

# Bach AT THE SEM

2009-2010 Series

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

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November 15, 2009, 3:00 p.m.



# Schedule of Concerts

*Bach at the Sem* 2009-2010

Music of Johann Sebastian Bach, Franz Joseph Haydn, and Georg Frideric Handel

200th Anniversary of Haydn's Death (1732-1809)

250th Anniversary of Handel's Death (1685-1759)

- Sunday, Oct. 25  
3:00 p.m. Psalm 130: *De profundis*, From Depths of Woe I Cry to Thee, is performed. This prayer, in plainsong and Anglican chant settings, is confession, meditation, and hope for us and our times. Also offered are composers Schein, Handel, and Bach's Cantata, BWV 38. Together with these significant works, Psalm 130 culminates in Luther's great hymn for congregation. The concert's finale consists of two Great Choruses by Handel from the *Messiah*.
- Sunday, Nov. 15  
3:00 p.m. David Fienen, guest organist, performs Concerto for Organ and Orchestra in C Major by Franz Joseph Haydn. Bach, Solo Cantata BWV 51, *Jauchzet Gott in allen Landen* for Solo Soprano and Trumpet with Stringed Orchestra, Kathryn Stieler, soprano; John Korak, trumpet. Handel, Psalm 112, *Laudate pueri Dominum*, Kathryn Stieler, soprano, with chorus and orchestra.
- Sunday, Dec. 13  
3:00 p.m. The American Kantorei presents an Advent and Christmas Celebration. J. S. Bach, *Christmas Oratorio*: Parts I; II, Sinfonia; and VI, Final Chorale. G. F. Handel, Great Choruses from the *Messiah*. A tribute to radio station KFYO for its 85th year of broadcasting.
- Sunday, Jan. 31  
3:00 p.m. Organ recital by Dennis Bergin. *Klavierübung* III. Chorales by Bach presented by The American Kantorei. J. S. Bach, Sonata for Flute and Harpsichord in E Major, Paula Kasica, flute; Mieko Hironaka Bergt, harpsichord.
- Sunday, March 21  
3:00 p.m. The American Kantorei, with soloists Jeral Becker, Evangelist, and Jay Willoughby, Christ, present J. S. Bach's The Passion of Our Lord According to St. John. Aria soloists are principals of The American Kantorei. A celebration of the birthday of J. S. Bach.
- Sunday, May 2  
3:00 p.m. J. S. Bach, Mass in B Minor. Soloists are principals of The American Kantorei.

The Chapel of St. Timothy and St. Titus  
Concordia Seminary, 801 Seminary Place, St. Louis, MO 63105  
[www.csl.edu](http://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](mailto:bach@csl.edu).

# Bach at the Sem

November 15, 2009, 3:00 p.m.  
Twenty-fourth Sunday after Pentecost

The American Kantorei  
Robert Bergt, Music Director and Conductor  
Jeral Becker, Assistant Conductor  
Wanda Becker, Concertmaster

Kathryn Stieler, Soprano  
John Korak, Trumpet  
David Fienen, Organ

*In Nomine Jesu*

Cantata, *Jauchzet Gott in allen Landen*, BWV 51  
(Let Praise Arise to God in Every Land)

Johann Sebastian Bach

1. Soprano Aria with Trumpet Solo
2. Soprano Recitative and Arioso
3. Soprano Aria
4. Chorale, Soprano with Trumpet, and Alleluia

Concerto for Organ and Orchestra in C

Franz Joseph Haydn

- I. *Moderato*
- II. *Largo*
- III. *Allegro molto*

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

Organ Prelude, *Wir glauben all an einen Gott*, BWV 680

J. S. Bach

The Hymn, "We All Believe in One True God"

Stanza 1 Men of the Kantorei                      Stanzas 2, 3 Assembly

*Please stand to sing stanzas 2 and 3 of the hymn provided on page 8.*

Psalm 112, *Laudate pueri Dominum*  
(Praise the Lord, O Servants of the Lord!)

G. F. Handel

- |  |  |
|--|--|
| 1. Soprano Solo and Chorus<br><i>Allegro</i> | 5. Chorus<br><i>Grave</i>                    |
| 2. Soprano Solo<br><i>Andante espressivo</i> | 6. Soprano Solo<br><i>Andante</i>            |
| 3. Chorus<br><i>Allegro moderato</i>         | 7. Soprano Solo<br><i>Allegro giocoso</i>    |
| 4. Soprano Solo<br><i>Allegro</i>            | 8. Soprano Solo and Chorus<br><i>Allegro</i> |

*Soli Deo Gloria*



## Program Notes

***Jauchzet Gott in allen Landen***, BWV 51,  
Johann Sebastian Bach (1685–1750)  
(Let Praise Arise to God in Every Land)

Sacred music, indeed the Christian life of praise, exists in no ethereal, otherworldly realm. It rises instead from the clutter and distraction of earthly life, empowered by God’s intervening grace. Thus it is also for this cantata, which scholars suppose was first performed on 17 September 1730. This date is based on a notation written on the wrapper around the original set of parts. It refers to the Fifteenth Sunday after Trinity, which would have occurred on 17 September that year. The notation, however, seems to be a replacement for the original label: “for any time.” While Bach cantatas are normally grounded in the lectionary themes, it is hard to make a seasonal connection for this cantata. The Gospel for the Fifteenth Sunday after Trinity was that portion of the Sermon on the Mount (Matthew 6:24 – 34) that warns against anxiety, hardly a match for this exuberant music with festive trumpet.

Which “any time” then did Bach intend? The answer may lie in the distractions and clutter of Bach’s earthly though quite pious life. Around 1730 Bach was anxiously pondering what he should do with his musical visions and career. Further, he and Anna Magdalena, his wife, had a seventh child that year. The town council was increasingly critical of his performance as a school teacher, even withholding some of his usual fees. Bach also realized that a longed-for appointment at the court in Dresden would not come his way, and his financial frustrations mounted. On the bright side, he had obtained a new honorary title as Music Director (“*Kapellmeister*”) to the Duke of Saxe-Weissenfels, even providing birthday music for the Duke in 1729. The occasion would have warranted music as festive as Cantata 51. Weissenfels was also the home of Anna Magdalena’s mother, making it tempting to speculate that Anna Magdalena actually sang this stunning music in that place. These circumstances might explain how Bach, under pressure

later in the fall of 1730, reorganized this music for the Fifteenth Sunday after Trinity.

Musically the piece has many Bach cantata hallmarks: the expansive opening movement; the use of a Lutheran chorale—i.e., the last stanza of “*Nun lob mein Seel den Herrn*” (“My Soul Now Praise Your Maker,” *Lutheran Service Book* No. 820, where the last stanza is omitted), the fugal structures, the exceptional instrumental writing, the relationship of music and text. But the cantata is also different. For one thing Bach labeled it a “cantata,” though his usual term for such works is “concerto.” The instrumentation and reliance on only one voice are in fact more typical of the Italian “cantatas” for solo virtuoso singers and instruments written by Alessandro Scarlatti. It was a kind of music well known in Dresden and Weissenfels. Also different is the use of a solo voice on the final chorale, where we most often expect a choir.

If Bach had wanted to show off his ability to handle a variety of older and newer styles for voice and instruments, this piece would have served his purpose. The first movement paraphrases Psalm 66. The high demands on singer and trumpet (seconded occasionally by the first violin) correspond to the “concerto” style, alternating vocal and instrumental statements. The whole world’s praise is captured in the very opening trumpet theme, a descending triad followed by an ascending line. This idea is used repeatedly and provides great consistency through the whole movement. It is a constant note of praise. In usual *aria da capo* fashion, there is a second section (“*Was der Himmel und die Welt . . .*”) followed by a repeat of the first section (“*Jauchzet . . .*”). In the second (or “B”) section the upward leaps in the voice (“*erhöhen*”) clearly picture the raising of praise to God, while the trumpet and strings constantly remind us of the very opening themes.

The recitative links us to Psalm 138:2 and dissolves into an arioso section where the tumbling notes of the voice recall the babbling (“*lallen*”)

of infants, which God nonetheless accepts as pleasing praise. The following aria is apparently drawn from Lamentations 3:22 – 23, reminding us of the constant refreshment of God’s mercies. These ideas play out over an obbligato bass, which repeats the same idea over and over with various extensions.

The chorale, sung as a *cantus firmus* by the soprano, has the structure of a German organ hymn prelude. In texture, however, the instruments resemble a trio sonata, with an added voice part. The final alleluia fugue balances the exuberance of the first movement, at times challenging the voice to reach the heights of its range to sing praise to God on high.

All this music arises out of the “clutter” of Bach’s affairs in 1730 as a gift from heaven to help people of faith praise God!

### **Concerto for Organ and Orchestra in C, Hob. XVIII/1, Franz Joseph Haydn (1732 – 1809)**

This year marks the 200th death anniversary of Franz Josef Haydn, arguably one of the most prolific and influential composers of all time. The work heard today celebrates a lesser known but intriguing aspect of his work, music for the organ. Haydn’s organ concerto in C also requires a glimpse into the clutter and distractions of life to answer intriguing questions about when and why it was written. An organ concerto from the master of the symphony, the father of the string quartet, and the great oratorio and mass composer may be unexpected for us; but Haydn was no stranger to this church instrument. A faithful, life-long Catholic, he received his earliest formal music training during roughly ten years as a choirboy at St. Stephen’s Church in Vienna. Even after he had left in adolescence due to a changing voice, Haydn continued as a hired extra singer there.

Later, as a young musician struggling to create a career, Haydn served as instrumental director in

the church of the Order of St. John of God (or: “*Barmherzige Brüder*”), which provided expert medical care and also believed in the healing power of music. Some of Haydn’s earliest sacred music, including organ concertos, may have been written for this Order. Simultaneously, he was chapel organist for an aristocrat, Count Haugwitz, sometimes hurrying from one church to the other. This was not the first or last time a church musician held down several jobs to make ends meet!

There is a more personal side to this music. Among all Haydn’s works this concerto and a *Salve Regina* in E are the earliest autographs of all those preserved, even though Haydn disposed of so many other early works. Here we turn to a story of lost love. At St. Stephen’s Haydn knew a violinist, Georg Keller, who introduced the lad to the family of his brother, Johann Peter Keller, a wig-maker. Haydn eventually lost his heart to the wig-maker’s third daughter, Therese. Her family, however, had destined her for a religious vocation. In 1755 the young man lost her to the Franciscan convent of St. Nicolaus. Haydn ended up wedding an older sister, Anna Marie—which turned out to be a bad idea, leading to an unhappy marriage. Most scholars estimate that this organ concerto and the *Salve Regina* in E were written and performed by Haydn for a 1756 ceremony related to Therese’s induction into the order. It is sad to think of his feelings on this occasion, but it also may explain why these two of his earliest scores alone were carefully preserved to the end of his life.

Haydn’s concerto proceeds in a relatively modern fashion, even though it shows all the signs of being a very early work. The first movement opens with themes clearly instrumental in character, first in the orchestra, then again in the organ. Like many early symphonies and concertos, the movement develops by taking an adventurous path through a number of different harmonies before rounding off with a return to the opening material. The second movement offers a more reflective concept though, like the first move-



ment, it offers no singable, memorable tunes. This is reflection for the keyboard, not the voice. Typical of the time, the right hand carries most of the melodic interest with the orchestra often limited to harmonic support. Haydn notated the possibility of a cadenza toward the end of the second movement. The cadenza we hear was prepared by the famous German organist, Günter Raphael. The organ takes a much more aggressive tone in the third movement. Like many early eighteenth-century sonata forms it has double repeats, allowing for considerable extension of the material, possibly a very handy practice for an organist adjusting to the timing of a religious ceremony.

**Organ Prelude, *Wir glauben all an einen Gott*,  
BWV 680, J. S. Bach  
(We All Believe in One True God)**

A commentator once observed that there is something solid and unshakable in Bach's music. In this magnificent setting of an old Lutheran hymn, the music points to the solid trustworthiness of the Church's Creed, a constituent part of both the liturgy and Martin Luther's Small Catechism. *Wir glauben all an einen Gott* is contained within the *Klavierübung* ("Keyboard Exercise"), Part III (the third of four collections), published by Bach in 1739. It was designed along the lines of similar publications by major composers of the day (e.g., Kuhnau, Telemann, Lübeck). Bach apparently published for the sake of extra income but also for artistic purposes, for he was entering a period when he fulfilled a life-long habit of creating complete cycles of music for church and teaching.

The *Klavierübung*, Part III, is such a cycle organized around the Sunday worship in Leipzig, which included a long morning service often followed later by a Vesper service devoted to Catechism preaching. The collection is bookended with the Prelude and Fugue in E Flat. It includes a series of hymns for the so-called

"Lutheran mass" (*Kyrie* and *Gloria in Excelsis*), plus preludes on hymns for the Catechism (Decalogue, Creed, Lord's Prayer, Baptism, Confession, Lord's Supper).

After publication the critics were quite favorable but also noted that these pieces were too difficult for anyone who lacked "considerable proficiency." These comments inadvertently acknowledged Bach's artistic purposes. He offered both large, complex compositions as well as paired simpler settings for manuals on each of the hymns. He wanted to extend his art, showing new possibilities in all styles and demonstrating how one might proficiently set these hymns. Bach biographer Peter Williams also suggests that the collection matched the outline of a magnificent recital Bach was to have offered in Dresden. In fact, this structure of the collection agrees with other recital programs offered by Dresden musicians at the time.

While Bach often made a point of introducing newer styles of composition, he was famously adept at charging older forms and traditional Lutheran hymns with new power. Such is the case with "*Wir glauben all an einen Gott*," Martin Luther's hymn customarily sung as the Creed. Luther's melody is treated uniquely in that it is the only one in this collection that is not stated completely. Instead, only the first line of the hymn, played in embellished fashion in the manual, becomes the fugue subject. That subject, variously extended, provides all the subsequent materials. Only in the very last line does one also hear the final phrase of the hymn played in long notes by the left hand.

The piece takes the older, very traditional "ricercar fugue" as a model. Such compositions opened with fairly long notes in the subject, which was then developed in various rhythmic divisions and figurations. So it is here. The older fugues often did not use the subject consistently through all voices, as standard music theory teaches us to expect in fugues. Other ideas might

also play into the counterpoint. Bach did just that by creating a different subject to be played repeatedly by the pedal.

After Bach's organ prelude from the *Klavierübung*, Part III, for "full organ," Luther's great hymn on the Creed of the Christian Church will be sung. The first stanza, addressed to the Father, will be sung by the men of the Kantorei; the assembly will stand and sing stanzas 2 and 3. See the hymn provided on page 8 (from *Lutheran Service Book*, No. 954).

***Laudate pueri Dominum*** (Psalm 112, Latin Bible / Psalm 113, English), HWV 237, Georg Frideric Handel (1685 – 1759)  
(Praise the Lord, O Servants of the Lord!)

The year 2009 marks the 250th anniversary of the death of Georg Frideric Handel who, like his musical contemporary and fellow German, Bach, counts as a colossus standing across the divide between the Baroque and modern worlds. The sheer drama and rhetoric of his music has not failed to capture audiences down to the present moment. *Laudate pueri Dominum* is a relatively early example of his sacred music that includes such masterworks as the later Chandos Anthems, the Utrecht Te Deum, various odes or anthems and—of course!—the *Messiah*.

*Laudate pueri Dominum* dates from 1707 during Handel's stay in Italy. Still quite youthful, he had already acquired an international reputation that preceded him. His fame and skill gave him free access to the palaces of princes of both state and church. In Florence, the German genius added to his fame as an opera composer before leaving behind at least one infatuated opera singer—Handel was apparently a large, imposing, and quite virile person—and moving on to Rome.

Rome's splendor created huge opportunities for the young genius. There he met and performed with the greatest musicians of the time:

Alessandro Scarlatti (master of vocal music), his son Domenico Scarlatti (famed church music director and keyboard virtuoso), and Arcangelo Corelli (the premier violinist and composer). He learned from them all and impressed them with his own musical gifts, throwing even Corelli into confusion with the power of his instrumental style. In keyboard competition he was acknowledged as superior on the harpsichord; as an organist he simply overwhelmed everyone with his amazing imagination and virtuosity. Rome elicited church music from the young man, especially a set of three psalm settings for grand vespers: *Dixit Dominus* (Psalm 109/110), *Nisi Dominus* (Psalm 126/127), and *Laudate pueri Dominum*. A new vocal world unfolds in these works through the merging of German choral polyphony, operatic drama, and the magnificent sound of great cathedrals.

If Bach yoked music and text in profound theological expression, Handel grasped at the dramatic possibility of words to make unforgettable music. In *Laudate pueri Dominum* we are caught by his clarity of expression from the very first vaulting notes, which exhort us to the praise of God. The music, like the psalm text, is in two distinct parts, Part I including Nos. 1 – 4, Part II Nos. 5 – 7, followed by the concluding doxology. We hear first a concerto-like solo movement at "*Laudate . . .*," an interplay between soprano and oboe that characterizes the whole work. The chorus brings back and extends the florid music of praise concerto-like until it is rejoined by the soprano for a grand conclusion. In true operatic fashion, we are treated next to a contrasting tender duet between soprano and oboe ("*Sit nomen Domini*"). "*A solis ortu*" indulges us with an image of the rising and falling sun in the opening theme, which is then extended into a more contrapuntal texture. Then follows a similarly expressive statement of the exalted glory of God above all the heavens ("*Excelsus super omnes*").

Part I follows a fairly predictable and proper sequence of keys all related to D major. Then

things turn more serious as Part II begins with stentorian challenge to all the earth to recognize who God is (“*Quis sicut Dominus*”). In opera this sort of thing might be offered as a dramatic recitative; here it is the turning point of the whole composition. The denouement is beginning to take shape; the world is changing under the exalted God. A grinding dissonance pulls us first toward D major, then through several other harmonies, and finally lands us on—of all things—an F# major chord. Our attention is alerted to the fact that this God is unlike all the other gods, and what God does in subsequent movements (raising the destitute from the ashes, giving a home to barren women) changes our world through his mercy. We are made alert by new harmonic directions but have also been misled to expect something other

than the key of A major, which follows next in “*Suscitans a terra*,” a dialogue of soprano and bass instrument (the lowly one?). In fact, A major is the most appropriate key for celebrating God’s care for the world and its people. It leads us naturally back to D major for the magnificent closing doxology (“*Gloria Patri*”). There all the stops are pulled: long vocal flourishes from the soprano, grand rhetoric from the chorus, and the conclusive “Amen.” In that Amen the drama of God’s magnificent and merciful works reaches its exalted conclusion.

Program notes by Victor E. Gebauer  
Professor emeritus, Concordia University,  
Past Executive Director, Lutheran Summer Music,  
St. Paul, Minnesota



## Text and Translation

### **Cantata, *Jauchzet Gott in allen Landen*, BWV 51, Johann Sebastian Bach** (Let Praise Arise to God in Every Land)

#### 1. Soprano Aria with Trumpet Solo

*Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
an Geschöpfen in sich hält,  
müsse dessen Ruhm erhöhen,  
und wir wollen unserm Gott  
gleichfalls jetzt ein Opfer bringen,  
daß er uns in Kreuz und Not  
allezeit hat beigestanden.  
Jauchzet Gott in allen Landen, jauchzet!*

Let praise arise to God in every land!  
Everything that is in heaven and the world  
signals his creation in and of itself,  
and thereby exalts his great esteem:  
we also in like manner  
present offering to our God;  
for he has always stood by us  
in every moment of cross and woe.  
Let praise arise to God in every land! Let praise arise!

#### 2. Soprano Recitative and Arioso

*Wir beten zu dem Tempel an,  
da Gottes Ehre wohnt,  
da dessen Treu, so täglich neu,  
mit lauter Segen lohnet.  
Wir preisen, was er an uns hat getan.  
Muß gleich der schwache Mund  
von seinen Wundern lallen,  
so kann ein schlechtes Lob  
ihm dennoch wohlgefallen.*

We pray [worship] in the temple,  
there, where God's glory dwells;  
there, where his covenant is renewed daily [with us],  
[he] grants us rich blessings.  
We praise [him] for what he has done for us,  
even though our miserable utterances  
stammer at his wonders,  
yet our meager [weak] praise  
is pleasing to him.

#### 3. Soprano Aria

*Höchster, mache deine Güte  
ferner alle Morgen neu!  
So soll für die Vätertreu  
auch ein dankbares Gemüte  
durch ein frommes Leben weisen,  
daß wir deine Kinder heißen.*

O highest one, renew your goodness  
each and every morning,  
That it may be so in face of your fatherly covenant  
that [we will show] a thankful spirit  
with pious [devout] life,  
so that [we may be] known as your children.

#### 4. Chorale, Soprano with Trumpet, and Alleluia

*Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, heiligem Geist!  
Der woll' in uns vermehren,  
was er uns aus Gnaden verheißt,  
daß wir ihm fest vertrauen,  
gänzlich verlass'n auf ihn,  
von Herzen auf ihn bauen,  
daß uns'r Herz, Mut und Sinn  
ihm festiglich anhangen;  
drauf singen wir zur Stund':  
Amen! wir werd'n's erlangen,  
glaub'n wir aus Herzens Grund.  
Alleluja!*

Glory and praise with honor  
be to God, the Father, Son, and Holy Spirit!  
He who will increase in us  
that which he promised to us out of grace,  
so that we firmly trust him,  
totally depend on him,  
in our hearts build upon him,  
so that our hearts, spirit, and mind  
firmly rest in him.  
Therefore, we sing [to him] at this moment;  
Amen! We shall obtain [his promises],  
[this] we believe from the bottom of our hearts.  
Hallelujah!

The Hymn, "We All Believe in One True God"

*Wir glauben all an einen Gott*

Choir: 1 We all be - lieve in one true God, Who cre - at - ed  
 All: 2 We all be - lieve in Je - sus Christ, His own Son, our  
 3 We all con - fess the Ho - ly Ghost, Who, in high - est

earth and heav - en, The Fa - ther, who to us in love  
 Lord, pos - sess - ing An e - qual God - head, throne, and might,  
 heav - en dwell - ing With God the Fa - ther and the Son,

Has the right of chil - dren giv - en. He in soul and  
 Source of ev - 'ry grace and bless - ing; Born of Mar - y,  
 Com - forts us be - yond all tell - ing; Who the Church, His

bod - y feeds us; All we need His hand pro - vides us;  
 vir - gin moth - er, By the pow - er of the Spir - it,  
 own cre - a - tion, Keeps in u - ni - ty of spir - it.

Through all snares and per - ils leads us, Watch - ing that no  
 Word made flesh, our el - der broth - er; That the lost might  
 Here for - give - ness and sal - va - tion Dai - ly come through

harm be - tide us. He cares for us by  
 life in - her - it, Was cru - ci - fied for  
 Je - sus' mer - it. All flesh shall rise, and

day and night; All things are gov - erned by His might.  
 all our sin And raised by God to life a - gain.  
 we shall be In bliss with God e - ter - nal - ly.

A - men, a - men.

Text: Martin Luther, 1483–1546; tr. The Lutheran Hymnal, 1941, alt. Public domain.

Tune: Latin, 14th cent., adapt. Public domain.

**Psalm 112, *Laudate pueri Dominum*, G. F. Handel**  
(Praise the Lord, O Servants of the Lord!)

1. *Laudate pueri Dominum: \**  
*laudate nomen Domini.*  
Praise the Lord!  
Praise, O servants of the Lord;  
praise the name of the Lord.
2. *Sit nomen Domini benedictum, \**  
*ex hoc nunc, et usque in saeculum.*  
Blessed be the name of the Lord  
from this time on and forevermore.
3. *A solis ortu usque ad occasum, \**  
*laudabile nomen Domini.*  
From the rising of the sun to its setting  
the name of the Lord is to be praised.
4. *Excelsus super omnes gentes Dominus, \**  
*et super caelos gloria ejus.*  
The Lord is high above all nations.  
And his glory above the heavens.
5. *Quis sicut Dominus Deus noster, qui in altis*  
*habitat, \**  
*et humilia respicit in caelo et in terra?*  
Who is like the Lord our God, who is seated on  
high,  
who looks far down on the heavens and the earth?
6. *Suscitans a terra inopem, \**  
*et de stercore erigens pauperem :*  
*Ut collocet eum eum principibus, \**  
*cum principibus populi sui.*  
He raises the poor from the dust,  
and lifts the needy from the ash heap,  
to make them sit with princes  
with the princes of his people.
7. *Qui habitare facit sterilem in domo, \**  
*matrem filiorum laetantem.*  
He gives the barren woman a home,  
making her the joyous mother of children.  
Praise the Lord!
8. *Gloria Patri, et Filio, \**  
*et Spiritu Sancto.*  
*Sicut erat in principio, et nunc, et semper, \**  
*et in saecula saeculorum. Amen.*  
Glory be to the Father and to the Son  
and to the Holy Ghost;  
As it was in the beginning, is now and ever shall be,  
world without end. Amen.



**Kathryn Stieler**, soprano, lights up the operatic and musical theatre stage, as well as the concert platform. She has premiered numerous works by contemporary composers from across the country. Among her achievements are performances with: Opera Theatre of St. Louis, Des Moines Metro Opera, Opera Grand Rapids, Toledo Opera Outreach, Toledo Symphony, Grand Rapids Symphony, Cincinnati College-Conservatory Philharmonia Orchestra, St. Louis American Kantorei, Detroit Oratorio Society, Cincinnati Vocal Arts Ensemble, Toledo Choral Society, Wall Street Trinity Episcopal Choir, Mennonite Choral Society of Indiana, Kalamazoo Society for Old Music, Manitou Music Festival, Saugatuck Chamber Music Festival, Grand Valley State University Fall Arts Celebration Series, and the Académie Francis Poulenc in Tours, France. She is winner of the Metropolitan Opera District Competition,

Kalamazoo Bach Festival, National Association of Teachers of Singing Competition, and a scholarship for study at the American Institute for Musical Studies in Graz, Austria.

Dr. Stieler is presently associate professor of voice at Grand Valley State University, Allendale, Michigan, and on the artist faculty of the Interlochen Summer Arts Camp Vocal Soloist Studies Program. She has served on the faculty of Webster University (St. Louis, Missouri), Cincinnati College-Conservatory of Music Preparatory Department, Mount St. Joseph College (Cincinnati, Ohio), and the Opera Theatre of St. Louis Summer Training Camp for Young Artists. She is presently a member of the National Association of Teachers of Singing and the Michigan School Vocal Music Association.



**David Fienen** has been appointed interim provost and vice president for academic affairs (VPAA) at Gustavus Adolphus College in St. Peter, Minnesota, for 2009 – 2011. Since 1973, he has been organist/cantor at Christ Chapel and professor of music at the college. Earlier he served as dean of the faculty and VPAA (2000 – 2001), associate dean of the college (1993 – 1996), and chair of the music department (1983 – 1986, 2005 – 2009). Dr. Fienen holds degrees from Indiana University, Concordia Seminary in St. Louis, and the University of Minnesota.

Internationally recognized as an organ recitalist, he has performed throughout the United States and Germany, broadcast on *Pipedreams* on National Public Radio, and made several tours and recordings with Gustavus music ensembles. Locally, he has been a frequent performance accompanist for Musicorum and the St. Peter Choral Society, and he continues as the keyboardist and occasional soloist (Salieri *Organ Concerto*, Saint-Saens *Organ Symphony*, Poulenc *Concerto for Organ, Strings, and Timpani*, and this spring, Bach *Brandenburg Concerto V*) with the Mankato Symphony. An artist/fellow with the Bach Aria Group Festival at Stony Brook, New York, in 1990, he also played an *Orgelversper* at St. Jakobi Kirche in Lübeck, Germany, and an organ recital at the Schlosskirche in Lutherstadt Wittenberg in 2004.

His five-volume *Commemorative Edition of the Organ Works of Jan Bender* was published by Concordia Publishing House in July, 2005.



**John Korak** Often the principal trumpeter in the music of Bach and his contemporaries at *Bach at the Sem*, John Korak is professor of trumpet and former music department chair at Southern Illinois University Edwardsville (SIUE). He earned his doctoral degree in trumpet performance from the University of North Texas and has been a featured performer throughout North America, Europe, and Asia with groups such as the Mexico City Philharmonic, the Texas Brass Ensemble, the Dallas Bach Society, and the Texas Wind Symphony.

Dr. Korak has directed both middle school and high school band programs at Lewisville, Texas, and is the director of the University Concert Band at SIUE. He is sought as a clinician in both the trumpet performance and wind band areas and has presented clinics to students throughout the country and abroad, including master classes at the Krakow (Poland) Academy of Music, the Monterey (Mexico) Youth Music Camp, the Blue Lake Fine Arts Camp (Michigan), and schools in Nagaoka, Japan. He is the book review editor for the *International Trumpet Guild Journal* and is the author of two books, *Giuseppe Concone: The Complete Solfeggi* and *Bel Canto Studies for Trumpet*, both published by Balquhider Music. He is a performing artist for the Edwards Instrument Company and lives in Edwardsville with his wife Jennifer and his two children Brendan and Abby.

## **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  
Mary Roth  
Camille Marolf  
Heather Schwan  
Katherine Gastler  
Halle Warmbier  
Jodi Kratzer

#### **Alto**

Katharine Lawton Brown, Principal  
Jane Robinson, Assistant Principal  
Donita Obermann  
Meghan Garvin  
Sarah Frawley  
Loretta Ceasar-Striplin  
Elizabeth Horsley  
Mona Houser  
Paula Bohr  
Anne Tinetti  
Ellee Mietzner

#### **Tenor**

Jeral Becker, Principal  
Arie Perry, Assistant Principal  
William Larson  
Greg Gastler  
Anthony Heinemann  
John Powel Walsh  
Steve Paquette  
Jason Swan

#### **Bass-baritone**

David Berger, Principal  
Jay Willoughby  
Matthew Warmbier  
Matthew Meyer  
Paul Mueller  
Brandt Klawitter  
John Eyer  
Samuel Cotten  
Earl Birkicht

### **Orchestra**

#### **Violin I**

Wanda Becker, Concertmaster  
Paul Huppert  
Christine Sasse  
Cynthia Bowermaster

#### **Cello**

Kenneth Kulosa

#### **Tkach Harpsichord**

Joan Bergt

#### **Violin II**

Kaoru Wada, Principal  
Marilyn Park Ellington  
Jane Price  
Susie Thierbach

#### **String Bass**

Frederick DeVaney

#### **Rehearsal Accompanist**

Mieko Hironaka Bergt  
Joan Bergt

#### **Oboe**

Ann Homann, Principal  
Eileen Burke

#### **Viola**

Holly Kurtz, Principal  
Sarah Borchelt  
Tova Braitberg  
Jennifer Goodman

#### **Bassoon**

Robert Mottl

#### **Trumpet**

John Korak



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

Today's major choral offering is Psalm 113 (Psalm 112 in the Latin Bible), "Praise, O servants of the Lord, praise the name of the Lord." Praise to God is easy lip service in this month of Thanksgiving and whenever life is going well, but when recession or worse come our way, we beg the Spirit of God to come and teach us the deepest and truest reasons for never-ending praise. "Who is like the Lord our God, the One who sits enthroned on high, who stoops down to look on the heavens and the earth? He raises the poor from the dust and lifts the needy from the ash heap. He settles the barren woman in her home as a happy mother of children. Praise the Lord."

For many years Concordia Seminary has helped support *Bach at the Sem* and for many decades our campus has been pleased to host Classic 99, KFUE-FM for the benefit of our St. Louis metropolitan area. Current efforts to continue a lively classical voice from this campus have my complete support.

Dale A. Meyer  
President

Thanks to a generous grant given to our friends at KFUE Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon's concert will be broadcast on KFUE-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Sunday, November 22, 2009.

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. KFUE says "thank you" for your cooperation.

## A Few Composers' Thoughts on the Significance of Bach

Mozart—*“Now there is music from which a man can learn something.”*

Beethoven—*“Not Brook but Ocean should be his name.”* (In German, “Bach” means “brook.”)

Schumann—*“Playing and studying Bach convinces us that we are all numskulls.”*

Brahms—*“Study Bach; there you will find everything.”*

Gounod—*“If all the music written since Bach’s time should be lost, it could be reconstructed on the foundation that Bach laid.”*

Verdi—*“O you happy sons of the North! You who have been reared at the bosom of Bach, how I envy you!”*

Reger—*“Bach is the beginning and the end of all music.”*

Rimsky-Korsakov—*“I had no idea of the historical evolution of the civilized world’s music and had not realized that all modern music owes everything to Bach.”*

Stravinsky—*“Oh, if only I could have been a ‘little Bach’ for one day in my lifetime!”*