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J.S. Bach Mass in B Minor

Department of Music, University of Richmond

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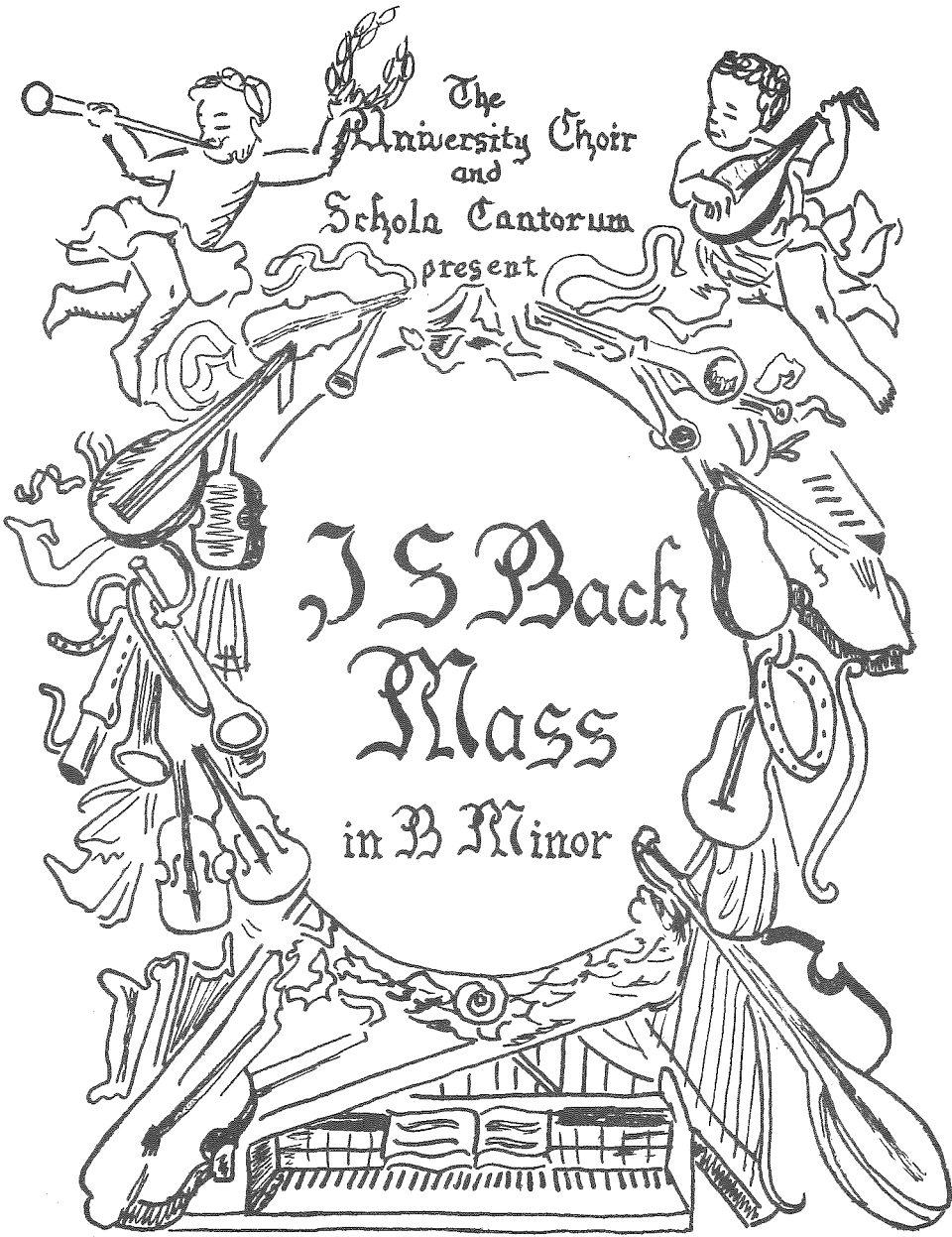
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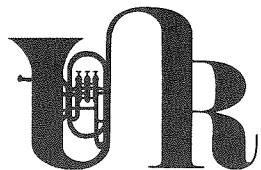
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James Erb, Director

Cannon Memorial Chapel

Friday, March 26, 1976, 8:15 pm



University of Richmond
Department of Music

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 pax 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

6. Gratias agimus tibi propter magnam gloriam tuam.
We give thanks to thee for thy great glory.

Choir

7. Domine Deus, rex coelestis, Deus Pater omnipotens, Domine Fili 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

11. Cum Sancto Spiritu in gloria Dei Patris. Amen.
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 salutem 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 iudicare
and sits at the right hand of the Father; and shall come again with glory to judge
vivos et mortuos; cujus 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 conglorificatur, 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, oboi d'amore obbligati

8. Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem
I acknowledge one baptism for forgiveness of sinners, and I look for the resurrection
mortuorum, et vitam venturi saeculi. Amen.
of the dead, and the life of the world to come. Amen.

Schola Cantorum, Choir

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 . . .

4. Agnus Dei, qui tollis peccata mundi, miserere nobis.
Lamb of God, that takest 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

Suzanne Darling
Debbie Skaggs
Debbie Wood

TENOR

Tim Buck
Scott Lineberry
Stephen Rosser

BASS

Dale Ashley
Tom Pappas
Bill Ryland
David Williams

THE UNIVERSITY CHOIR

SOPRANO

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

ALTO

Jane Bell
Ann Bennighof
Debbie 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

TENOR

Greg Chemnitz
Jon Ingersoll
Bill Ivey
Stephen McMaster
Tom Norado
Ken Poe
Jack Price
Gary Stewart
Gary Williams

BASS

Mike Amowitz
Jim Bennighof
Tom Berry
Chris Conner
Lynn Conner
Tom Elder
Brad Gardner
Wilky Green
David Keener
Alan Lancaster
Tripp March
Dudley Oakes
Bob Ravelli
Tedd Smith
David Williams
David Woolard

Rehearsal Accompanists for Choir:

Principal: Ruthanne Giammittorio
Associates: Jenny Taylor, David Woolard

Assistant Conductors:

Nancy E. Kirkland
Anne Oglesby

CHOIR OFFICERS

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Secretary: Debbie Wood, '77
Treasurer: Dori Parsons, '78
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Steve McMaster, '78

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