

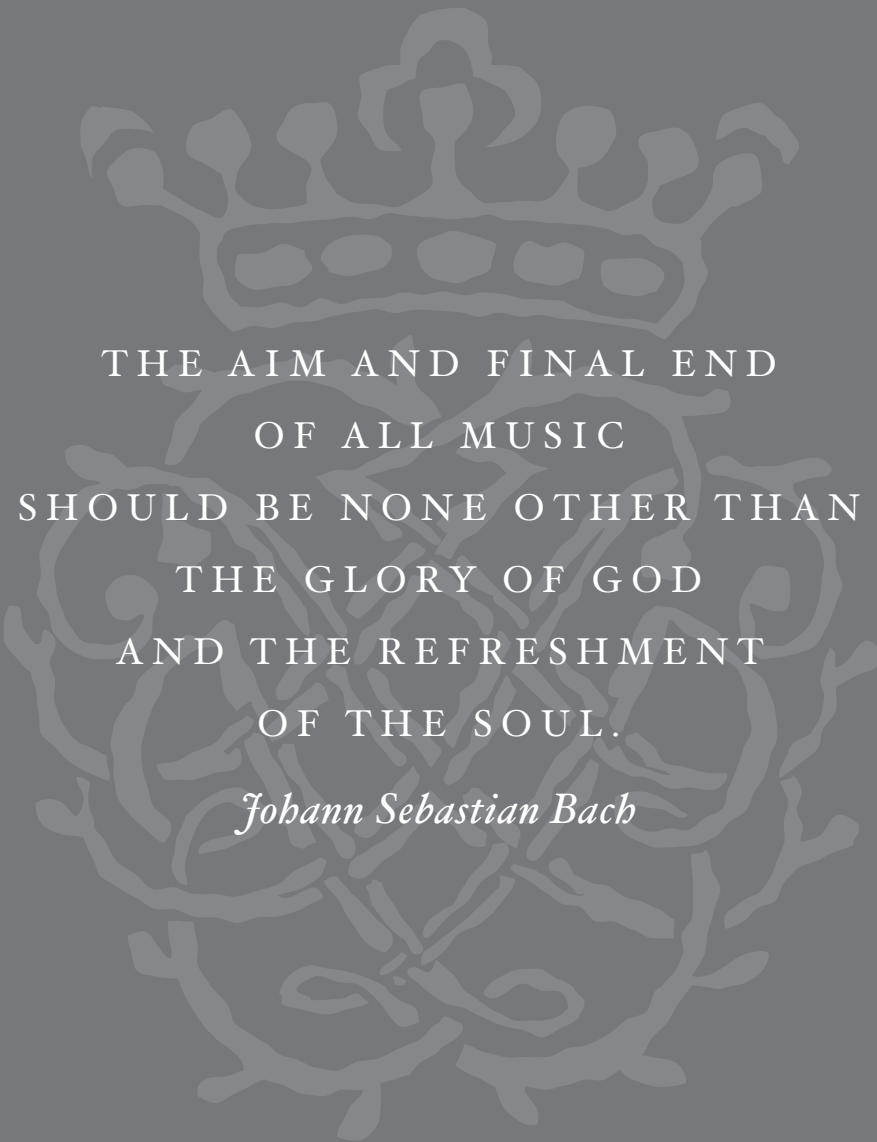
THE LIFE *of* CHRIST

Told Through the Music of J.S. Bach

Ascension Day Concert

May 14, 2015





THE AIM AND FINAL END
OF ALL MUSIC
SHOULD BE NONE OTHER THAN
THE GLORY OF GOD
AND THE REFRESHMENT
OF THE SOUL.

Johann Sebastian Bach



DEAR FRIENDS *and* GUESTS

This Ascension Day concert will feature music based on Christ's life on earth, beginning with His birth and culminating with His majestic ascension into heaven. Though this day is not often a part of most Protestant liturgical celebrations or observances in the church calendar, it is the final event demonstrating the Father's satisfaction with the sacrifice of His Son.

Tonight we will remember the story of Christ's time on earth through the beauty of music written by J.S. Bach, one of history's most prolific and inspiring composers, as acknowledged by both secular and sacred critics. Although Bach was unknown in his time, two-thirds of his music was written for the purpose of serving God faithfully through composing and leading music for the church to use in worship.

The artistic standard and acclaim of Bach is celebrated throughout the world. We believe that the life of Christ is the most important history we as a church have to tell. What better way to share the gospel than through timeless music? I have deliberately chosen each selection in this program to display God's gift of music through the stirring melodies we know and through lesser known selections that express the sentiment in each period of Christ's time on earth.

We will only present short sections from many of the masterworks. Our intent tonight is to faithfully communicate the text. While we strive for authenticity in our musical presentation, we have deliberately shortened many movements in order to tell the entire story of Christ. Further, we will be singing in English, with updated texts that are true to the original, expressive for the musicians, and easier for the listener to follow.

We hope that the beauty of the music proclaiming the work of Christ will inspire you to a deeper worship of our triune God.

In Christ,

A handwritten signature in cursive script, appearing to read "G. Statom".

Dr. Gabriel Statom

Director of Music, Second Presbyterian Church

THE LIFE *of* CHRIST

*Told Through the Music of J.S. Bach
Compiled and Edited by Gabriel Statom*

Madelyn Carson, alto; Zane Lynn, tenor; Kyle Ferrell, baritone

CHRIST'S BIRTH

Selections from The Christmas Oratorio, BWV 248

Chorus:

Come and be joyful, and praise your salvation.
Sing, for today your Redeemer is born; cease to be fearful,
Forget lamentation, haste with thanksgiving to worship Him.

Evangelist:

Now it came to pass in those days,
That there went out a decree from Caesar Augustus,
That all the world should be enrolled.
And all went to enroll themselves, everyone to his own city.
And there also went up Joseph from Galilee, out of the city of Nazareth,
Into Judaea, to the city of David, which is called Bethlehem,
For he was of the house and family of David,
To enroll himself with Mary his betrothed wife, being great with child.
And while they were there, the days were fulfilled that she should be delivered.

Recitative (alto):

See, now the Bridegroom, full of grace, the hero of King David's race,
To save and heal the earth, doth stoop to mortal birth.
See now the Star of Jacob shining, its beams delight our eyes;
Up, Zion, and forget thy sad repining, for high Thy bliss doth rise.

Aria (Children):

Prepare thyself, Zion, with tender affection,
The purest, the fairest, this day to receive.

Chorale (*congregation to join*):



How can I ho-nor Je - sus, and give Him wel-come due?
The na-tions long to greet Him, and I would greet Him too.
O Fount of light, shine bright - ly up - on my dark-ened heart,
that I may serve Him right - ly and know Him in my heart.

Evangelist:

And she brought forth her first-born Son,
And she wrapped Him in swaddling clothes,
And laid Him in a manger,
Because there was no room for them in the inn.

Sinfonia from Cantata II

Evangelist:

And there were shepherds in the same country,
Abiding in the field, keeping watch over their flocks by night.
And lo, an angel of the Lord came to them,
And the glory of the Lord shone round about them,
And they were sore afraid.

Chorale:

Break forth, O beauteous, heavenly light and usher in the morning;
Ye shepherds, shrink not with affright, but hear the angels warning.
This Child, now weak in infancy, our confidence and joy shall be,
The power of Satan breaking, our peace eternal making.

CHRIST'S PASSION
Selections from St. John Passion, BWV 245

Chorus:

Hail! Lord and Master.
Every tongue shall offer praises to Your name.

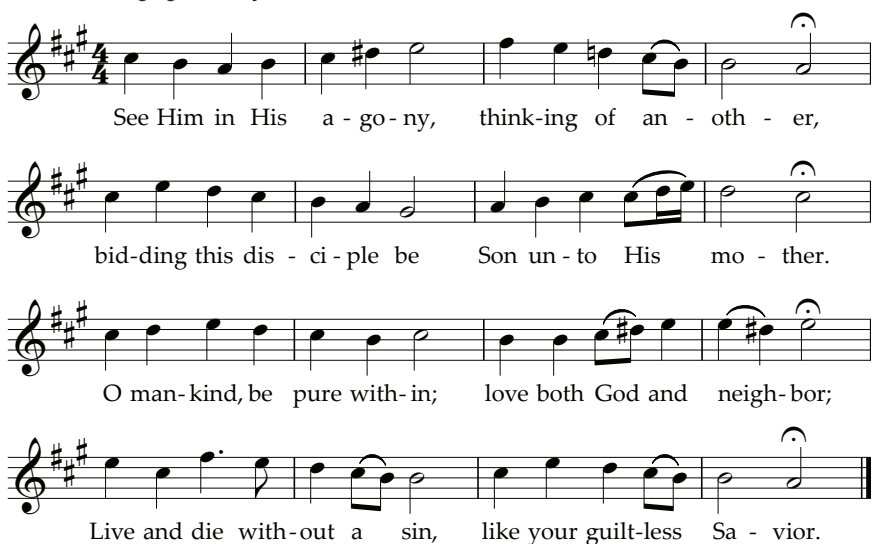
Arioso:

Come, ponder, O my soul, with fearful trepidation,
With trembling hope and anxious expectation;
Thy highest good is Jesus' suffering.
For thee the sharp thorns He is wearing
Like Heaven's fairest flowers will seem.
For the sweetest fruit the wormwood tree is bearing.
Then gaze, forever gaze on Him.

Recitative (Evangelist/bass):

So that the Scripture might be fulfilled,
Which is written,
"They took my raiment and they parted it among them,
And for my vesture, yea, my coat, did they cast lots."
These things therefore the soldiers did then.
Now standing beside the cross of Jesus was His mother,
And also His mother's sister, Maria, Cleophas' wife,
Also Mary Magdalene.
And when Jesus therefore saw His mother
And the disciple standing by her, whom He loved,
He saith unto His mother:
"Woman, behold thy son!"
Then saith He to the disciple:
"Behold! Behold thy mother!"

Chorale (*congregation to join*):



See Him in His a-go-ny, think-ing of an-oth-er,
bid-ding this dis-ci-ple be Son un-to His mo-ther.
O man-kind, be pure with-in; love both God and neigh-bor;
Live and die with-out a sin, like your guilt-less Sa-rior.

Evangelist:

And from that hour he took her unto his own home.
After this, Jesus knowing that all was accomplished,
That was written in the Scriptures, He saith: "I thirst..."
Now there was a vessel full of vinegar.
They filled therefore a sponge with the vinegar,
And placing it upon an hyssop, they put it up to His mouth.
And when Jesus therefore had received the vinegar, He said: "It is fulfilled!"

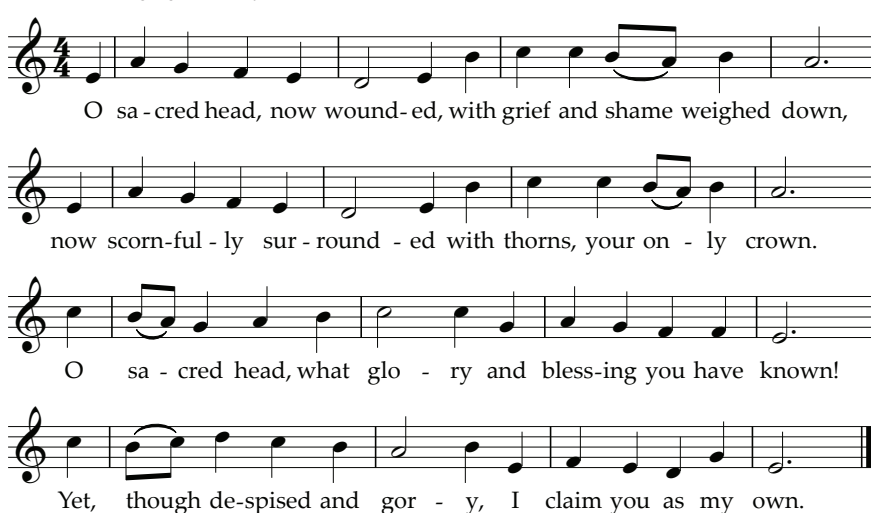
Aria (alto):

"It is fulfilled!"
Those words to save us He is sending,
O tragic night, His task on earth is ending.
The Lion of Judah fought the fight, and hath prevailed.
"It is fulfilled!"

Evangelist:

And bowing His head, He gave up the ghost.

Chorale (*congregation to join*):



O sa-cred head, now wound-ed, with grief and shame weighed down,
now scorn-ful-ly sur-round-ed with thorns, your on-ly crown.
O sa-cred head, what glo-ry and bless-ing you have known!
Yet, though de-spised and gor-y, I claim you as my own.

What Thou, my Lord, has suffered was all for sinners' gain;
Mine, mine was the transgression, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I deserve Thy place;
Look on me with Thy favor, vouchsafe to me Thy grace.

What language shall I borrow to thank Thee, dearest Friend,
For this, Thy dying sorrow, Thy pity without end?
O make me Thine forever; and should I fainting be,
Lord, let me never, never outlive my love to Thee.

Evangelist:

At last, after this, Joseph of Arimathia,
Who was also Jesus' disciple (but secretly, for fear of the Jews),
Went to Pilate to beg for the body of Jesus.
And Pilate gave him leave.
Therefore he came thither and took the body of Jesus away.
And also there came Nicodemus,
He who at first had come to Jesus in the night,
And brought a mixture of myrrh and aloes,
About a hundred pound in weight.
And then they took the body of Jesus,
And wound it in the linen clothes with the precious spices,
As the Jewish manner is to bury.
Now there was, in the place where He was crucified,
A garden, and in the garden a new tomb,
Wherein was never man yet laid.
Therein then laid they Jesus,
For the Jewish Preparation Day,
Because the tomb was nigh at hand.

Chorus:

Sleep well, and rest in God's safekeeping,
Who makes an end of all our weeping.
Sleep well, and on His breast sleep well.

Crucifixus from Mass in B Minor, BWV232

Chorus:

Crucifixus etiam pro nobis sub Pontio Pilato,
He was crucified for our sake under Pontius Pilate,
Passus et sepultus est.
He suffered death and was buried.

CHRIST'S RESURRECTION

Selections from Easter Oratorio, BWV 249

Sinfonia

Chorus:

Praise and thanks let us sing to Christ the King.
Death's domain for us was broken,
When Hell's gates He did destroy.
Glorious things shall now be spoken
Here on earth, in hymns of joy.
Then fling wide the gates for the King ever glorious;
The Lion of Judah has risen victorious!

Chorale:

The strife is o'er, the battle done;
Now is the Victor's triumph won;
O let the song of praise be sung. Alleluia!

Selections from Cantata Christ lag in Todesbanden, BWV 4

Chorus:

Christ lay in Death's dark prison;
It was our sin that bound Him.
This day hath He arisen,
And sheds new life around Him.
Therefore let us joyful be,
And praise our God with solemn glee.
So sing we hallelujah!

Chorale (congregation to join):



With grate - ful hearts we all are met to eat the bread of
glad - ness. The an - cient lea - ven now for - get, and ev' - ry
thought of sad - ness. Christ Him - self the feast hath
spread, by Him the hun - gry soul is fed, and He
a - lone can feed us. Hal - le - lu - jah!

CHRIST'S ASCENSION AND REIGN

Selections from Ascension Oratorio, BWV 11

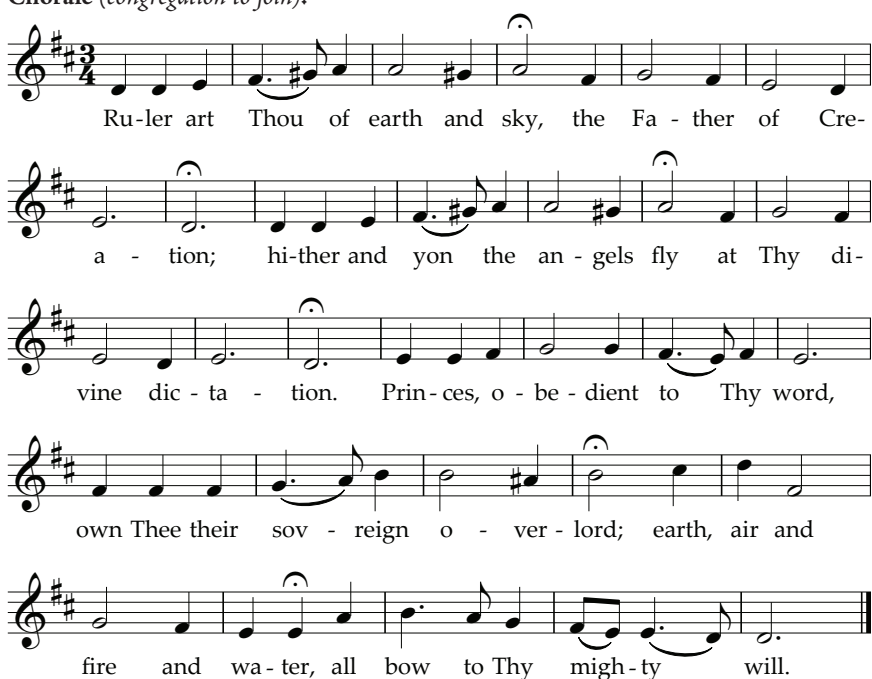
Chorus:

Praise to God on high in heaven.
Praise Him all ye earthly creatures; sing His praise with loud acclaim.

Evangelist:

Then did Jesus lift up His hands on high and gave unto them His blessing;
It came to pass, that as He blessed them, He rose to heaven.
And before their eyes He was taken away up to heaven,
And the clouds of heaven from out their sight received Him;
There He reigns with the Father Almighty!

Chorale (congregation to join):



Ru-ler art Thou of earth and sky, the Fa - ther of Cre -
a - tion; hi-ther and yon the an - gels fly at Thy di -
vine dic - ta - tion. Prin - ces, o - be - dient to Thy word,
own Thee their sov - reign o - ver - lord; earth, air and
fire and wa - ter, all bow to Thy migh - ty will.

Recitative (alto):

Alas! Come soon again to us! And cheer again our gloomy faces!
Lest all our days be sorrowful, alas, and life itself a burden.

Evangelist:

And after they had worshipped Him,
They returned unto Jerusalem from the mountain,
Which is called Mount of Olives, which is hard by unto Jerusalem
And lies but a Sabbath day's journey thence;
So they came back again unto Jerusalem with joy and gladness.

Chorus:

When will the day be dawning,
When will the moment be?
Thou, day, when wilt thou be?
Thou day when I shall meet Him,
And as my Savior greet Him.
Come happy day, come soon!

CHRIST'S SECOND COMING

Selections from Cantata Wachet Auf, BWV 140

Chorale:

Glory now to Him be given,
On earth as in the highest heaven
With lute and harp in sweetest tone.
All of pearl each dazzling portal,
Where we shall join the song immortal,
Of saints and angels round Thy throne.
Beyond all earthly ken those wondrous joys remain, that God prepares.
Our hearts rejoice, io, io! Ever in dulci júbilo!

Chorus (children):

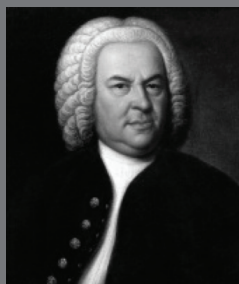
Zion hears the watchmen's voices,
Their gladdening cry her soul rejoices.
The shadows of her night depart.
In His might her Lord appeareth,
His word of grace and truth she heareth.
The daystar riseth in her heart.
O come, in splendor bright, Lord Jesu,
Light of Light! Hosianna! We follow Thee,
Thy joy to see, where everlasting bliss shall be.

FAITH IN JESUS CHRIST

Final Chorale from St. John Passion, BWV 245

Chorale:

O Jesus, when I come to die,
Let angels bear my soul on high,
To Abraham's protection.
And as in death's repose I lie,
Watch o'er me with a Father's eye,
Until the Resurrection.
And when from Death You waken me,
Let my unworthy eyes then see,
With tears of joy, my soul's reward;
My Savior and my risen Lord!
O Jesus Christ, give ear to me,
And let me praise Thee endlessly!



BACH'S INFLUENCE *on* CHRISTIANS

Johann Sebastian Bach was born in 1685 in Germany, into a family of distinguished musicians. He wrote a considerable amount of music for worship — drawing on the German tradition of hymn tunes and arranging many of them as cantatas with elaborate choir settings for most stanzas and a plain four-part setting for the final stanza (to be sung by the congregation with the choir). Altogether he wrote about 200 cantatas, including at least two for each Sunday and holy day in the Lutheran church year (matching the subject of the cantata with that of the Scripture readings prescribed for that day).

The fact that two-thirds of his music was written for worship combined with the fact that he is considered by *The New York Times* critics to be the greatest composer who ever lived has great significance for Christians today.

VIRTUALLY UNKNOWN *in* HIS TIME

Millions of people have heard of J.S. Bach — there are many Bach Societies, Bach Festivals, and even entire orchestras and choruses dedicated to performing his works. Thousands of concerts and hundreds of CDs present his matchless music. Yet in his day, Bach was virtually unknown as a composer, at least outside of the German towns where he quietly lived and worked.

He was never attracted to stardom, fame, or fortune. This unquestionable genius was refreshingly modest and unassuming. He told a student, “Just practice diligently, and it will go very well. You have five fingers on each hand just as healthy as mine.” And once, when an acquaintance praised Bach’s wonderful skill as an organist, Bach replied, “There is nothing very wonderful about it; you have only to hit the right notes at the right moment and the instrument does the rest.”

Bach believed that music was meant to glorify God and to edify men and women on earth — not to feed the musician’s ego or make them rich and famous. Music was about blessing the Lord and blessing others.

Bach faithfully lived out these beliefs. Though he possessed a musical genius found perhaps once in a century, he chose to live an obscure life as a church musician. Perhaps more than anyone in history, Bach explained the “why” behind our various vocations, careers, and talents: “They are for others and for God, not for ourselves.” His life and example changed countless lives and is still changing lives all over the world.

SPREADING *the* GOSPEL

Over 300 years later, Christianity is continuing to spread to various parts of the world through the beauty of Bach’s music — even in Japan. Christianity has never been widely embraced by Japanese culture. When European traders and missionaries came to the island nation in the 17th century, commerce thrived, but the Gospel languished. There are now reports of thousands of Japanese, inspired by his cantatas, converting to Christianity. It’s a testament to the power of art steeped in a biblical worldview.

Bach’s legacy is a sterling illustration of C.S. Lewis’ maxim that the world does not need more Christian writers — it needs more good writers and composers, who are Christians. And when we produce art that is really good, art that reflects a biblical worldview, its richness will endure through the ages.

THE DEPARTMENT of MUSIC

Gabriel Statom, *Director of Music*
Samuel Metzger, *Organist/Music Associate*
Christy Young, *Assistant Director*
Ginny Atkinson, *Administrative Assistant*

Terri Theil, *Director of Children's Music
and Second Conservatory*
Ginger Statom, *Director of Youth Choir*
Madelyn Carson, *Intern*

THE CHANCEL CHOIR

Janice Akins	Karen Emmett	Betty Lu Jones	Leslie Shaw
Ginny Atkinson	Roger Fakes	Warren Jones	Sam Shaw
John Beckham	Barbara Faulk	Carol Kirby	Amy Stanfill
Jerry Bowman	Beth Fischer	Harold Knight	Ginger Statom
Marjorie Bowman	Fred Flinn	Milton Knowlton	Robert Sutton
Jennifer Brandon	Mary Lawrence Flinn	Rob Liddon	Emily Taylor
Suzanne Burgar	Sallie Foster	Hite McLean	Terri Theil
Jim Cantrell	Bob Green	Colby Morgan	Anne Thompson
Linda Cantrell	Sharon Green	Jo Myhr	Brett Trimble
Madelyn Carson	Kathy Hammond	Bob Neal	Lee Wallace
Orgeny Carroll	Rachel Harkins	Carol Overcast	BJ Webster
Pat Corbitt	Joe Hause	Haley Overcast	Dan Whipple
Clay Deacon	June Hause	Kackie Person	Tucker Williams
Liz Deacon	Mike Hillard	Tom Person	Christy Young
David Dennis	Martha Hopper	Annie Perzinger	Keith Young
Pam Dennis	Julia Johnson	Virginia Pilcher	Marilyn Ziegler
Mary Edwards	Molly Johnson	Gay Rhodes	

MEMPHIS CHILDREN'S CHOIR

Terri Theil and Justin Pepper, Co-directors

Abby Brown	Mackenzie Messer	Amelia Hopper
Ashlee Rich	Fiona Harvey	Leah Moore
Ainsley Harrington	Zoey Brown	Jennifer Young
	Karoline Larsen	

THE ORCHESTRA

Violin 1	Cello	Bassoon
Ionut Cosarca	Mark Wallace	Wade Irvin
Priscilla Tsai	Phyllis Long	
Julie Morrison		Trumpet
	Bass	David Spencer
Violin 2	Sara Chiego	John Schuesselin
Jamie Weaver		Nathan Wilensky
Kate Ryan	Flute	
	Charles Lewis	Timpani
Viola	Beverly Vance	Michael Karcz
Karen Casey		
Kent Overturf	Oboe	
	Michelle Vigneau	
	Janet Page	



4055 Poplar Avenue, Memphis, TN 38111
(901) 454-0034 | www.2pc.org