

Bach AT THE SEM

2010-2011 Series

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

October 10, 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 a motet based on a hymn sung by the congregation.
- 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
October 10, 2010, 3:00 p.m.
Twentieth Sunday after Pentecost

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Mass in B Minor, BWV 232

Johann Sebastian Bach

Kyrie

Kyrie, eleison

Chorus

Christe, eleison

Duet

Emily Truckenbrod, Soprano I Jean Baue, Soprano II

Kyrie, eleison

Chorus

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

Two Hymn Preludes

Kyrie, God Father in Heav'n Above

All Glory Be to God on High

Lutheran Service Book 947

All rise to sing hymn on page 5

Mass in B Minor

Gloria

Gloria in excelsis Deo

Chorus

Et in terra pax

Chorus

Laudamus te

Aria

Katharine Lawton Brown, Alto Wanda Becker, Violin

Gratias agimus tibi

Chorus

Domine Deus

Duet

Emily Truckenbrod, Soprano Jeral Becker, Tenor

Paula Kasica, Flute

Qui tollis peccata mundi

Chorus

Qui sedes ad dextram Patris

Aria

Katharine Lawton Brown, Alto Ann Homann, Oboe d'amore

Quoniam tu solus sanctus

Aria

David Berger, Bass

Nancy Schick, Horn Robert Mottl, Donita Bauer, Bassoons

Cum Sancto Spiritu

Chorus

Soli Deo Gloria



Program Notes

Mass in B Minor, BWV 232, Johann Sebastian Bach

As one ponders the majesty and mystery of Bach's monumental *Mass in B Minor* (hereafter, *Mass*), several questions come to mind. The first one is this. Why would Bach go to all the trouble of preparing in his last years so elaborate a setting of the complete Mass, one that he had no hope of ever hearing or conducting or even of getting published during his lifetime? (It is the consensus of Bach biographers that he never once conducted or even heard the *Mass* in its entirety during his lifetime. And, for the record, the first edition of the complete *Mass* was not published until 1845, when, incidentally, it was first given the title *Mass in B Minor*. The first complete performance of the work took place in Germany [Leipzig] in 1859, in England in 1876, and here in the U.S.A. not until 1900.)

Here is one possible answer to the above question. If one remembers that the centuries-old text of the five-part Christian Mass was one that composers in the western world had been setting to music from the fourteenth century on, it is not at all surprising that Bach would have been drawn to the challenge to do the same—as part of his legacy “for the glory of God” and the edification of generations to come. Granted, his *Mass* is far too lengthy and complex to be able to serve any practical liturgical purpose—in the public worship of either the Roman Catholic or Lutheran (or any other) church. But as the past 150 years have demonstrated, it is a masterwork that transcends all confessional, liturgical, and linguistic boundaries. Along with several other masterworks dating from Bach's late years—the *Musical Offering*, *The Art of the Fugue*, and the *Clavier Übung III*—the *Mass* is part of Bach's final bequest to his successors and to all of posterity, serving as

a permanent witness to his compositional art and affirming his deep and penetrating theological perception.

A second question that one may want to ask about the *Mass* is this: In a work of such gigantic stature, why would Bach re-use so much music he had previously composed for other texts in years past? (His music for the Kyrie and Gloria dates from 1733; for the Sanctus, from 1724; and only three of the remaining 12 movements, comprising the Credo, Osanna, Benedictus, and Agnus Dei, can be said for certain to contain new music dating from the time Bach assembled the work in its final form—between August of 1748 and October of 1749—a mere nine months before his death in July of 1750.) Had he in his last years run out of new musical ideas?

Not at all! Rather, in his time it was a common and accepted practice among all composers to borrow from themselves by recycling musical ideas, even whole pieces. So in the *Mass*, Bach deliberately reset some of what he must have regarded as the finest of his “precious choral and vocal and instrumental gems,” fully confident that each of them had within it still greater potential. Also, as he proceeded, he was careful to choose “gems” that were representative of a wide variety of musical forms and national styles and compositional techniques. And, finally, as Bach was adapting for the *Mass* music that had formerly been incorporated into his cantatas (all of which were set in German and intended exclusively for use in the Sunday and festival services of worship in the Lutheran church), it may well have occurred to him that in their new and revised versions within the individual movements of the universal Latin Mass these “old” compositions might reach a new, and far wider, audience. And so they surely have—the time of the German cantata as a

musical form has long since come and gone; but the Latin Mass as a musical form remains alive and healthy within the Christian, and even secular, musical world to this very day!

Finally, a third question about the *Mass* also comes to mind. Why would Bach, a staunch lifelong Lutheran, compose a setting of the historic Roman Catholic Mass—not only the *Mass* being sung here this afternoon, but also four other shorter Masses, each with its own elaborate musical settings of the Kyrie and Gloria? Here is one possible answer. Subsequent to the time of the sixteenth-century Reformation, Lutheran congregations everywhere retained (and still retain today) the five Ordinaries of the Mass (Kyrie, Gloria in excelsis, Credo, Sanctus, and Agnus Dei) as the core of their Sunday Holy Communion liturgy. Hence, from his childhood years on, Bach was familiar with the Mass, both as a musical form and as an integral part of Lutheran worship.

Furthermore, it should be noted that the personal and professional relationships between Roman Catholic and Lutheran church musicians in Bach's time were often mutually beneficial in spite of their denominational differences. During his lifetime Bach's compositional and performing talents were held in high regard outside the boundaries of the Lutheran church; and, conversely, he and other Lutheran composers maintained throughout their professional careers a high regard for the Roman Catholic liturgical, hymnic, and musical heritage that had been bequeathed to them from centuries prior to the Reformation. And here is one final observation: The use of the Latin language within the public worship of the Lutheran churches in Bach's time was not at all uncommon in those areas of Germany and the Scandinavian countries where

it was understood. Bach himself was as fluent in Latin as he was in his native German.

In his book entitled *Bach Among the Theologians* (Philadelphia: Fortress Press, 1986), Jaroslav Pelikan calls Bach's *Mass in B Minor* "a case study in 'Evangelical Catholicity,' a term employed by the Swedish Lutheran Archbishop Nathan Soderblom and others to describe the particular means through which the heirs of the Lutheran Reformation sought to affirm central elements of the Catholic tradition that had come down to them from the patristic and medieval periods—and simultaneously to give theological and cultural expression to the 'rediscovery of the gospel' and the renewal of the church that had come through the events of the 16th century" (page 119).

In a very real sense, therefore, Bach's enduring *Mass in B Minor* continues from one generation to another to affirm the catholicity and continuity of the whole Christian Church in spite of the Church's organizational disarray. And, above all, it shines as a glorious spiritual and musical testimonial—for performers and listeners alike—to the composer's lifelong personal and professional "credo"—the belief that the highest activity of the human spirit is the praise of God.

Louis G. Nuechterlein
April 6, 2003

Note: The Rev. Louis Nuechterlein served Redeemer Lutheran Church in Fort Wayne, Indiana, and Cheshire Lutheran Church in Cheshire, Connecticut, before retiring in 1994. He is both a pastor and a church musician. Rev. Nuechterlein graduated from Concordia Seminary, St. Louis, in 1953.

Text and Translation with Words for the Listener

Mass in B Minor, BWV 232, Johann Sebastian Bach

It must be said here—Sunday’s worship everywhere is diminished when we substitute, set aside, even castigate the great Canticles of the Church sung for almost two centuries in celebrations of Holy Communion, the Mass. What more complete praise can be offered than in the historic three- or nine-fold Kyrie and the Gloria? Pastors and congregations everywhere are urged to maintain or restore the Ordinary of the Mass (service of Holy Communion, comprised of Kyrie, Gloria, Credo, Sanctus, and Agnus Dei).

Can a more wholesome and complete pious expression of Scriptural truth be considered? Through the use of the Ordinary, we express the continuity, universality, and completeness of these truths in our worship life. The listener is invited to consider the content of each section of Bach’s *Mass in B Minor* as it is performed today by following the words below.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

The cry goes up! *Kyrie, eleison. Christe, eleison. Kyrie, eleison!* In Bach’s time and ours, the possible meanings of these words are: “Greetings, dear Lord. We greet you, extol you, and implore you for sustenance and mercy! We come to you! Your throne is the only place to which we can come for mercy.” Like people of old—like people in the Church throughout all ages—we say, “You are the Lord God, the mercy seat of all people before and after the visit of your Son, Jesus Christ, whom you announced through your angels to each and every age. Your mercy covers and saves us.”

Bach reverently expresses this. Through his music there is a similar intensifying recognition of God’s mercy seat. Thus we, too, use Bach’s music today in full chorus, with the greatest orchestrations that were possible at his time; with solo voices signifying perhaps the two women at the foot of the cross, and again the two at the empty grave. The choir—representative of the entire Church—proclaims that it is because of God in his mercy that we and the creation exist. Our greetings and petitions are offered to the Lord simultaneously. We acknowledge that it is only God to whom we may flee for mercy and refuge. This is how we greet the God of all mercy.

All Glory Be to God on High

Lutheran Service Book 947



1 All glo - ry be to God on high And thanks for all His
2 We praise and laud and wor - ship You; We give You thanks for -
3 O Je - sus Christ, the on - ly Son Be - got - ten of the
4 O Ho - ly Spir - it, our de - light And source of con - so -



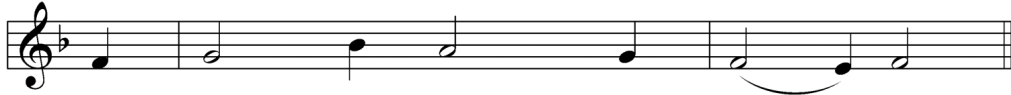
fa - vor; No harm can touch or ter - ri - fy A
ev - er, O Fa - ther, for Your rule is true And
Fa - ther, Your sav - ing death has made us one With
la - tion, Pro - tect us from the dev - il's might Through



child of God for - ev - er. God shows His good and
just and chang - es nev - er. With bound - less pow'r, Your
God and with each oth - er. O Lamb of God, to
Je - sus, our sal - va - tion, Who by His death up -



gra - cious will And grants His peace, the world to fill—
might - y reign Ful - fills what - ev - er You or - dain.
You on high In our dis - tress we sin - ners cry,
on a tree Has res - cued us from mis - er - y:



All strife at last has end - ed.
Lord, grant us ev - 'ry bless - ing!
Have mer - cy on us, a - men!
To this we hold for - ev - er.

Dennis Bergin performs two hymn preludes by J. S. Bach that are based upon two chorales for congregational singing at the celebration of the Holy Communion.

Kyrie, Gott Vater in Ewigkeit
Allein Gott in der Höh sei Her

Kyrie! God Father, in Heav'n Above
All Glory Be to God on High

A scan of Bach's compositions for organ reveal his high respect and devotion to the Ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*), which comprise the weekly texts for celebration of Holy Communion. At least 18 published compositions for organ are based upon the chorale, *Allein Gott in der Höh sei Ehre*. Nine preludes based upon the *Kyrie, Gott Vater in Ewigkeit*, appear in his musical treatments for organ of Luther's Catechism.

The *Kyrie* setting for two hands (no pedal) is inwardly peaceful and quiet for spiritual reflection. The choral setting in the *Mass in B Minor* is more outward, deep in meaning, and of an exclamatory nature. The organ composition for the *Glory be to God on High* is an outburst of praise with cadenza-like passage work for the hands. The phrases for the chorale melody are interspersed with florid passages. This chorale prelude is improvisatory in nature. The setting in the *Mass in B Minor* is deep and long; it is an investigative interpretation of every individual phrase within the Mass text.

After the second prelude, please stand and sing the four stanzas of the hymn.

Gloria

*Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.*

**Glory to God in the highest,
and on earth peace
to men of good will.**

Gloria in excelsis Deo! These are words that the angels said, sang, and perhaps even shouted. Today we remember God's act of mercy in the birth of Christ, his Son. We are moved by the quick and joyous dance rhythm of Bach's musical concept that announces his proclamation, "Glory to God in the highest!" This musical dance form was new in Bach's time. Its newness remains fresh and joyous to our day as well. Our hearts skip and leap in adoration, joining the sounds of chorus and orchestra with Bach's repeated innovations.

Just as St. Luke wrote "suddenly there was with the angel a heavenly host," Bach's sudden change to slow tempo emphasizes the change to a peaceful attitude in the next words. There is an abrupt halt to the flow of the music—a technical change in the rhythm. The sudden change to slow tempo emphasizes "and on earth peace to men of good will." A sudden quiet settles in the hearts and lives of those who believe that truly Christ is born. Salvation is here! In him there is eternal peace. A growing dynamic expands forcefully with each resounding choral repetition, *et in terra pax hominibus bonae voluntatis*, culminating in the last and final entrance of the theme in fanfare-like treatment of all three trumpets and timpani.

*Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.*

**We praise you,
we bless you,
we adore you,
we glorify you.**

It is time to change everything: from loud to soft dynamic; from excited and almost boisterous character to tender calmness; from an extroverted character to inward reflection and repose. Bach uses a solo alto voice with a solo violin obbligato and stringed accompaniment to express this calm. Perhaps the alto voice is symbolic of Mary Magdalene (as it is elsewhere in his works): "We praise you, we bless you, we adore you, we glorify you."

The violin solo is filled with virtuosic "hands and being," much as it requires devout and pious living from faith-filled Christians to worship God sincerely and in all humility. The violin solo ascends with upward sweeps of motion in virtuoso style that suggests the direction of our praise and adoration of God. The violin solo descends downward, and its motifs contain undulating passages that picture the life washed by water and the Word in baptism. The solo voice is fueled by and responsive to the agitation of the violin, namely, to lift up voice and being to God in praise and adoration in a most pleasing and beautiful manner.

*Gratias agimus tibi
propter magnam gloriam tuam.*

**We give thanks to you
for your great glory.**

Believers everywhere, from all ages, join in giving thanks to God, because his great glory has appeared to all mankind. All sections of the chorus enter rapidly, one by one, with instruments joining. Soon a mighty sound is raised to God on high, offering thanks inspired by the birth announcement sung previously by the angelic band.

Bach wrote the Kyrie and Gloria of the *Mass* in 1733 when he was 48 years old. Today scholars believe that the last line of the entire *Mass*, *Dona nobis pacem* (“Grant us your peace”), was set in 1748 – 1749, prior to his death in 1750. Bach was then 63 or 64 years old, and we know that his eyesight was dimming greatly. Certainly Bach, in his genius, could have created new music for these concepts. But he chose to use the identical majestic musical setting both here and at the very conclusion of his entire *Mass*. Not only does its use create a unifying effect, but at the same time Bach tacitly proclaims a profound theological truth: it is through faith, expressed in thanksgiving to God, that we receive God’s peace.

*Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus,
Agnus Dei,
Filius Patris,*

**Lord God, King of heaven,
Father Almighty,
Lord, only-begotten Son,
Jesus Christ, the highest,
Lord God,
Lamb of God,
Son of the Father,**

The numerous acclamations to the Lord God—King of heaven, the Father Almighty, the Son, the only-begotten of the Father, the Lord God, the Lamb of God—are uttered reverently with highest respect. With absolute dignity and utmost sincerity, they are prayed as if by a most respectful and obedient child who remains close to a forgiving and understanding father and mother. Bach chose the delicate sound of a solo flute to communicate these tender feelings. He created a tender aria-duet for tenor and soprano, whose lines imitate the flute announcement of God’s descent from on high. With notable consistency Bach uses the tenor voice to sing arias that express endearment and charm. The soprano voice is often used to voice the petitions and prayers of the faithful. Thus, here the two solo voices simultaneously sing variant texts, blending their interwoven admiration in worship of God. The accompanying strings undergird and embellish these quiet inner musings.

*Qui tollis peccata
mundi, miserere nobis,
suscipe deprecationem nostram.*

**You who take away the sins
of the world, have mercy on us,
receive our prayer.**

The previous acclamations were addressed to the Lord Jesus Christ and his Father. Now Bach orchestrates a quiet expression for full chorus and orchestra. It is the entire Church who prays in low dynamic, “It is you, O Christ, who bears the sins of the world; may you receive our deprecations (prayers of unworthiness).” Here the music flows uninterruptedly from the previous ascription to the Son and Father, thus welding the address to the prayers that our sin be reduced to zero, totally forgiven.

Bach composed this section in 3/4 time and marked its tempo *Lento* (very slow). There are three pulses (beats) per measure, suggesting the rhythm of a slow heartbeat, 66 strikes per minute. The tempo projects a picture of the slowest Baroque dance, a *sarabande*—a dance of sorrow and regret that often is danced in the face of death and pain. How appropriate that the Church dance in all dignity with devout somber movement as it recalls the death of the Son of God (cf. Crucifixus in the Credo).

The throbbing heartbeat-like motif is heard three times in each measure throughout, played by the cello and bassoon, while the contrabass strikes with pondering heaviness the first pulse of each measure. The key, F# minor, the same key that Bach uses at the time of Jesus’ crucifixion in his passion settings, further deepens the drama. The pleading aspect of the petition intensifies in the violas as they play repetitive

falling two-note motifs: the two-note motif pleads as if from a prostrate posture. The viola line is heard for fifteen measures at the beginning and later appears sporadically. Flutes 1 and 2 quietly hold responsive conversation with one another in interweaving running figures that depict flowing water (baptism), petitioning God to receive the constant prayer of the Church, “Hear our deprecations.”

*Qui sedes ad dextram
Patris, miserere nobis.*

**You who sit at the right hand
of the Father, have mercy on us:**

The solemn prayer by the Church culminates, “You who sit at the right hand of the Father, have mercy on us!” The final petition in this Canticum of the Church is addressed directly to the Son, who is in the power-seat of the Trinity, driven by the mercy of God. In the Holy Scriptures “the right hand God” can be likened to the “control panel” that drives the world and all that it is. More than a power control, however, it is the seat of all mercy. It is from here that God cares for his creation and procreation, exercises his rule and princely domain, and dispenses his love, mercy, and forgiveness. Jesus, the Christ, Son of God and Son of Man is invested with kingly splendor, love, mercy, and forgiveness.

Bach’s orchestration here is for a solo oboe d’amore and strings, whose sound is expressed in the key of B minor, which is the anchor-key of the entire *Mass*. His form of writing is again in a dance form, but much faster. There is joy in heaven within this picture. It is composed in a quickstep 6/8 tempo, something like a *galliard* or *bouree*, two French dances that depict happiness, contentment. This is the place where God’s anchor drops, creating safety and security during a storm. It is a sure resting place for his ship, the Church, to await his return. This is where the Prince of Peace reigns in mercy and love, clothed in beautiful righteousness. To him is ascribed every name under heaven that may connote his goodness and strength.

In sound, Bach pictures a sure harbor—created by an oboe d’amore accompanied by strings and an alto solo voice (cf. Bach’s *Christmas Oratorio*—wherein Mary, the Mother of Jesus, sings her adoration of the Christ Child). Thus, Bach expresses many great truths at the same time, depicting perhaps in hidden, secretive ways the wholeness of God’s plan of salvation. Bach is able to express musically, by simple means, that which is both moving and beautiful.

*Quoniam tu solus sanctus,
tu solus Dominus
tu solus altissimus,
Jesu Christe,*

**For you alone are holy,
you alone are Lord,
you alone are most high,
Jesus Christ,**

Hear this call to worship and bow down before the most holy one! In your heart join in the ascription: “For YOU alone are holy!” The solo bass voice that sings the words, *Quoniam tu solus sanctus*, is symbolic of the prophets, priests, and kings, who point to the promised Messiah. It was Isaiah who

first authored the three-fold holy phrase in the sixth chapter of his book, “Holy, holy, holy, Lord God of Sabaoth (God of hosts, or armies)!” The sound of the horn traditionally announced to all who could hear it, “Come along! Join in the hunt—join in the festival—the call is out to all who can hear!” So it is that Bach chose to use the sound of the horn for this invitation to all who have faith in the God of Israel and who ascribe to him, “You alone are most high!” He is above all else: angels, cherubim and seraphim, all things in heaven and earth!

Bach chose two bassoons to accompany the aria. Their sound again is appropriate and expresses royalty, princely character, and riches in holiness and righteousness. It is very possible to associate the scene with Jesus’ royal entry into Jerusalem (Palm Sunday events). Exegetes may be right who believe that anyone who owned a donkey was not a pauper, poor, and of low means. Rather, just the opposite is true; such a person who owned a donkey was more of a princely state in life. Thus, Jesus rode upon an animal designated for salute and praise. The one who was riding is a prince of all of God’s creation.

The tempo, therefore, is faster, in 3/4 time, again an allegro dance—fast, but not running, *ma non troppo*. How often Bach chooses dance rhythms when he is in close moments with God. Is he not very Scriptural in doing so? Hence, once again, Bach’s motifs for the bassoons portray joyous characteristics. Their sound connotes happiness, joy, dancing in the streets. The horn motifs are invitational in nature, and the total effect is for all to join in saying: “For YOU alone are holy!” All this flows without interruption into the next section.

***Cum Sancto Spiritu
in gloria Dei Patris.***

**With the Holy Spirit
in the glory of God the Father.**

Full orchestra with soprano and tenor sections intone “With the Holy Spirit in the glory of God the Father.” It is as if angels break forth in highest tone to bring this great Canticle of the Church to highest praise in conclusion. Trumpets, oboes, and flutes join to bring the wind section in complete agreement with the strings, “Yes! Evermore, this strain of praise is raised on high.”

In conclusion, Bach states these acclamations in D major—the relative bright, cheery, and hopeful major key—related to the deeper, darker, and richer sounds of B minor key used by him in the *Mass* explorations (the trip or journey) and exegetical proclamations (the interpretation). As earlier, once again Bach calls upon the 1st trumpet to excel in highest praise, offering triumphant tributes by the Church to the Holy Spirit and the Father, who with the Son have triumphed over evil.

Amen.

Amen.

One final and great AMEN concludes it all succinctly.

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

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
William Larson
Jake Tackett
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
Cynthia Bowermaster
Christine Sasse

Violin II

Kaoru Wada, Principal
Marilyn Park Ellington
Jane Price

Viola

Holly Kurtz, Principal
Sarah Borchelt

Cello

Kenneth Kulosa

String Bass

Frederick DeVaney

Flute

Paula Kasica, Principal
Ann Dolan

Oboe and Oboe d'amore

Ann Homann, Principal
Eileen Burke

Bassoon

Robert Mottl, Principal
Donita Bauer

Trumpet

John Korak, Principal
Susan Slaughter
Robert Souza

French Horn

Nancy Schick

Timpani

Kim Shelley

Harpsichord

Joan Bergt

Rehearsal Accompanist

Mieko Hironaka Bergt

Welcome to Concordia Seminary and to *Bach at the Sem!*

Concordia Seminary treasures The American Kantorei and is pleased to welcome you to this first offering in the 2010-2011 series of *Bach at the Sem*.

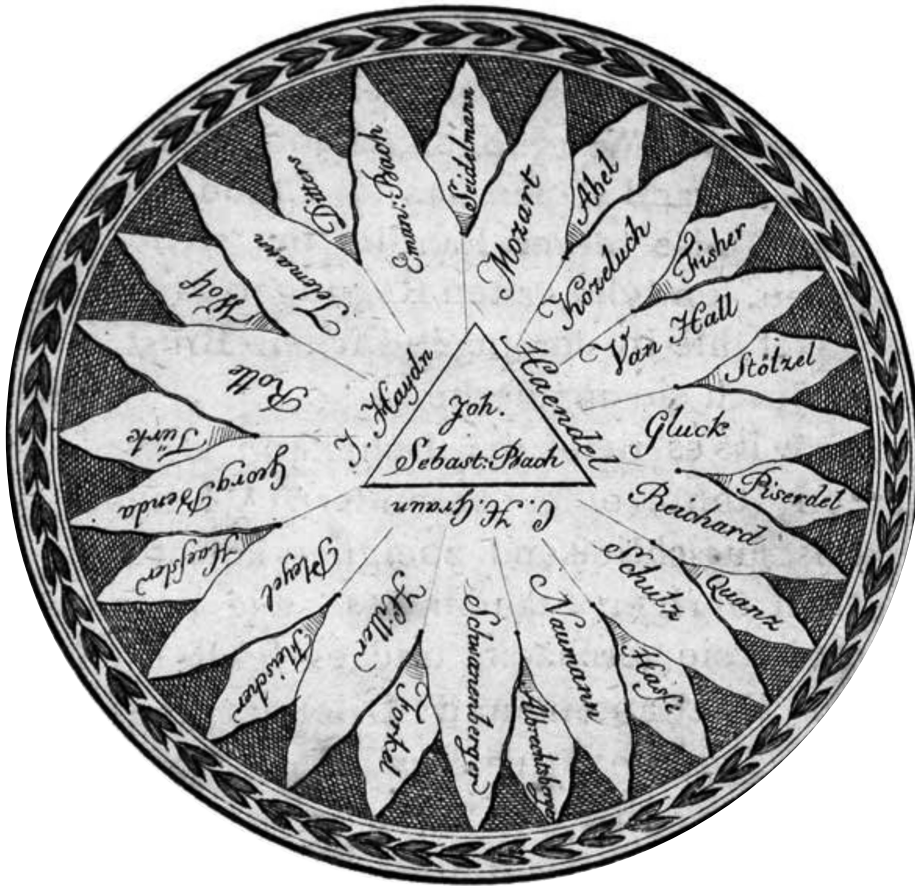
There's no lack of people who think the church's liturgy is an outdated and incomprehensible way to worship, but the liturgy was already old when J. S. Bach lived. In today's Kyrie and Gloria in Excelsis from the *Mass in B Minor*, Bach explores what the liturgy says and what it does for the worshiper. May it lift us from the daily routine to meditation and worship of the mystery of the eternal!

A special welcome to Rev. Dr. James Baneck, president of the North Dakota District of The Lutheran Church—Missouri Synod. He is leading a tour to Lutheran sites in the St. Louis area and today's concert is a great destination. Welcome to all who have joined us!

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 (unfavorably) minded by the proximity of Handel and Graun, nor considered it all wrong that Johann Sebastian Bach was the center of the sun and hence the man from whom all true musical wisdom proceeded.'"