

Bach AT THE SEM

2008-2009 Series

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

October 25, 2008, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2008-2009

Music of Johann Sebastian Bach, Felix Mendelssohn, Hugo Distler, and Jan Bender

Celebrating classic and neo-classic composers
who continue in the church-music tradition of Bach

Felix Mendelssohn, 1809-1847

Hugo Distler, 1908-1942

Jan Bender, 1909-1994

- Saturday, Oct. 25
3:00 p.m. The American Kantorei performs J. S. Bach, Cantata 119, *Preise, Jerusalem, den Herrn* (O Jerusalem, Praise the Lord!); Cantata 80, *Ein' feste Burg ist unser Gott* (A Mighty Fortress Is Our God). Dennis Bergin, *Bach at the Sem* organist, performs Max Reger, Opus 27, Organ Fantasy on the Chorale, "A Mighty Fortress Is Our God."
- Sunday, Dec. 14
3:00 p.m. The American Kantorei performs Advent and Christmas music: J. S. Bach, Magnificat in D Major; Cantata 140, *Wachet auf! ruft uns die Stimme* (Wake, Awake for Night Is Flying); Hugo Distler motet, *Wachet auf!*; Heinrich Schütz motet, God So Loved the World.
- Sunday, Feb. 22
3:00 p.m. Organist Dennis Bergin in recital, Bach and Mendelssohn. The American Kantorei performs three motets: Jan Bender, God So Loved the World; Hugo Distler, *Singet frisch und wohlgemut* (melody, Joseph, Dearest Joseph Mine); and J. S. Bach, *Lobet den Herrn* (Praise the Lord, All You Lands).
- Sunday, April 26
3:00 p.m. The American Kantorei performs Jan Bender, Psalm 150 with Brass; Felix Mendelssohn, *Lobgesang* (Hymn of Praise); August Christian Bergt, Easter Hymn. Enlarged Chamber Orchestra with choirs from St. Louis University unite with the Kantorei for these presentations. Guest organist, David Mulbury, performs major works by Mendelssohn and Bach.

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 314-505-7377 or e-mail bach@csl.edu.

Bach at the Sem

Saturday, October 25, 2008, 3:00 p.m.

Concluding Concert for the Center for Lutheran Theology and Public Life
Conference on “Faith and Politics in Luther’s Land—and Here”
Concordia Seminary, St. Louis, Missouri

The American Kantorei

Robert Bergt, Music Director and Conductor

Jean Baue, Soprano Katharine Lawton Brown, Mezzo Soprano

Arie Perry, Tenor David Berger, Bass-baritone

In Nomine Jesu

I

Cantata, *Preise, Jerusalem, den Herrn* BWV 119
O Jerusalem, Praise the Lord!

Part 1. Chorus	O Jerusalem, praise the Lord!
Part 2. Recitative for Tenor	O blessed is the land!
Part 6. Recitative for Soprano, Chorus	Now we recognize this . . .
Part 7. Recitative for Alto	The Lord has blessed us with goodness
Part 8. Chorale	Finally! Right here, Lord, You have . . .
	Help [defend] Your people, Lord Jesus Christ

II

Organ Fantasy on the Chorale, “A Mighty Fortress Is Our God” Max Reger, Opus 27
Dennis Bergin, *Bach at the Sem* Organist

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

Chorale Prelude, *Gott der Vater wohn’ uns bei* Samuel Scheidt

Hymn, “God the Father, Be Our Stay”

Stanza 1 Chorus/orchestra setting, J. S. Bach
Stanza 2 Chorus, organ setting, Carl Gerhardt
Stanza 3 Assembly

Please stand to sing stanza 3 of the hymn provided on page 7.

III

Cantata, *Ein’ feste Burg ist unser Gott* BWV 80
A Mighty Fortress Is Our God

1. Chorus	5. Chorale
2. Duet: Aria for Bass with the Chorale for Soprano Voices	6. Recitative for Tenor
3. Recitative for Bass	7. Duet: Aria for Alto and Tenor
4. Aria for Soprano	8. Chorale

Soli Deo Gloria



Program Notes

Preise, Jerusalem, den Herrn, BWV 119,
Johann Sebastian Bach
(O Jerusalem, Praise the Lord!)

Bach composed Cantata BWV 119 for the induction into office of the newly elected Leipzig officials, traditionally held in the evening of the same day as the election. The cantata was performed in Bach's first year in Leipzig on August 30, 1723, in the St. Nicholas Church, where newly elected officers were always inducted.

One hundred twenty years later, on April 23, 1843, Felix Mendelssohn-Bartholdy performed Cantata BWV 119 in the Leipzig *Gewandhaus* on the occasion of the unveiling of a new Bach monument, erected through Mendelssohn's strong initiative. Numerous musicologists hail this cantata to be among Bach's finest cantatas musically, filled with his highest craftsmanship, especially in the large movements for choir. Mendelssohn's use of it for the dedication of the famous Bach monument underscores that opinion. Four trumpets, timpani, two flutes, three oboes, and the usual string forces and continuo comprise Bach's largest chamber orchestra for a cantata. These requirements are larger than for any of his five settings of the Mass.

For the sake of brevity, the necessary recitatives, choruses, and closing chorale have been selected for performance today. The libretto of Cantata BWV 119 strongly undergirds the theme for German Days II and is especially in tune with expression of the biblical Christian attitude toward government and elected officials. Its message remains appropriate to this election year in the United States; the expressed attitude is important for us who dwell here, and its importance is for all the world as well.

Organ Fantasy on the Chorale, "A Mighty Fortress Is Our God"

Max Reger (1873 – 1916), Opus 27

Max Reger was a prominent, late nineteenth-century German composer who is best known today for his many masterful organ compositions. His large-scale *Phantasie* (fantasy) on "A Mighty Fortress Is Our God" is the earliest of seven organ fantasies on Lutheran chorale melodies written between 1899 and 1901. This work is a strikingly dramatic interpretation of one of the most treasured hymns of the Christian church (based on Psalm 46). Reger's organ fantasy endeavors to "text-paint" each of the hymn's four stanzas and the music is filled with battle imagery of the Christian's struggle against the forces of darkness highlighted in St. Paul's Epistle to the Ephesians, the sixth chapter.* The work achieves a towering climax culminating in the final triumph of the Kingdom of God.

Note by Dennis Bergin

*Finally, be strong in the Lord and in the strength of his power. Put on the whole armor of God, so that you may be able to stand against the wiles of the devil. For our struggle is not against enemies of blood and flesh, but against the rulers, against the authorities, against the cosmic powers of this present darkness, against the spiritual forces of evil in the heavenly places. Therefore take up the whole armor of God, so that you may be able to withstand on that evil day, and having done everything, to stand firm. Stand therefore, and fasten the belt of truth around your waist, and put on the breastplate of righteousness. As shoes for your feet put on whatever will make you ready to proclaim the gospel of peace. With all of these, take the shield of faith, with which you will be able to quench all the flaming arrows of the evil one. Take the helmet of salvation, and the sword of the Spirit, which is the word of God. (Ephesians 6:10 – 17)

Ein' feste Burg ist unser Gott, BWV 80,
J. S. Bach
(A Mighty Fortress Is Our God)

Brief Historic Background and Purpose

Martin Luther's hymn, "A Mighty Fortress Is Our God" is a paraphrase of the Latin text for Psalm 46, *Deus noster refugium*, "God is our refuge." For more than a hundred years after it was written, the hymn was used for confirmations, marriages, various other times, and especially on the third Sunday of Lent. The Gospel reading for the day is Luke 11:14-28, in which Jesus' power over demons, evil, and Satan is disclosed. The close similarity of the text of the hymn, Psalm 46, with the central emphasis of the third Sunday in Lent is apparent.

Luther's four stanzas of the hymn are the heart and core of Cantata 80, which Bach dedicated in 1730 for use in Leipzig, on the day of the bicentennial celebration of the signing of the Augsburg Confession. It is after this time that Lutherans and Protestants began using the hymn and cantata in observance of the Reformation in October. Earlier, Bach had selected poetry by Salomo Franck, whose words he used during his Weimar days (1715) to surround Luther's hymn in his Cantata 80 (and Cantata 80a, 1730). The earlier Weimar version began with the poetic text: "*Alles, was von Gott geboren . . .*" (Everything created by God) "*Ist zum Siegen auserkoren*" (Is elected for triumph). In this way Bach creates an icon for Christian use, a cantata that proclaims God's triumph over evil in Jesus Christ, his Son. God selects his redeemed children to continue battle throughout life against the forces of Satan, as well as to a total commitment by faith in his redemptive action.

Bach's son, Wilhelm Friedrich, arranged Cantata 80 some years later after Bach's death. In addition to the original instruments, his arrangement calls for three trumpets and timpani in movements 1, 5, and 8. Wilhelm Friedrich's work contains fanfare-like effects that make his version of Cantata 80 the tastier fare for celebrations of the Reformation and other times, even though it dis-

tracts somewhat from the intent and function of the original creation of his father. Wilhelm Friedrich's arrangement is performed today.

The Cantata

No. 1. Bach composed the first movement in motet style, in which the instruments play the exact notation sung by the chorus. Melodic motifs are heard throughout. Bach ingeniously wraps a clear and prominent statement of the chorale melody around the inner choral portion. The *cantus firmus*, the melody, is played by the three oboes in unison, answered one measure later by the lowest voice of the ensemble. The counterpoint of the choral lines is filled with might and vigor.

No. 2. Most often Bach assigns the voice of biblical prophets, priests, kings, and the very words of Jesus to a solo bass singer. Such is case here as Bach interleaves prophetic words with the second stanza of the hymn, sung by selected soprano voices. Symbolic reference is mirrored in the chorale melody. Bach almost always intends it to be a symbol for the voice of the church, singing the proclamation of the Gospel.

No. 3. The prophetic symbol is once again applied to the recitative, wherein the bass voice encourages consideration of the depth of the love of Christ shown to each believer. This love is sealed in baptism with each child of God, who is thereafter appointed to do battle against Satan, sin, and the allurements of the world.

No. 4. The aria for soprano is a response to the urgings of the preceding bass recitative. In it the soprano considers—like Mary, who held words of Jesus dear in heart—that her inner self not become a wasteland, but rather remain an "abode for the Lord Jesus, my heart's desire." Bach scored the aria in the tempo of a 12/8 dance form that expresses joy over this wondrous miracle within the heart. The cello continuo line and organ realization perform a joyous canonic melodic dance that is repeated over and over in the soprano solo line.

No. 5. No one other than Bach himself would think of creating and continuing the “dance against the devil” begun in the preceding soprano aria. Yet here violins and oboe play a sprightly 6/8 melodic figure over against an augmented (long-note) unison statement of the chorale melody sung by unison choir. Bach doubles the three reed instruments with each of the upper string parts, thus strengthening the force of the dance tunes. The continuo line—played by bassoon, cello, and bass—goes along in a musical figure that suggests running that trips and even falls at times. Bach uses that image elsewhere in his works, as in the *Christmas Oratorio*, No. 5, alto aria, “I follow (the Savior) with rapid, yet halting, footsteps.”

No. 6. The tenor voice summarizes the action of the cantata thus far in this recitative/arioso. It is a wrap-up, of sorts, of the sentiments expressed. The believer once again is urged to stand firm in faith, i.e., faith in the covenant that God makes with the believer in baptism. The recitative presents the idea that this life is a procession in which the captain, Jesus, is leading the believer to triumph. For Christ has marked those who believe with his own blood-stained banner for battle. The way that leads to the crown of life, victory, is *joyous*. Bach uses fast and ascending multiple notes on the words “*freudig an den Krieg*” (joyfully into battle). He uses the same technique in the arioso to underscore that “Your Savior will remain your refuge.”

No. 7. The duet for alto and tenor proclaims a blessing upon those who believe and are travel-

ing life’s way firmly. Bach again chooses a dance form and rhythm for the pronounced blessing. The entire movement, in its musical and textual content, is strongly reminiscent of a more familiar and cherished duet for tenor and bass in Cantata 196, “The Lord Blesses Us More and More!” By way of comparison, however, there is a marked difference in the accompanying solo instrumental parts in this movement. Here Bach wrote a canonic duet figure for solo violin and (oboe) da caccia. Note how the fast 16th-note passages both descend and ascend in arpeggio-like writing. The symbolic meaning seems to be: with Christ we go down into the water of our baptism, and we rise out of it to newness in faith and living (cf. Luther’s Small Catechism). By our baptism we participate in Christ’s death and resurrection. Furthermore, the rapid melismatic passages in arpeggio form suggest a washing in water, a back and forth motion repeated many times. Baptism is once and for all valid and reliable, it is true! However, the life that flows from it is a continual and life-long battle against evil forces. That kind of life is, indeed, blessed. Hence, Bach places this blessing in its penultimate position.

No. 8. What better way? What stronger verbiage can be summoned here other than Martin Luther’s concluding stanza 4 of the hymn to proclaim the blessing and battle? Bach writes music for this stanza in a refreshing way, using many passing-note figures in every voice. The idea of life in procession continues to its very end.

Notes on cantatas by Robert Bergt

Text and Translation

Preise, Jerusalem, den Herrn, BWV 119, Johann Sebastian Bach
(O Jerusalem, Praise the Lord!)

1. Chorus

*Preise, Jerusalem, den Herrn,
lobe, Zion, deinen Gott!
Denn er machet fest die Riegel deiner Tore,
und segnet deine Kinder drinnen,
er schaffet deinen Grenzen Frieden.*

O Jerusalem, praise the Lord!
O Zion, laud your God!
For He secures the crossbars of your doors,
And blesses your children within,
He creates peace within your borders.

Psalm 147:12 – 14

2. Recitative for Tenor

*Gesegnet Land, glückselge Stadt,
woselbst der Herr sein'n Herd und Feuer hat!
Wie kann Gott besser lohnen,
als wo er Ehre läßt in einem Lande wohnen?
Wie kann er eine Stadt
mit reicherm Nachdruck segnen,
als wo er Güt und Treu einander läßt
begegnen,
wo er Gerechtigkeit und Friede
zu küssen niemals müde,
nicht müde, niemals satt
zu werden teu'r verheißen,
auch in der Tat erfüllet hat?
Da ist der Schluß gemacht:
Gesegnet Land, glückselge Stadt!*

O blessed is the land! O fortunate is the city!
Where the Lord Himself tends the hearth and fire!
How can God give greater reward
Than to let His glory reign in a land?
How can He bless [*segnen*] a city
With more depth of force than
Where He allows goodness and faithfulness to
meet?
Where He exorbitantly promised that righteous-
ness and peace
Will never tire of kissing—
Neither tire, nor become satiated,
Nor will [they] be regarded as precious,
Also [where He] has completed the act?
Therefore, the conclusion is made:
Blessed is the country! Blessed is the city!

6. Recitative for Soprano

*Nun! wir erkennen es und bringen dir,
O höchster Gott, ein Opfer unsers Danks
dafür.
Zumal, nachdem der heutge Tag,
der Tag, den uns der Herr gemacht,
euch, teure Väter, teils von eurer Last
entbunden,
teils auch auf euch
schlaflose Sorgenstunden
bei einer neuen Wahl gebracht,
so seufzt ein treues Volk
mit Herz und Mund zugleich:*

Now we recognize this and bring to You,
O God on high, an offering of thanksgiving for
all this.
Especially after this present day [of election and
inauguration]
The day that the Lord has made for us,
You, cherished leaders, are partly released from
your burdens,
[And you are partly released from] that which
caused you
Sleepless hours of worry
[All this was] caused by a new election:
For that reason loyal people sigh deeply
In heart and voice at one and the same time.

Chorus and Full Orchestra

*Der Herr hat Guts an uns getan,
des sind wir alle fröhlich.
Er seh' die teuren Väter an
und halte auf unzählig
und späte lange Jahre 'naus
in ihrem Regimente Haus,
so wollen wir ihn preisen.*

The Lord has blessed us with goodness,
For this very reason we are joyful.
May He attend our beloved dignitaries
And support [them through] numerous
And long years in the future
[Supporting] their house of government.
For this reason we will praise Him.

7. Recitative for Alto

*Zuletzt!
Da du uns, Herr, zu deinem Volk gesetzt,

so laß von deinen Frommen
nur noch ein arm Gebet
vor deine Ohren kommen
und höre! ja erhöre!
Der Mund, das Herz und Seele seufzet
sehre.*

Finally!
Right here, Lord, You have established us as
Your people,
So grant that from Your faithful people this
One and only last humble petition
Which comes to Your ears
And hear [us]! Yes, grant our request!
Mouth, heart, and soul [of each one of us] sigh
deeply.

8. Chorale

*Hilf deinem Volk, Herr Jesu Christ,
und segne, was dein Erbteil ist.
Wart und pfleg ihr'r zu aller Zeit,

und heb sie hoch in Ewigkeit!
Amen.*

Help [defend] Your people, Lord Jesus Christ,
And bless [us], with whatever our portion is.
Look after and care for them [our rulers] at all
times
And raise them high eternally.
Amen.

The Hymn, "God the Father, Be Our Stay"

Gott der Vater wohn' uns bei

3 Ho-ly Ghost, be Thou our stay; Oh, let us per-ish nev - er!
Cleanse us from our sins, we pray, And grant us life for - ev - er.
Keep us from the e - vil one; Up - hold our faith most ho - ly,
Grant us to trust Thee sole - ly With hum-ble hearts and low - ly.
Let us put God's ar - mor on, With all true Chris - tians run - ning
Our heav'n-ly race and shun - ning The dev-il's wiles and cun - ning.
A - men, A - men, this be done; So sing we, "Al - le - lu - ia!"

Ein' feste Burg ist unser Gott, BWV 80, J. S. Bach
(A Mighty Fortress Is Our God)

1. Chorus

*Ein' feste Burg ist unser Gott,
ein' gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind,
mit Ernst er's jetzt meint,
groß' Macht und viel' List
sein' grausam' Rüstung ist,
auf Erd' ist nicht sein's Gleichen.*

A mighty Fortress is our God,
A trusty Shield and Weapon;
He helps us free from every need
That hath us now o'ertaken.
The old evil Foe
Now means deadly woe;
Deep guile and great might
Are his dread arms in fight;
On earth is not his equal.

2. Duet: Aria for Bass with the Chorale for Soprano Voices (bold type)

*Alles, was von Gott geboren,
ist zum Siegen auserkoren.*

***Mit unsrer Macht ist nichts getan,
wir sind gar bald verloren.
Es streit't für uns der rechte Mann,
den Gott selbst hat erkoren.***

*Wer bei Christi Blutpanier,
in der Taufe Treu' geschworen,
siegt im Geiste für und für.*

***Fragst du, wer er ist?
Er heißt Jesus Christ,
der Herre Zebaoth,
und ist kein ander Gott,
das Feld muss er behalten.***

*Alles, was von Gott geboren,
ist zum Siegen auserkoren.*

All things that are born of God
Are chosen for victory.

**By our own might we accomplish nothing
And would be lost all too soon.
For us the right man fights
Whom God himself has chosen.**

Whoever, enveloped by [the banner of] Christ's blood,
Has vowed at Baptism to remain faithful,
Will forever be victorious in the Spirit.

**You ask: who is this?
His name is Jesus Christ,
The Lord of the hosts of heaven;
There is no other god,
He is bound to prevail on the field of battle.**

All things that are born of God
Are chosen for victory.

3. Recitative for Bass

*Erwäge doch, Kind Gottes, die so große Liebe,
da Jesus sich mit seinem Blute dir verschrieben,
womit er dich zum Kriege wider Satans Heer
und wider Welt und Sünde geworben hat!
Gib nicht in deiner Seele
dem Satan und den Lastern statt!
Laß nicht dein Herz,
den Himmel Gottes auf der Erden,
zur Wüste werden!
Bereue deine Schuld mit Schmerz,
dass Christi Geist mit dir sich fest verbinde!*

Yet consider, O child of God, with how much love
Jesus has pledged himself to you by his own blood;
How by his blood he has enlisted you
For war against Satan's army, world, and sin!
Do not in your soul
Succumb to Satan and vice!
Do not allow that your heart
Transform from God's dwelling place on earth
Into a wasteland!
Repent in sorrow of your guilt,
So that Christ's Spirit is linked tightly with you.

4. Aria for Soprano

*Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib' Welt und Satan aus,
und lass dein Bild in mir erneuert prangen!
Weg, schnöder Sünden Graus!*

Come into my heart's abode,
Lord Jesus, my desire!
Drive world and Satan away
And let your image shine forth anew within me!
Be gone, despicable horror of sin!

5. Chorale

*Und wenn die Welt voll Teufel wär'
und wollten uns verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie sau'r er sich stellt,
tut er uns doch nicht,
das macht, er ist gericht't,
ein Wörtlein kann ihn fällen.*

Tho' devils all the world should fill,
All eager to devour us,
We tremble not, we fear no ill,
They shall not overpower us.
This world's prince may still
Scowl fierce as he will,
He can harm us none,
He's judged; the deed is done;
One little word can fell him.

6. Recitative for Tenor

*So stehe denn bei Christi blutgefärbten Fahne,
O Seele, fest,
und glaube, dass dein Haupt dich nicht verlässt,
ja, dass sein Sieg auch dir den Weg
zu deiner Krone bahne!
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
so hören als bewahren,
so wird der Feind gezwungen auszufahren,
dein Heiland bleibt dein Hort!*

So stand firm then, by Christ's bloodstained
banner, O soul,
And believe that your captain did not desert you,
Indeed, that his victory will pave your way
To your own crown (of glory)!
March joyfully into the battle!
If you listen to God's word alone
And keep it (in your heart),
The enemy will be forced to depart.
Your Savior will remain your refuge.

7. Duet: Aria for Alto and Tenor

*Wie selig sind sie doch,
die Gott im Munde tragen;

doch sel'ger ist das Herz, das ihn im Glauben
trägt!
Es bleibt unbesiegt und kann die Feinde schlagen
und wird zuletzt gekrönt, wenn es den Tod erlegt.*

Yet how blessed are they,
Who carry God in their mouths [i.e., whose
conversation is of God],
Still more blessed is the heart holding on to him
firmly in faith!
It remains unvanquished and can defeat the enemies,
And will finally be crowned, when it overcomes
death.

8. Chorale

*Das Wort sie sollen lassen stahn
und kein'n Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr', Kind und Weib,
laß fahren dahin,
sie haben's kein'n Gewinn;
das Reich muss uns doch bleiben.*

The Word they still shall let remain
Nor any thanks have for it;
He's by our side upon the plain
With his good gifts and Spirit.
And take they our life,
Goods, fame, child, and wife,
Let these all be gone,
They yet have nothing won;
The Kingdom ours remaineth.

The American Kantorei

Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor and Choir Personnel Director
Wanda Becker, Concertmaster and Orchestra Personnel Director

Chorus

Soprano

Joy Boland, Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Melissa Kinsey
Marita Hollander
Susan Bay
Heather Schwan
Camille Marolf
Mary Roth
Hannah Swoboda
Robin Schneider

Tenor

Jeral Becker, Principal
Arie Perry, Assistant Principal
Anthony Heinemann
William Larson
John Powel Walsh
Grayson Albers
Andrew Skelton
Ryan Drevlow

Alto

Katharine Lawton Brown, Principal
Sandra Agans, Assistant Principal
Loretta Ceasar-Striplin
Sarah Frawley
Meghan Garvin
Elizabeth Horsley
Mona Houser
Grace Kao Mahowald
Donita Obermann
Jane Robinson
Paula Bohr

Bass-baritone

David Berger, Principal
Earl Birkicht
Paul Mueller
Andrew Hampton
Peter Tkach
Jay Willoughby
Brandt Klawitter
Matthew Schneider

Orchestra

Violin I

Wanda Becker, Concertmaster
Christine Sasse
Cynthia Bowermaster
Jane Price

Violin II

Kaoru Wada, Principal
Nancy Chow
Tova Braitberg

Viola

Holly Kurtz, Principal
Sarah Borchelt

Cello

Kenneth Kulosa

String Bass

Wendy Hyman-Fite

Oboe

Ann Homann, Principal
Eileen Burke
Cathleen Woelbling-Paul

Flute

Jennifer Adams, Principal
Lisa Ditiberio

Bassoon

Robert Mottl

Trumpet

John Korak, Principal
Robert Souza
Mary Weber
Jason Harris

Timpani

Henry Claude

Portative Ott Organ

Joan Bergt

Tkach Harpsichord

Mieko Hironaka Bergt

Thanks to a generous grant given to our friends at KFUCO Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon's concert will be broadcast on KFUCO-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Sunday, November 2, 2008.

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. KFUCO says "thank you" for your cooperation.

Welcome to this new season of *Bach at the Sem!*

The theme on Concordia Seminary's campus this year is *How Will They Hear?* How will people hear the Good News of God's help and hope in Jesus Christ? Concluding a conference by the Center for Lutheran Theology and Public Life, today's concert by the American Kantorei and Prof. Robert Bergt directs us to one part of the answer: government. Today's musical selections affirm the positive view that Christians should have toward the institution of government. "I urge, then, first of all, that requests, prayers, intercession and thanksgiving be made for everyone—for kings and all those in authority, that we may live peaceful and quiet lives in all godliness and holiness. This is good, and pleases God our Savior, who wants all men to be saved and to come to a knowledge of the truth." (1 Timothy 2:1-4) In these politically intense days, we thank God for the institution of government and treasure our participation as citizens specially blessed by the Constitution and its First Amendment directions on freedom of religion. Through government God would provide a stable society so that the church can let people hear the goodness of God.

Thank you for coming to Concordia Seminary!

Dale A. Meyer
President

