J.S. Bach Mass in B Minor

Department of Music, University of Richmond

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The University Choir and Schola Cantorum present

J.S. Bach Mass in B Minor

James Erb, Director
Cannon Memorial Chapel
Friday, March 26, 1976, 8:15 pm
J. S. Bach

Mass in B Minor

The University of Richmond Choir and Schola Cantorum
Cindy Littleton, '76 and Kathy Kessler, '77, Sopranos
Catharine Pendleton, Instructor in Voice, Alto
Stephen Rosser, '76, Tenor
Henry Burroughs, Instructor in Voice, Bass
Orchestra of members of the Richmond Sinfonia, Richmond Symphony, students and friends of the University
James Erb, Associate Professor of Music, Conductor
Catherine Pendleton, Vocal Coach for Student Soloists

Text and Translations

I. Missa

1. Kyrie eleison
   Lord, have mercy
   Choir, Schola Cantorum

2. Christe eleison
   Christ, have mercy
   Soprano I, Alto

3. Kyrie eleison
   Choir

4. Gloria in excelsis Deo; et in terra pacem hominibus bonae voluntatis.
   Glory in the highest to God; and on earth peace to men of good will.
   Choir, Schola Cantorum

5. Laudamus te, benedicimus te, glorificamus te.
   We praise thee, we bless thee, we glorify thee.
   Soprano II, violin obbligato

   We give thanks to thee for thy great glory.
   Choir

7. Domine Deus, rex coelestis, Deus Pater omnipotens, Domine Filii unigenite, Jesu Christe
   Lord God, heavenly king, Father almighty, Lord, the only begotten son, Jesus Christ
   altissime, Domine Deus, Agnus Dei, Filius Patris.
   the most high, Lord God, Lamb of God, Son of the Father.
   Soprano I, Tenor

8. Qui tollis peccata mundi, miserere nobis.
   That takest away the sins of the world, have mercy on us.
   Schola Cantorum

9. Qui sedes ad dexteram Patris, miserere nobis.
   That sittest at the right hand of the Father, have mercy on us.
   Alto, oboe d'amore obbligato

10. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe;
    For thou only art holy, thou only art Lord, thou only art most high, Jesus Christ;
    Bass, corno da caccia obbligato

    With the Holy Spirit in the glory of God the Father. Amen.
    Choir, Schola Cantorum

II. Symbolum Nicenum

1. Credo in unum Deum
   I believe in one God
   Schola Cantorum

2. Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium;
   Father almighty, maker of heaven and earth, and of all things visible and invisible;
   Choir

3. Et in unum Deum Jesum Christum Filium Dei unigenite, et ex Patre natum
   And in one God Jesus Christ, the only begotten Son of God, born of the Father
   ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero;
   before all worlds; God of God, light of light, very God of very God;
   genitum, non factum, consubstantialem Patri, per quem omnia facta sunt;
   begotten, not made, of one substance with the Father, by whom all things were
   made;
   qui propter nos homines et propter nostram salvacionem descendit de coelis;
   who for us men and for our salvation came down from heaven;
   Soprano II, Alto

4. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.
   And became flesh by the Holy Spirit of the Virgin Mary, and was made man.
   Schola Cantorum
5. Crucifixus etiam pro nobis sub Pontio Pilato; passus, et sepultus est; And was crucified also for us under Pontius Pilate; he suffered, and was buried.

Choir

6. Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, And rose again the third day, according to the Scriptures, and ascended into heaven.

sedet ad dexteram Patris; et iterum venturus est cum gloria judicare and sits at the right hand of the Father; and shall come again with glory to judge vivos et mortuos; cuius regni non erit finis.

the living and the dead; whose kingdom shall have no end.

Choir, Schola Cantorum

7. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.; And in the Holy Spirit, the Lord and giver of life, who proceeds from Father and Son;

qui cum Patre et Filio simul adoratur et consignificatur, qui locutus est who with Father and Son is together to be worshipped and glorified, who spoke per Prophetas; et unam sanctam catholicam et apostolicam Ecclesiam.

through the Prophets; and one holy catholic and apostolic Church.

Bass, obiò d’amore obbligati

Basso, oboi d’amore obbligati

Choir, Schola Cantorum

III. Sanctus
Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.

Holy, holy, holy is the Lord of Hosts. Heaven and earth are full of his glory.

Choir, Schola Cantorum

IV. Osanna, Benedictus, Agnus Dei, Dona Nobis Pacem

1. Osanna in excelsis.

Save us, oh Most High.

Choir, Schola Cantorum

2. Benedictus qui venit in nomine Domini.

Blessed is he that comes in the name of the Lord.

Tenor, flute obbligato

3. Osanna . . .

Choir, Schola Cantorum

4. Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, that taketh away the sins of the world, have mercy on us.

Alto

5. Dona nobis pacem.

Grant us peace.

Choir, Schola Cantorum

Program Note

Musical settings of the Ordinary of the Mass (Kyrie, Gloria, Sanctus-Benedictus, and Agnus Dei) began appearing in quantity in the fifteenth century. By the end of the sixteenth, Mass settings made up a large proportion of every important composer's output. By the time J. S. Bach was grown, they were a part of a tradition honored by composers in protestant and catholic countries alike. Bach wrote several Masses of the kind sung in the Lutheran service (Kyrie and Gloria only); but the Mass in B Minor, one of the unequalled treasures of Western culture, is of a different species entirely. It fits the structure of the Roman Catholic, not the Lutheran, service; yet it is too long to be sung in that context. It must, therefore, have been intended as an ideal work, one of Bach's monumental, summary musical essays on various aspects of his art. As such, the B Minor Mass is a companion to other, similarly monumental works of his: The Art of Fugue, the Goldberg Variations, or the Musical Offering.

It was composed piecemeal, however, between 1724 and 1747, and probably never was performed in its entirety in Bach's lifetime. Some portions of it consist of music borrowed from earlier works by Bach, both sacred and secular. This self-borrowing should not be taken as a sign of a casual attitude toward the Mass. It continues a practice already centuries old in Bach's day. Self-borrowing, or borrowing from other composers, or from plainsong, as in the "Credo" and "Confiteor," was more likely to have been considered a means of re-working old material in some imaginative new way. Examples of Bach's imagination at work in this process are the "Crucifixus," adapted from his Cantata 12, and the electrifying use of military cliches in the fast portion of "et expecto resurrectionem," taken from his Cantata 120. Whatever the origin of these movements, their appropriateness to the context of the Mass is hard to question.

The long gestation period of the work, combined with a number of technical details — including self-borrowing — have led some to suggest that it never was intended to be performed as a single work. It has also been remarked, however, that the four major parts of the Mass (outlined in the program: "Missa," "Symbolum Nicenum," "Sanctus," and "Benedictus ... Dona Nobis Pacem") have better reason to be sung together than to be kept apart. For example, one movement from the first part, the "Gratias," reappears in a subtle adaptation of the music for the last movement, "Dona nobis pacem." The effect on a listener who heard its simple theme for the first time nearly an hour earlier is, and surely was also intended to be, unforgettable.

The listener is urged to follow the translation of each movement, in order to observe how Bach holds the ancient text up to the light of his musical setting, line by line, sometimes even word by word, trying first one facet, then another. What he brings to this heightening of verbal meaning is rather summation than innovation. Bach's greatness, it is generally agreed, lies not in his originality, but in his having been the first to do unsurpassably well what had already been done. He had few peers before him. It is doubtful that many could be found to argue that he has had any since.

—J.E.
THE ORCHESTRA

FIRST VIOLIN
Mark Lamprey, Concertmaster
Liz Farmilo
William Rosenblum
Romain Kang

SECOND VIOLIN
Helen Coulson, Principal
Katha Treanor
Sharon Mitchell
Barbara Rawn
Carol Moore

VIOLA
Leslie Mann, Principal
Ruth Erb
Martin Erb

VIOLONCELLO
Stephen Kapeller, Principal
Tom Booker
Anne Bakker

CONTRABASS
Peter Bahler

FLUTE
Randi Bly
Tim Arnette

OBOE (Oboe d’amore)
Frank Stockstill
George Hughes
John O’Bannon

BASSOON
Eugene Stickley
Hope Erb

HORN (Corno da caccia)
Chris Wilhjelm

TRUMPET
Bruce Swartz, ’76
John Galdun, ’79
Wiley McVay, ’76

TYMPANI
Charles Drysdale

HARPSICHORD
Barbara McMurtry, Associate Professor of Music

ORGAN
Suzanne Bunting, Assistant Professor of Music

THE SCHOLA CANTORUM

SOPRANO
Kathy Kessler
Nancy E. Kirkland
Cindy Littleton
Corby Keener

ALTO
DeLena Browder
Anne Chiles
Emily Coppedge
Leslie Dunaway
Jaynie Edwards
Gail Evans
Marcia French
Ruthanne Giammertorio
Diane Graham
Mitzi Gregory
Nancy E. Kirkland
Susan Ladd
Elaine McCauley
Anne Oglesby
Dori Parsons
Cindy Puryear
Lucy Rex
Debby Rogers
Martha Stockstill
Jenny Taylor
Kimberlee Thomas
Laura Trice
Akiko Wakabayashi
Carmen Ward
Debbie Wood

BASS
Dale Ashley
Tom Pappas
Bill Ryland
David Williams

SOPRANO
Debby Brooke
Dee Carter
Sherry Clark
Liz Davis
Anne Edwards
Leslie Fisher
Mary Grove
Robin Holderness
Ruth Hurley
Vonda Kimble
Gina Lyons
Anne Marsh
Teresa Martin
Beth Masencup
Megan McGrath
Celeste Nuckols
Jane O’Halloran
Janet Poston
Kathy Potter
Christie Prince
Liz Raines
Lynn Robinson
Page Smart
Frances Taylor
Deanie Wiley

Rehearsal Accompanists for Choir:
Prinicipal: Ruthanne Giammertorio
Associates: Jenny Taylor, David Woolard

Assistant Conductors:
Nancy E. Kirkland
Anne Oglesby

CHOIR OFFICERS

President: David Keener, ’76
Secretary: Debbie Wood, ’77
Treasurer: Dori Parsons, ’78
Manager: Frances Taylor, ’78
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Gary Stewart, ’76

Social Chairmen: Anne Edwards, ’78
Steve McMaster, ’78

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