



Bach
AT THE SEM

2012–2013 SERIES

DECEMBER 2, 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 McGill
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
bach.csl.edu | www.csl.edu

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 continuo organ, Opus 113, 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.

Rhonda and Alan Zacharias, Zacharias Advancement Consulting, LLC

Mr. and Mrs. Sanford N. McDonnell Foundation

Major sponsors of the concert series. We are pleased to welcome them as new “Friends of *Bach at the Sem*.”

Wayne Coniglio and “**Eye-full Tower Records**” for supporting *Bach at the Sem* by contributing a portion of the fees related to the archival-only recording of the program.

Concordia Seminary for continuing to provide space and valuable services for the *Bach at the Sem* series.

Concordia Seminary is privileged to make Johann Sebastian Bach’s music available to the St. Louis community and invites your generous support for these inspiring concerts. If you have not received mailings from *Bach at the Sem* and would like to be placed on the mailing list, please call 314-505-7009.

Bach at the Sem
December 2, 2012, 3:00 p.m.

Dr. Andrew Megill, Guest Conductor

The American Kantorei
Dr. Jeral Becker, Interim Director

In Nomine Jesu

Program

Welcome

Dr. Dale Meyer, President

**Dedication of the Martin Ott continuo organ to the glory of God
in blessed memory of the Rev. Maestro Robert R. Bergt**
(Rite of Dedication – Page 2)

***Christmas Oratorio*, BWV 248: Part One**

Johann Sebastian Bach

1. Chorus
2. Recitative (Scott Kennebeck, Tenor)
3. Recitative (Katharine Lawton Brown, Alto)
4. Aria (Katharine Lawton Brown, Alto)
5. Chorale
6. Recitative (Scott Kennebeck, Tenor)
7. Chorale (David Berger, Bass & Soprano Section)
8. Aria (Jeffrey Heyl, Bass)
9. Chorale

***Magnificat* for Double Chorus & Organ**

Charles Theodore Pachelbel

Hymn: “Prepare the Royal Highway” (page 9 and in *Lutheran Service Book* 343)
Bereden väg för Herran (prelude by Dennis Bergin)

The assembly stands to sing the hymn

Deuxième Suite de Noël* I. *Votre bonté grand Dieu

Claude Balbastre

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

***Gloria in Excelsis Deo*, BWV 191**

J. S. Bach

1. Chorus
2. Duet (Emily Truckenbrod, Soprano & Jeral Becker, Tenor)
3. Chorus

Soli Deo Gloria



Blessing of an Organ

P In the name of the Father and of the ☩ Son and of the Holy Spirit.

C **Amen.**

P Beloved in the Lord, the gracious God and Father of our Lord Jesus Christ has made this a day of special rejoicing. With this new continuo organ we will be encouraged to “sing to the LORD and bless His name, to tell of His salvation from day to day,” especially at the sacred concerts of *Bach at the Sem*.

It will also adorn the Word of Christ which dwells in us richly in all wisdom so that, teaching and admonishing one another in psalms and hymns and spiritual songs, we may sing with grace in our hearts to the Lord. As He has taught us in His holy Word that everything is sanctified by the Word of God and prayer, it is fitting that we bless and sanctify this instrument for use in God’s holy house.

P Our help is in the name of the Lord,

C **who made heaven and earth.**

P The Lord be with you.

C **And also with you.**

P Let us pray.

Almighty and everlasting God, You dwell in the heavens surrounded by angels and archangels and all the company of heaven as they offer their worship and sing, “Holy, holy, holy, Lord God of Sabaoth.” We thank You that You have united our voices with their unending hymn of praise. Of Your goodness You have blessed us with this organ to enliven our hearts and adorn our sacrifice of praise and thanksgiving. Grant that by Your mercy we may ever glorify Your holy name; through Jesus Christ, Your Son, our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

C **Amen.**

P The Lord Almighty, the Father, the ☩ Son, and the Holy Spirit, bless this organ for use in the service of His house and at the sacred concerts of *Bach at the Sem*.

C **Amen.**

The plaque reads:

In Memoriam

The Reverend Professor Robert R. Bergt

Founder and Director

The American Kantorei

The *Bach at the Sem* Sacred Concert Series

A Gift from Robert and Lori Duesenberg

Acknowledgments

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Martin Ott has built several continuo organs over the years. These small pipe organs are more than simple practice instruments. They are designed to meet the authenticity needed for music ensemble, orchestra works and choir touring. In the tradition of his uncle, the reputable German Orgelbaumeister, Paul Ott, these continuo organs are made to suit on-location performances.

Paul Ott named the small pipe organ “continuo” and was the first to use it to describe an instrument in size between a portative and a positiv organ. The Paul Ott instruments were tailored to fit the popular 1950-60 Volkswagen van.

Description:

This continuo organ is mounted on four casters and it is made from quarter-sawn walnut grown in the Midwestern United States. There are two cases. The upper case houses one pipe-chest, three sets of pipes, one keyboard and the mechanical key and stop-action. The lower case houses the 115V - 60 Hz blower-motor and the wind reservoir. The upper and lower cases have carrying handles to ease transport. The pipes are elegantly visible. The open design of the instrument’s upper cabinet provides

a clear sight line to the conductor. The large music rack allows the organist to write annotations. The naturals keys are made from grenadilla wood and the sharp keys from cocobolo wood, capped with ivory. All pipes are fastened with screws to avoid dislodging during transport. The domed caps of the Rohrflöte 4' are soldered to the pipe body. The soft lead ears at the pipe mouth serve for tuning purposes. Cone tuning is used for the Prinzipal 2'. This technique helps to keep the organ in tune during transport.

Compass of Continuo Organ: Manual E to d''' 47 notes

Tuning: Equal Temperament at 441 Hertz.

Holzgedackt 8'	47 Pipes - walnut
Rohrflöte 4'	47 Pipes - 75% tin - 25% lead
Prinzipal 2'	47 Pipes - 75% tin - 25% lead

Dimensions:

Height 72", width 50 1/2", depth 23 1/2", height of uppercase 46", height of lower case 26"

Weight: lower case: 80 lb., upper case 140 lb.

Program Notes

Glory to God in the highest!

There is no more joyous day than Christmas. As the year wanes and the day contracts in length and the nights become longer, darker, and colder, life is interrupted by this explosion of light and warmth and color. It is no wonder, then, that some of the most colorful and exuberant of Bach's music was written for the Christmas season, including the two cantatas heard in today's concert.

Weihnachts-Oratorium, BWV 248 (Christmas Oratorio), is actually a cycle of six cantatas, performed on the six feast days of Christmas. It was first heard in the winter of 1734-1735, ten years after Bach had moved to Leipzig and taken the post of *Thomaskantor* (director of music for the city's churches and head of the school for choir boys).

The first cantata, *Jauchzet, frohlocket! auf, preiset die Tage* (Rejoice, exult, arise, praise the day), was composed for the first day of Christmas, December 25. It tells the story of the birth of Christ; the biblical narrative is delivered verbatim from Luther's translation of the Bible. These words are sung by the tenor Evangelist – as is the Gospel text in the great Bach Passions – in recitative, a style in which the rhythms of the music mimic the natural patterns of speech, accompanied only by basso continuo. Arias for soloists and chorales for the choir surround the biblical texts and reflect on them. As part of Bach's output of cantatas, the *Christmas Oratorio* was intended to be a sermon in music, leading the congregation to explore and personalize the spiritual truths found in the day's Gospel reading.

The music of the *Christmas Oratorio* is largely recycled from earlier works by Bach, primarily three secular cantatas composed in 1733 and 1734 to celebrate birthdays and a coronation of various royalty. Some scholars in the mid-20th century found it difficult to accept this, as they assumed that newly composed music was in some way superior in inspiration to music reused from earlier works. However, from Bach's perspective, it must have been a way to preserve the work of which he was most proud. In an era

before recording, almost all of his music was heard only once, and so it is not surprising that Baroque composers recycled their favorite pieces. In Bach's case, the astonishing thing is how beautifully he is able to fit old music to a new text.

The opening of the cantata features virtuosic writing for both orchestra and chorus to paint a mood of ecstatic joy. It begins with dramatic timpani strokes, after which the flutes play an excited rising figure that is immediately echoed by the oboes. A tremendous tutti follows, with fanfares for the three trumpets over ribbon-like, ebullient cascades in the strings. All of these joyful musical gestures were inspired by the original cantata's text (*Tönet, ihr Pauken! Erschallet, Trompeten!* (Play, you timpani! Peal forth, you trumpets!)), which called for each family of the orchestra to rejoice in the glory of the day.

Other highlights of the cantata include two arias. *Bereite dich, Zion* (Prepare yourself, Zion) is an intimate but excited call, scored for alto and oboe d'amore, for the soul to prepare to encounter the Christ. The second aria, a triumphant and heroic paean to God's majesty, *Grosser Herr, O starker König* (Great Lord, O mighty King), is written for bass and trumpet. Both were based on arias from the earlier secular cantatas.

There are also three beautiful and contrasting chorales, or hymns, which would have been deeply familiar to Bach's congregation. The first chorale is homophonic, with all parts singing the same words at the same time, in typical hymn style. Its simplicity is beautifully suited to the humility of the text, which is the church's corporate response to the alto's call to prepare for the coming of the King. The tune Bach uses is associated with Christ's Passion (O sacred Head, now wounded) and would remind Bach's listeners that the birth of Christ was the beginning of his mission, which would end in his death and resurrection.

The second chorale is sung by unison sopranos, whose phrases are interrupted by a solo bass recitative that includes much tone painting. The final chorale is a setting of one of the most beloved Christmas carols of Bach's time, Martin

Luther's *Vom Himmel hoch da komm ich her* (From heaven above to earth I come). The choir sings in the simple, homophonic style of the first chorale; but after each phrase, the angelic choir of three trumpets and timpani plays a resplendent response.

Gloria in excelsis Deo, BWV 191 (Glory to God in the highest), is Bach's only cantata in Latin. (Bach did compose other Latin works for major feast days, including four *Missae Brevis*, several *Sanctus* settings, and the *Magnificat*. The words, the song of the angels announcing the birth of Christ, are taken from Luke 21. The cantata was probably composed in 1745 for a special Christmas service celebrating the Peace of Dresden, which brought to an end a terrible autumn in which Prussian troops had occupied Leipzig and devastated much of the surrounding area.

For this cantata, Bach recycled three movements from a *Missa Brevis* he had composed in 1733 and delivered to the court of Dresden, along with a request for a court title. The Mass was clearly composed to show off both Bach's skill and the virtuosity of the court orchestra. It is such exciting music that it is not surprising that Bach sought for an opportunity to share it with his own congregation. The first movement is unchanged; the second and third movements, for which the text of the cantata is not identical to the original text, required some modifications.

The first movement, *Gloria in excelsis Deo* (Glory to God in the highest), is in two large sections. The first is an exuberant triple-time dance, dominated by trumpet fanfares. The second

section, *Et in terra pax* (And on earth peace), begins gently, its initial weightlessness gathering momentum and power until it reaches its soaring conclusion. The second movement sets the first part of the doxology, *Gloria Patri* (Glory to the Father), in a gracious duet for soprano and tenor, accompanied by flutes, which explodes into a jubilant final movement that includes one of Bach's most infectious and energetic vocal fugues. If much of the music sounds familiar, it is because Bach's love of the music of this cantata resulted in another reworking a few years later, when he used it as part of one of the greatest masterpieces of Western music, the *Mass in B Minor*.

Magnificat, the third work in today's concert, is the only surviving work of Charles Theodore Pachelbel, son of Johann Pachelbel, the composer of the famous *Canon in D* and an important influence on Bach's compositional style. The younger Pachelbel was an almost exact contemporary of Bach. He spent the latter part of his life in the American colonies, working as choirmaster for churches in Massachusetts, Rhode Island, and Charleston, South Carolina. His setting of the *Magnificat*, Mary's song of joy at receiving the message that she had been chosen to bear the Messiah, is for double choir and continuo, the same voicing Bach used for many of his motets. Pachelbel uses relatively little counterpoint, but his effective use of antiphonal dialogue between the two choirs creates a dynamic and dramatic setting of this text.

Andrew Megill

Texts and Translations

Weihnachts-Oratorium, BWV 248:1

Christmas Oratorio, Cantata I - J. S. Bach

1. Chorus (S, A, T, B)
Jauchzet, frohlocket! auf, preiset die Tage,
Shout for joy, exult, rise up, glorify the day!
Rühmet, was heute der Höchste getan!
Celebrate what today the Highest has done!
Lasset das Zagen, verbannet die Klage,
Abandon timidity, banish lamentation!
Stimmt voll Jauchzen und Fröhlichkeit an!
Raise your voices, full of joy and gladness!
Dienet dem Höchsten mit herrlichen Chören,
Serve the Highest with glorious choirs;
Laßt uns den Namen des Herrschers verehren!
let us glorify the Name of the Lord!
2. Recitative - Evangelist (Tenor)
Es begab sich aber zu der Zeit,
It came to pass at that time
dass ein Gebot von dem Kaiser Augusto ausging,
that a decree went out from Caesar Augustus
dass alle Welt geschätzt würde.
that all the world should be assessed.
Und jedermann ging, dass er sich schätzen ließe,
And everyone went, that he might be assessed,
ein jeglicher in seine Stadt.
each to his own city.
Da machte sich auch auf Joseph aus Galiläa,
Then Joseph went up out of Galilee
aus der Stadt Nazareth, in das jüdische Land
from the city of Nazareth, into the land of Judea
zur Stadt David,
to the city of David
die da heißt Bethlehem;
which is called Bethlehem;
darum, dass er von dem Hause und
for he was of the house and
Geschlechte David war:
lineage of David:
auf dass er sich schätzen ließe mit Maria,
so that he might be assessed with Mary,
seinem vertrauten Weibe, die war schwanger.
his betrothed wife, who was pregnant.
Und als sie daselbst waren, kam die Zeit,
And while they were there, the time came
dass sie gebären sollte.
for her to give birth.
3. Recitative (Alto)
Nun wird mein liebster Bräutigam,
Now will my dearest Bridegroom,
Nun wird der Held aus Davids Stamm
now will the Hero from the lineage of David
Zum Trost, zum Heil der Erden
for the consolation and salvation of the Earth
Einmal geboren werden.
at last be born.
Nun wird der Stern aus Jakob scheinen,
Now will the Star that comes from Jacob shine,
Sein Strahl bricht schon hervor.
its rays already break forth.
Auf, Zion, und verlasse nun das Weinen,
Rise up, Zion, and abandon your weeping,
Dein Wohl steigt hoch empor!
your well-being ascends on high!
4. Aria (Alto)
Bereite dich, Zion, mit zärtlichen Trieben,
Prepare yourself, Zion, with tender desire;
Den Schönsten, den Liebsten bald bei dir zu sehn!
the Fairest, the Dearest you will soon behold!
Deine Wangen
Your cheeks
Müssen heut viel schöner prangen,
must today look more beautifully resplendent.
Eile, den Bräutigam sehnlichst zu lieben!
Hasten, to love your Bridegroom most
ardently!
5. Chorale (S, A, T, B)
Wie soll ich dich empfangen
How should I receive You?
Und wie begegn' ich dir?
And how should I meet You?
O aller Welt Verlangen,
O Desire of the whole world
O meiner Seelen Zier!
O Adornment of my soul!
O Jesu, Jesu, setze
O Jesus, Jesus, place
Mir selbst die Fackel bei,
by me Your torch Yourself,
Damit, was dich ergötze,
so that whatever gives You delight
Mir kund und wissend sei!
I may know and understand!

6. Recitative - Evangelist (Tenor)
 Und sie gebar ihren ersten Sohn
And she gave birth to her first Son
 und wickelte ihn in Windeln und legte
and wrapped Him in swaddling clothes and laid
 ihn in eine Krippen,
Him in a manger,
 denn sie hatten sonst keinen Raum in der
 Herberge.
for they had otherwise no room in the inn.
7. Chorale (Soprano) and Recitative (Bass)
 Er ist auf Erden kommen arm,
He has come on Earth in poverty
 Wer will die Liebe recht erhöh'n,
Who will rightly extol the love
 Die unser Heiland vor uns hegt?
that our Saviour reserves for us?
 Dass er unser sich erbarm,
so that He may have mercy on us,
 Ja, wer vermag es einzusehen,
Indeed, who is able to comprehend
 Wie ihn der Menschen Leid bewegt?
how He is moved by human suffering?
 Und in dem Himmel mache reich,
and make us rich in heaven
 Des Höchsten Sohn kömmt in die Welt,
The Son of the Highest comes into the world
 Weil ihm ihr Heil so wohl gefällt,
because its salvation pleases Him so well
 Und seinen lieben Engeln gleich.
and like His beloved angels.
 So will er selbst als Mensch geboren werden.
that He Himself is willing to be born as a man.
 Kyrieleis!
Lord, have mercy!
8. Aria (Bass)
 Großer Herr, o starker König,
Great Lord, O mighty King,
 Liebster Heiland, o wie wenig
dearest Saviour, O how little
 Achtest du der Erden Pracht!
You regard earthly splendour!
 Der die ganze Welt erhält,
He who preserves the whole world
 Ihre Pracht und Zier erschaffen,
and created its splendor and adornment
 Muss in harten Krippen schlafen.
must sleep in a hard crib.
9. Chorale (S, A, T, B)
 Ach mein herzliebes Jesulein,
Ah, my dear little Jesus,,
 Mach dir ein rein sanft Bettelein,
make for Yourself a clean, soft bed
 Zu ruhn in meines Herzens Schrein,
to rest in the shrine of my heart
 Dass ich nimmer vergesse dein!
so that I may never forget You!

Magnificat - C. T. Pachelbel

Magnificat anima mea Dominum.

My soul magnifies the Lord.

Et exultavit spiritus meus in Deo salutari meo.

And my spirit has rejoiced in God my Savior.

Quia respexit humilitatem ancillae suae:

For He has regarded the low estate of His handmaiden:

ecce enim ex hoc beatam me dicent omnes generationes.

for behold, henceforth all generations shall call me blessed.

Quia fecit mihi magna qui potens est;

For He who is mighty has done great things to me;

et sanctum nomen ejus.

and holy is His name.

Et misericordia ejus a progenie

And His mercy is on them who

in progenies timentibus eum.

fear Him from generation to generation.

Fecit potentiam in brachio suo:

He has shown strength with His arm:

dispersit superbos mente cordis sui.

He has scattered the proud, even the arrogant of heart.

Deposuit potentes de sede,

He has deposed the mighty from their seat

et exultavit humilis.

and exalted the humble.

Esurientes implevit bonis:

The hungry He has filled with good things,

et divites dimisit inanes.

and the rich He has sent empty away.

Suscepit Israel puerum suum,

He has helped His servant Israel,

recordatus misericordiae suae.

in remembrance of His mercy.

Sicut locutus est ad patres nostros,

As it was spoken to our fathers,

Abraham et semini ejus in saecula.

to Abraham and his seed forever.

Gloria Patri, et Filio, et Spiritui Sancto.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper,

As it was in the beginning, is now and ever shall be,

et in saecula saeculorum, Amen.

world without end. Amen

Gloria in excelsis Deo, BWV 191

Glory to God in the highest – J. S. Bach

1. Chorus (S, A, T, B)

Gloria in excelsis Deo

Glory to God in the highest,

et in terra pax hominibus bonae voluntatis.

and on Earth peace to men of good will.

Duet (Soprano, Tenor)

Gloria Patri et Filio et Spiritui sancto.

Glory be to the Father and to the Son and to

the Holy Spirit.

Chorus (S, A, T, B)

Sicut erat in principio et nunc et semper

As it was in the beginning, is now and ever shall be,

et in saecula saeculorum. Amen

world without end. Amen

Prepare the Royal Highway, LSB 343



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:



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



Andrew Megill

Andrew Megill, recognized as one of the leading choral conductors of his generation, is known for his passionate artistry and unusually wide-ranging repertoire.

A member of the faculty of Westminster Choir College, Dr. Megill also leads two of North America's finest professional choirs, the Carmel Bach Festival Chorale and the Chorus of the Montreal Symphony Orchestra, as well as The Masterwork Chorus, one of the New York area's foremost volunteer choirs.

Dr. Megill has collaborated with many leading orchestras, including the American Symphony, Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony, National Symphony, New Jersey Symphony, and New York Philharmonic, for conductors such as Botstein, Boulez, Dutoit, Flummerfelt, Frühbeck de Burgos, Gilbert, Glover, Neeme Järvi, Macal, Masur, Nagano, Rudel and Weil.

Much admired for his performances of Baroque repertoire, Dr. Megill is also artistic director of Fuma Sacra, "one of America's leading ensembles specializing in Renaissance and Baroque vocal music," whose performances "leave the audience gasping in amazement" (Classical New Jersey). He has collaborated with Baroque specialists, including Ton Koopman and Masaaki Suzuki, and period-instrument ensembles such as the Rebel Baroque Orchestra, Sinfonia New York, Piffaro, Brandywine Baroque, and Tempesta di Mare.

He has previously held appointments at Trinity Church (Wall Street) and the Spoleto Festival USA, evoking praise for producing "the finest opera chorus in the world" (Charleston Post and Courier). Dr. Megill has guest-conducted at the Juilliard Opera Center, the Yale Institute of Sacred Music, the University of Missouri-Kansas City Conservatory of Music, and Emmanuel Church (Boston).

The American Kantorei

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

Chorus

Soprano

Joy Boland, Principal
Emily Truckenbrod, Assistant Principal
Jean Baue
Kathryn Crumrine
Marita Hollander
Melissa Kinsey
Camille Marolf
Jennifer Maske
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

Bass

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

Orchestra

Violin I

Wanda Becker, Concertmaster
Cynthia Bowermaster
Jane Price
Manuela Kaymakanova

Cello

Andrew Ruben

Bassoon

Robert Mottl

Violin II

Kaoru Wada, Principal
Marilyn Park Ellington
Tova Braitberg

String Bass

Frederick DeVaney

Trumpets

John Korak, Principal
Robert Souza
Jason Harris

Oboe / Oboe d'amore

Ann Homann, Principal
Eileen Burke

Timpani

Kim Shelley

Viola

Sarah Borchelt, Principal
Jennifer Goodman

Flute

Paula Kasica, Principal
Jennifer Adams

Positiv (Continuo) Organ

Joan Bergt

Chapel Organ

Dennis Bergin

Dear Guests,

With this afternoon's presentation, the *Bach at the Sem* series of The American Kantorei concludes two performances of the season under the direction of guest conductors, Dr. Martin Dicke and Dr. Andrew Megill, respectively. The next two, concluding the year, will feature:

- | | |
|----------------|---|
| March 24, 2013 | Dr. Jeffrey Wilson, Chairman, Department of Music, Greenville College, Greenville, IL |
| April 28, 2013 | Dr. Scott Hyslop, Director of Parish Music, St. Lorenz Lutheran Church, Frankenmuth, MI |

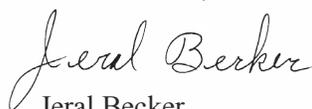
The 2012-13 season is a transition year for *Bach at the Sem*. Its founder and director, Robert Bergt, passed away in July 2011. *Bach at the Sem* is planning for the future of this ministry of music and may engage guest conductors for as long as two years.

Bach at the Sem's venue will remain the same now and into the future: Concordia Seminary; and its mission will be to continue to profess the Christian faith through the proclamation of music, principally the music of J. S. Bach and the many other composers from the Golden Age of Church Music.

Since its inception in 1993, *Bach at the Sem* has been principally supported financially by two benefactor couples. But time has its way — it moves on. Even as time has wrought the need to find a new director, so time now directs that *Bach at the Sem* must think in terms of finding new and additional resources to support it into the future. Therefore, as an initial step, we are inaugurating a sponsorship program, "Friends of *Bach at the Sem*," for annual support, and we invite you to become a founding member. **A challenge grant has been committed that will match, dollar for dollar, all gifts and pledges up to the first \$20,000 made in response to this invitation.**

The great heritage of church music enriches all. The Seminary is a large repository of that music. It is affiliated with the Lutheran church, about which it has been said, "The greatest contribution of the Lutheran Church to Western Civilization lies in the field of music." The Seminary and The American Kantorei ask your support so that *Bach at the Sem* may continue its marvelous ministry of music. Every gift to *Bach at the Sem* is important! An envelope has been enclosed for your convenience.

In His service,



Jeral Becker
Interim Director and Conductor

***Bach at the Sem* Sponsorship**

Concert Sponsor	\$10,000
Conductor Sponsor	\$5,000
Reception Sponsor	\$2,500

"Friends of *Bach at the Sem*"

Board Sponsor	\$1,000
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For more information about sponsoring *Bach at the Sem*,
please call 314-505-7009 or email bach@csl.edu.

Welcome to *Bach at the Sem!*

The recitative in J. S. Bach's *Christmas Oratorio* says, "Now will the hero from the lineage of David for the consolation and salvation of the Earth at last be born." How desperately our world needs "consolation and salvation!" Troubled regions that could erupt in nuclear war, teetering economies, our divided nation, and bigger than all, the crises that come into our personal lives. Where is our "consolation and salvation" some 2,000 years after the birth of Jesus Christ?

A line common in African-American preaching says, "God sits high but looks low." In the *Magnificat* Mary says that God "has regarded the low estate of his handmaiden." In the *Christmas Oratorio* the account from Luke recalls people traveling to be taxed, poor people crowded out of inns, nothing for them but a stable and its manger, the real life of the Holy Family. Granting that many things are different, in many ways the story of Mary and Joseph is like our daily lives: we do what we have to do, nothing romanticized. That's where the "consolation and salvation" finds its first home. "Ah, dearest Jesus, holy child, make Thee a bed, soft, undefiled within my heart that it may be a quiet chamber kept for Thee." May heavenly blessings come to you today.

This afternoon we also dedicate the continuo organ built by Mr. Martin Ott and generously given by Mr. Robert and sainted Mrs. Lori Duesenberg. We thank you!

We express our deep appreciation to Dr. Andrew Megill, today's guest conductor. As always, our thanks to Dr. Jeral Becker, interim music director, and to the American Kantorei. On behalf of the students and faculty, the Board of Regents and the staff of Concordia Seminary, I am pleased to welcome you and wish for you and yours the blessings of this holy season.

Dale A. Meyer
President

american
chamber
chorale

Season XII

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

**Saturday evening,
December 8th, 7:30 PM**

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

~ ~ ~

**Messiah & More
Chorale & Strings**

**Sunday afternoon,
December 16th, 3:00 PM**
Resurrection Lutheran Church
9907 Sappington
St. Louis, MO 63128

~ ~ ~

For more information, call
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Stephen Morton,
Artistic Director
and Conductor

**Te Deum
Chorale & Orchestra**

**Saturday evening,
March 23rd, 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 11th, 7:30 PM**
Concordia Lutheran Church
505 South Kirkwood Road
Kirkwood, MO 63122

Music of Ola Gjeilo
and J.S. Bach

Become a founding member of
"Friends of *Bach at the Sem!*"

"Friends of *Bach at the Sem*" are sharing the precious legacy of the music of J. S. Bach and enriching the cultural life of Concordia Seminary and the St. Louis community.

Your gift is especially good stewardship because every dollar you give or pledge will be matched dollar for dollar up to the first \$20,000.

Every gift to Bach at the Sem is important!

Please call 314-505-7009 or email bach@csl.edu to join.



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