edu.

Bach at the Sem
December 5, 2010, 3:00 p.m.
Second Sunday in Advent

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Organ Prelude, *Wir glauben all' an einen Gott*, BWV 680 Johann Sebastian Bach
Dennis Bergin, *Bach at the Sem* Organist

Mass in B Minor, BWV 232 J. S. Bach

Symbolum Nicenum (Credo)

- | | |
|---|---------------------------|
| 1. <i>Credo in unum Deum</i> | Chorus |
| 2. <i>Patrem omnipotentem</i> | Chorus |
| 3. <i>Et in unum Dominum</i> | Duet for Soprano and Alto |
| Joy Boland, Soprano Jane Robinson, Alto | |
| 4. <i>Et incarnatus est</i> | Chorus |
| 5. <i>Crucifixus</i> | Chorus |
| 6. <i>Et resurrexit</i> | Chorus |
| 7. <i>Et in Spiritum sanctum</i> | Aria for Bass-baritone |
| Dallas Dubke, Bass-baritone | |
| 8. <i>Confiteor</i> | Chorus |
| 9. <i>Et expecto resurrectionem</i> | Chorus |

Sanctus

Sanctus, sanctus, sanctus Chorus

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

Organ Prelude, *Wie schön leuchtet der Morgenstern*, BWV 739 J. S. Bach

Hymn, "Prepare the Royal Highway"

Please stand to sing the hymn provided on page 9.

Mass in B Minor

Osanna, Benedictus, Osanna, Agnus Dei, Dona nobis pacem

- | | |
|---|----------------|
| 1. <i>Osanna in excelsis</i> | Chorus |
| 2. <i>Benedictus</i> | Aria for Tenor |
| Joshua Stanton, Tenor Paula Kasica, Flute | |
| 3. <i>Osanna in excelsis</i> (repeated) | Chorus |
| 4. <i>Agnus Dei</i> | Aria for Alto |
| Katharine Lawton Brown, Mezzo Soprano | |
| 5. <i>Dona nobis pacem</i> | Chorus |

Soli Deo Gloria



Program Notes

Mass in B Minor, BWV 232, Johann Sebastian Bach

The title page of Bach's score reads, *Symbolum Nicenum*, the Nicene Creed (Credo). It stands at the middle of the five chief parts that constitute the Mass text of the Western Church. The first two parts, the Kyrie and Gloria, were performed at *Bach at the Sem* on October 10 of this year. Today we hear the Credo, the Sanctus, and the Agnus Dei. Each of the five parts may admirably be performed alone, all together, or with several parts in succession.

In the Credo, Bach composed the three Articles of the Creed in nine distinct movements. He could have treated the text in a greater or lesser number of movements; but he chose this division to place the *Crucifixus etiam pro nobis* ("Crucified for us") at its center, just as in the five large sections of the Mass stands the Creed. One might, therefore, consider the *Crucifixus etiam pro nobis* to be the very center of the entire Mass. This is in full agreement with Pauline theology as well as being the heart and center of Martin Luther's theology.

The form of Bach's arrangement of parts in the Credo

5. *Crucifixus*

4. *Et incarnatus est*

6. *Et resurrexit*

3. *Et in unum Dominum*

7. *Et in Spiritum sanctum*

2. *Patrem omnipotentem*

8. *Confiteor*

1. *Credo in unum Deum*

9. *Et expecto*

The sequence of the various parts of the entire Mass

3. Credo

2. Gloria in excelsis

4. Sanctus

1. Kyrie eleison

5. Agnus Dei

Crucified for us is the core and center of Christian doctrine, and thus it is the center of Christian life. Christ's sacrifice for us makes prayer and intercession possible and valid. Expressions of adoration, praise, benediction, blessing, and

honor are all offered as first acts in the worship of God. Whenever and wherever Christians are gathered, they offer their worship and praise in the celebration of the Mass.

Text and Translation with Words for the Listener

Mass in B Minor, BWV 232, Johann Sebastian Bach

Symbolum Nicenum (Credo)

1. *Credo in unum Deum,* I believe in one God,

The theme is heard initially from the tenors; then in succession it is repeated in canonical form by the bass section, the altos, 1st sopranos, and finally in the 2nd soprano section. Bach used an ancient Plainsong Chant intonation ordinarily sung by the celebrant in the Mass at the altar. This very chant formula developed already in the eleventh to the fifteenth centuries. Thus Bach's theme acts as a *continuum* in both directions, presently connecting past and future.

The cries go heavenward here, as well as to all within the chorus of believers who would hear—*Credo in unum Deum*—piling up, one upon the other even before each voice completes its outburst. This piling effect is augmented, diminished, and occurs even on weak beats of a measure, so that it develops into an ever-increasing and massive echoing of “I believe, I believe, I believe” multiple times, “generation upon generation of those who fear him!” Even the 1st and 2nd violins—independently and not as instrumentalists, but as if with voices—are made to join in with the great choral enunciation: I BELIEVE IN ONE GOD!

**2. *Patrem omnipotentem, the Father almighty,*
factorem coeli et terrae, maker of heaven and earth
*visibilium omnium et invisibilium. and of all things visible and invisible.***

With slightest pause, but as if in the same movement, Bach pushes forward with vigor and energy, “I believe in the Father, the maker of all things in heaven and in earth.” The bass section energizes these words, being first to announce the fugal statement; then the tenors, altos, and finally the sopranos complete the initial fugue theme. Full orchestra is present, with strings, winds, trumpets, and timpani augmenting the dynamic force.

The basso continuo line played by the stringed bass, cello, and bassoon presents ascending and descending figures in scale-like progressions in seemingly unending action. The fundamental line gives evidence to the ear and eye as if sewn together by the tightest thread settings of a fine sewing machine. Even and strong is every stitch of God's creation—in the sea, on the earth, and in the skies of heaven. And I do believe this! *Made by God from all eternity! Visible and invisible: made by the omnipotent God and Lord!*

**3. *Et in unum Dominum And in one Lord Jesus Christ,*
Jesum Christum, Filium Dei the only-begotten Son of God,
unigenitum et ex Patre natum begotten of the Father
ante omnia secula, before all ages,
Deum de Deo, God of God,
lumen de lumine, light of light,
Deum verum de Deo vero, very God of very God,
genitum, non factum, begotten, not made,
consubstantialem Patri, of substance with the Father,
per quem omnia facta sunt. through whom all things were made,
Qui propter nos homines who for us men
et propter nostram salutatem and for our salvation
*descendit de coelis. descended from heaven.***

Stubborn persistence permeates Bach's musical treatment of truths contained in the above attributions of Christ. Bach stresses the two natures of Jesus, true God and true man. The two natures of Jesus, who is yet one person, were determined doctrine ever since the Council of Nicea in 325 A.D. Great controversy arose at that time over the two natures of Jesus and also over his equality with the Father and Holy Spirit. Bach's music for these words, "And in one Lord, Jesus Christ," makes it unmistakably clear that the Lord, Jesus Christ, is one with the Father, having two natures, God and man.

How in his music does Bach make this point? One pulse apart, the same note is repeated over and over throughout the duet, first by the two oboe d'amores, and at the same time, separately or together, the strings on a unison note repeat the oneness. The imitative style of the round or canon that follows seems impossible to conceive.

The two statements are then repeated by the solo soprano and alto voices, one beat apart, beginning on a unison (the same pitched note) to stress oneness, yet two identifiable characteristics in one and the same being. This sort of a cat-and-mouse game goes on for each and every phrase throughout the entire movement. Canonic features are ingeniously planted here and there throughout the accompanying figures in the strings and solo oboe d'amore orchestral sections.

Almost naggingly, the music for the opening phrase, "one Lord Jesus Christ," persists over and over in the orchestral accompaniment, stressing the unity of two natures in one being. As the movement draws to a close, both instruments and voice engage in more tone painting as the instruments successively descend over nearly three octaves (upper strings to lowest bass) and the alto twice descends to a low g on the words, *descendit in coelis*. (Today we use Bach's final thoughts on this duet, which does not repeat the text of the following movement.) The concluding musical effect, reflecting the descent from heaven, is interrupted by five large accentuated chords made by the upper stringed instruments and oboes d'amore, which have come to total agreement between dramatic silences (rests).

Could Bach intend here to foreshadow the five hours upon the Cross? Possibly so, for prior to the very conclusion, Bach's "death-motif"—the musical device that also reflects the descent from heaven—may be heard as the drop of Jesus into the grave between the second and third large chords (the drop of three octaves from the highest note, c, to a low d, heard in the contrabass). Twice the motif is an arpeggiated 7th chord spelled downward from the top to the bottom, the identical figure that Bach used for Christ's death in both accounts from St. Matthew and St. John. Bach's proclamation is vivid to the eye in reading the score and to the ear as it is heard. Bach the theologian is ever at work.

4. *Et incarnatus est
de Spiritu sancto ex Maria virgine,
et homo factus est,*

**And he was incarnate by the
Holy Spirit of the virgin Mary,
and was made man,**

Like droplets of dew from above (echoes of Israel's wandering in the wilderness, receiving dew and manna on the ground each morning), all violins offer their descending motif in accented appoggiaturas from underneath notes of the triads. The effect created is polysemous, i.e., it has many sides to it. The unending violin sequences outline B minor as each new chord portrays mystery with a tinge of sorrow present. These motifs picture comfort from God above dropping to earth; each new sequence seems to forecast a picture of burden-bearing; yet every burden is made light. Adoration is inherent in every line. Acceptance and agreement is a matter of faith. What a mystery is contained in this that God became *enfleshed* from the virgin!

Within the choral lines, first the altos, followed by 2nd sopranos, then the 1st sopranos, the tenors, and finally the basses, in that order, sing *et incarnatus est*, in a melody created from sequential triadic chords. They descend in patterns connoting that the direction is from heaven to earth. *Ex Maria virgine*, sung by

the soprano section, ascends slowly, step-by-step in chromatic degrees expressing “this was not easy, nor is it sung without anguish that God is borne in flesh, from a virgin.”

The initial theme is stated over a long eight-measure pedal point that is heard, droning in the fundamental continuo line in B minor, with constant dissonance heard in the violins overhead, as the choir ponders the mystery in simple harmonic triads in the same key.

The middle section of this rather short chorus is cast in similar fashion. The key has changed to F# minor (the dominant of the basic B minor). Here Bach underscores the mystery that this child is born *de Spiritu sancto*, “from the Holy Spirit.” To highlight this unbelievable proclamation, Bach has the sopranos soar upwards to a high g with transcendent motion in resolution. Their first transcendent triad begins on a high g# followed by an unusual e#. The sharp figure is often pictorial of crucifixion in Bach’s music, especially when the double sharp, notated with a symbol that looks like an “x,” is employed.

Five measures before the final fermata chord, Bach places the violin motif resolutely into the string bass and cello continuo line, symbolizing finality in this sound picture of the transcendency of God, *et homo factus est*, “and was made man.”

At least for this author, there are striking similarities between the two movements, *Et incarnatus est* with the *Crucifixus* (which follows), and the slow Adagio movement of Bach’s Concerto in E Major for Solo Violin and Orchestra. In the Adagio movement of the concerto, the relationship of keys F# minor to B minor and to C# minor, and even more within related key signatures, Bach combines similar motifs with the basso continuo line to the soaring violin fantasia-like melody. Herein lies possible meditation, devotion, and adoration upon Christ on the Cross, his hours upon the Cross, and even Jesus’ words from the Cross: all these seem reflected here. The total sentiment conveys quietly that there is victory over death; salvation and everlasting life is offered to everyone who believes. In the violin concerto, Bach even signs his name with the numerical quotient of 14: B = 2 + A = 1 + C = 3 + H = 8, total 14. Expect this symbolism often for it is present here and there in his music.

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

**And was crucified for us
under Pontius Pilate,
suffered and was buried,**

Two flutes reenter the orchestration. Their color is dominant in this picture-painting in sound of the transcendent act of God in the crucifixion. The descending ostinato bass line (also known as a *ground bass* line) endures over four measures in 3/2 time and is repeated thirteen times. Is it the pounding of the nails, or is it simply a musical figure that portrays a great sorrow? Surely it can be both.

As in the case of the foregoing movement, N° 4, the time signature is in *tempus perfectum*—time that is satisfyingly complete, 3/4. Often in Bach’s music the Trinity is symbolized by this rhythmic understanding. God is three in one, Trinitarian, complete, satisfying—his salvation plan is fulfilled. Within this movement, the thematic appoggiaturas consistently occur from above the strong melodic harmonic bass note. Each occurrence creates a dissonance that connotes anguish, suffering, and finality of life yielding to death.

At the sixth repetition of the osinato figure in the continuo instruments, the words *crucifixus*, *Pilato*, and *passus* become elongated for three and four pulses. Bach coupled that elongation technique with enharmonic spellings and chromaticism to create sound with quiet dissonance that expresses extreme suffering.

For the final statement of *sepultus est*, the flutes and treble strings fall silent. Bach marked the dynamic as *piano*, very soft. Bach does not conclude in a minor key, rather it is G major as if to say, “. . . in his death there is victory, newness of life, yes, resurrection!”

6. *Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Dei Patris,
et iterum venturus est
cum gloria judicare vivos
et mortuos, cujus regni
non erit finis.*

**And the third day he rose
according to the Scriptures:
and he ascended into heaven,
he sits at the right hand of the Father:
and he will come again
with glory to judge the living
and the dead, whose reign
will have no end.**

Chorus and full orchestra break into Bach’s stirring rhythm and sound for proclamation of the resurrection. The time signature, 3/4, is again the rhythm continued for the reason explained above. Here Bach adds the flourish of a quickened triplet ornamental figure for additional attractiveness in the soprano’s initial theme, reinforced by highest trumpet. The ornamental figure persists throughout this chorus.

For the two phrases, “He ascended into heaven” and “he sits at the right hand of the Father,” Bach repeats the initial theme in the choral parts and injects short bursts of the *resurrexit* theme into the lines of the flutes, oboes, and strings in canonic form. In the short development of the two confessional statements, Bach extends the trumpet flourishes that undergird the concept that Christ, the Lord, rules and reigns “at the right hand of God, the Father.”

After a brief *ritornello* (an instrumental interlude) the bass singers enter with long flourishes on the text, *et iterum venturus est cum gloria* (“and he will come again with glory”). The music for the lengthy phrase seems more soloistic in demand and character; therefore, in this performance selected basses perform the passage.

The orchestra completes the movement as if it is placing a royal crown upon the reigning King of heaven, the King of salvation.

7. *Et in Spiritum sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.*

**And in the Holy Spirit,
the Lord and giver of life,
who proceeds from Father and Son,
who with the Father and Son
together is adored and glorified,
who spoke through the prophets.
And in one holy catholic
and apostolic church.**

Confession of the third article of Christian faith begins with a bass solo, composed in a dance form, written in the style and rhythm of a rapid 6/8, best felt in a slow two-pulse pattern per measure. That kind of slow pulsation is reminiscent of *Wiegenlied Idee* (a swinging or rocking motion, as in a lullaby), i.e., as used in Bach’s *Christmas Oratorio*. Bach also used two oboes d’amore to perhaps indicate the presence and involvement of the Holy Spirit in the incarnation and birth of Jesus, as well as his presence here in the third article of the Creed.

Bach frequently uses a musical motif that seems to represent the Holy Spirit, the Lord. The very first sound has a quickening effect produced by two short 16th notes. The device is often located in Bach’s

works for the organ. It is a symbol for the Spirit's presence and involvement. Two 16th notes followed by 8th-note configurations come again and again throughout the aria, mostly heard in the basso continuo line. The sound of the bassoon makes its presence more obvious than does the sound from a cello. Furthermore, the bassoon is wedded better with the double reeds, the oboes d'amore.

**8. *Confiteor unum baptisma
in remissionem peccatorum***

**I confess one baptism
for the remission of sins**

Throughout the entire *Mass in B Minor*, this single chorus is the only one that Bach composed without orchestral accompaniment. Only the basso continuo line, with its realization, sustains the five-part chorus, SSATB. Its composition and form are in the earlier Latin style of Palestrina and other sixteenth-century composers. Bach again connects and preserves a healthy attitude toward the historical past. By so doing, he honors and shows respect and gratitude for what was preserved through centuries-old practices.

Two fugal themes are the grist for this stout and majestic chorus: Theme A, *Confiteor unum baptisma*, enters in the highest soprano voice and proceeds in the SSATB format. Theme B, *in remissionem peccatorum*, is sprightly in character when sung in a quasi staccato style (a spoken/sung style, as if in short notes). By contrast, theme A benefits from a more liquid and tranquil rendition when sung in legato style.

Soon the two themes enter one on top of the other, echoing through the voices one to another. More than for musical effect, Bach perhaps is stating the theological implication and reliance of one phrase on the other. The remission of sins flows from baptismal water. And there is but one baptism necessary for the Holy Spirit to grant the remission of sin. The interdependency is declared in the very music itself.

Bach uses the double sharp (x) twice as it depicts Christ's crucifixion. Its occurrence is in the bass line midway through the chorus, where it is sung with the word *pec-ca-to-rum*, and the syllable "to" extends over four measures. The notes in these measures read in half notes—e, e#, f#, fx, g#, gx, g#, followed by a long pedal point c#. Summarily this means that the remission of sins is attainable through faith in the crucifixion of Christ, a gift that is given by the Holy Spirit in baptism. Bach the "preacher-evangelist" is hard at work in this chorus.

**9. *Et expecto resurrectionem mortuorum,
et vitam venturi seculi.
Amen.***

**And I look for the resurrection of the dead
and life to come forever.
Amen.**

Here intense rhythmic devices are interspersed with syncopation; a quickening *alla breve* tempo is used in which everything is abbreviated by half value of what immediately preceded; four fugal statements occur with short development sections; harmonic chordal treatments abound in the opening statements, which are compacted together in the coda.

Bach's arpeggiated maneuvers are predictive of Beethoven's use of triads and dominant 7th chords to heighten dramatic effect. Much like Beethoven—at least in the great "Amen" section—Bach's compositional tools herald the victory sent from God.

Bach achieves a constant forward drive in the finalé through his inventive contrapuntal motifs, dashing to and fro throughout the great anticipation—"and life to come forever. Amen." The drive here is most stirring, filled with highest dramatic effect. Bach employs nearly all the compositional techniques known at his time to achieve this enormous conclusion to his everlasting monument, the fifth Evangel's musical interpretation of the *Symbolum Nicenum*.

Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
pleni sunt coeli et terra
gloria ejus.*

**Holy, holy, holy,
Lord God of great armies,
heaven and earth are full
of your glory.**

Hearing Bach's concepts in the Sanctus, be it the first time or the twentieth, impresses the listener deeply with its tone-poem paintings of the holiness of God. The three-in-one Godhead is adored, praised, blessed, and given thanks (as in the Gloria, N° 2) in outbursts of manifold repetitions of the word "holy," *sanctus*. Isaiah's vision of God (Isaiah 6: 1-5) is one of grandeur beheld in full and profound mystery.

In the early centuries of Christendom, within the Eastern Rite, priests chanted the Trisagion (thrice holy) at the time of consecration. The Church of Rome followed by including the Sanctus in its celebration of the Liturgy of the Upper Room. It seems that Bach, conscious of this history, wrapped together all of the highest praise possible from all creatures, visible and invisible, in heaven and on earth. Bach combines the sound of two choirs, which are symbolized perhaps by angels (SSA voices) and creatures on earth (ATB), in singing, *Sanctus, sanctus, sanctus*.

The chorus is in six parts (SSAATB) that may be thought of as the angels who possessed six wings. The 2nd alto sometimes joins the treble choir (SSAA), and at other places, Bach uses 2nd alto singers with the choir on earth (AATB). All six voices are joined together at times to conjure sounds of the great magnitude on earth and in heaven, gathered into one great chorus. He treats the instruments as a single unit joined together with the vocal sounds of the chorus.

At the very outset, the stratospheric sounds of three trumpets, timpani, winds, and strings join the choir on earth in the initial two pulses. In an echo effect, the answer is voiced by the celestial choir in the heaven. This rhythmic feature is repeated three times. The three-in-one symbol appears in the use of triplets throughout the movement. Three-in-one becomes increasingly the symbol for the Trinitarian attribute throughout the movement.

Added to this, each *sanctus* is repeated in a frame of three repetitions over six measures. Bach's conscious use of mathematic symbols flies all over throughout the movement, ever deepening the element of mystery.

The numerical use of the number, "six," abounds in every full statement of the three repetitions of *sanctus*. The sequence, first heard in the treble choir of three voices, endures over six pulses. The sequence consistently occurs between each of the statements in D major and again at its dominant key, A major. The six-winged angels join the earthen creatures.

The presence of timpani rolls has the effect of lightning and thunder, which is injected into the pictorial scene. Bach's motif for the timpani is an 8th note followed by four rapid 32nd notes over one pulse. It is heard 19 times, played at a full forte dynamic with an intruding effect. (Regretfully, this author could not find a fitting symbol value for the number 19!) The sequence is, however, to be found in groups of three accentuating key changes.

The bass line, both vocal and instrumental, is consistently composed in drops of octaves, one beat to the next, always downward, step by step as in a scale. It, too, occurs regularly in groups of three measures. The transcendent glory of God is symbolized in the basso continuo line, which is the foundation of all praise uplifted to God by the higher voices. The bass line seems to walk all over heaven and earth

throughout the movement. Finally, in agreement it succumbs to a triplet figure with all higher voices, prior to breaking into jubilant phrases in the sprightly 3/8 tempo, but felt and performed one to a measure.

The phrase, *pleni sunt caeli*, is a glorious all-inclusive testimony of faith: everything that God has made in heaven and earth joins in the doxological hymn, “heaven and earth are full of your glory.” Bach returns to the forcefulness of the fugal style and creates a strong hymn of praise, wherein yet another three-in-one concept is boldly stated.

This is the beginning of a picture in sound that the ear may hear in the Sanctus; it is the apex of Bach’s creativity, wherein he combines the rhythm of creation with revelation.

The Hymn, “Prepare the Royal Highway”

Bereden väg för Herran



1 Pre - pare the roy - al high - way; The King of kings is near!
 2 God's peo - ple, see Him com - ing; Your own e - ter - nal king!
 3 Then fling the gates wide o - pen To greet your prom - ised king!
 4 His is no earth - ly king - dom; It comes from heav'n a - bove.



Let ev - 'ry hill and val - ley A lev - el road ap - pear!
 Palm branch - es strew be - fore Him! Spread gar - ments! Shout and sing!
 Your king, yet ev - 'ry na - tion Its trib - ute too should bring.
 His rule is peace and free - dom And jus - tice, truth, and love.



Then greet the King of Glo - ry Fore - told in sa - cred sto - ry:
 God's prom - ise will not fail you! No more shall doubt as - sail you!
 All lands, bow down be - fore Him! All na - tions, now a - dore Him!
 So let your praise be sound - ing For kind - ness so a - bound - ing:



Ho - san - na to the Lord, For He ful - fills God's Word!

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Osanna, Benedictus, Osanna, Agnus Dei, Dona nobis pacem

- | | |
|---|--|
| 1. and 3. <i>Osanna in excelsis!</i> | Hosanna in the highest! |
| 2. <i>Benedictus
qui venit in nomine Domini.</i> | Blessed is the one
who comes in the name of the Lord. |
| 4. <i>Agnus Dei
qui tollis peccata mundi,
miserere nobis.</i> | Lamb of God,
you who take away the sins of the world,
have mercy on us. |
| 5. <i>Dona nobis pacem.</i> | Grant us peace. |

After the massive statement of the Sanctus, Bach composed four separate movements that possess great contrasts. The five concluding movements (one repeated) can be understood as one in his concept within the liturgy; yet each can be performed separately—an advantage seldom used in today’s services of Holy Communion.

The *Osanna* is composed in majestic and massive double chorus and orchestra form: SATB and SATB with fast movement throughout. It is the only double chorus movement in the Mass.

The *Benedictus* makes use of solo tenor and flute obbligato in a slow tempo with deep reflection and appreciation for the “one who comes in the name of the Lord.”

The *Osanna* is a repetition of the above energizing movement.

The *Agnus Dei*, sung by solo alto with violins, is a meditation upon the life and work of God’s Son, imploring him, the Lamb of God, to have mercy upon us.

Dona nobis pacem is a final petition and outpouring of faith in the Lamb of God to grant us peace. With fullness of strength, gigantic in sound, Bach repeats note-for-note the music of *Gratias agimus tibi* used earlier in the Gloria, N° 2, thus imparting an audible musical unity to the Mass.

In this way, Bach followed the common observance of the order of service for celebrating Holy Communion at Leipzig, Dresden, and many places throughout Saxony. How fitting! The end goal of faith in God and his salvation history is to live in peace, now and everlastingly—*Dona nobis pacem!*

Robert Bergt
2010

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
Heather Schwan
Sylvia White
Lynn Morrissey
Gretchen Weber

Alto

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

Tenor

Jeral Becker, Principal
Greg Gastler
Ben Smith
Joshua Grote
Steve Paquette
Jason Swan
Grayson Albers

Bass-baritone

David Berger, Principal
Jay Willoughby
Dallas Dubke
Matthew Meyer
Matthew Warmbier
Paul Mueller
Martin Dressler
Earl Birkicht

Orchestra

Violin I

Wanda Becker, Concertmaster
Paul Huppert
Jane Price

Violin II

Marilyn Park Ellington,
Principal
Eric Gaston
Loren Abramson

Viola

Holly Kurtz, Principal
Sarah Borchelt

Cello

Andrew Ruben

String Bass

Frederick DeVaney

Flute

Paula Kasica, Principal
Catherine Edwards

Oboe and Oboe d'amore

Ann Homann, Principal
Eileen Burke
Diane Lieser

Bassoon

Robert Mottl

Trumpet

Mary Weber, Principal
Jason Harris
Malcolm McDuffee

Timpani

Henry Claude

Harpsichord

Joan Bergt

Rehearsal Accompanist

Mieko Hironaka Bergt

Season's greetings and welcome to *Bach at the Sem!*

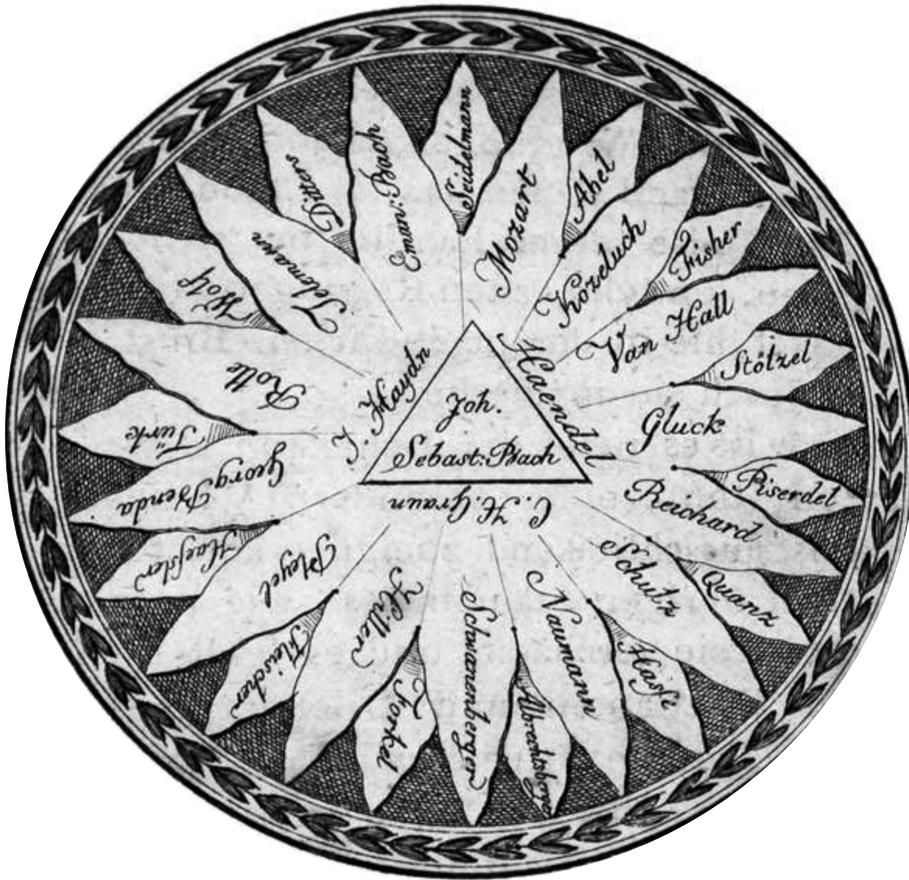
“What do you especially like about your faith?” was the question asked attendees at a meeting of Lutherans. One man said he appreciated that this faith is real, that it deals with life as it really is, facing with calmness the bad that surely comes our way, seeking no miraculous escape from reality. At the center of this faith is the creed, what we believe, and it's the creed that is at the center of Bach's *Mass in B Minor*. At the heart of the nine movements of the creed is *Crucifixus*, Christ crucified for us. It doesn't get any more real than death and all the other ravages of sin. Bach faced it, composed it, and through the American Kantorei shares it with us today. Wars and tensions in the world, our uncertain economy, high unemployment, the stress of the season and family frictions ... reality can't be escaped but it can be faced with confidence in the promises of God. At the close of the Agnus Dei, we pray, *Dona nobis pacem*, “give us peace.” That is Concordia Seminary's wish for you and yours, peace in God's gift to the world at Christmas tide.

Most cordially yours,

Dale A. Meyer
President

Please help us by turning off all portable phones, pagers, and beeper watches. Also, please cover all coughs and keep extraneous noises to a minimum. Thank you for your cooperation.

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.’”