THE BROADWAY SYMPHONY AND SEATTLE CHAMBER SINGERS

George Shangrow, music director and conductor

present

JOHANN SEBASTIAN BACH

Mass in b minor

Good Friday, March 24, 1989

Meany Theater

Kyrie

Gloria

-Intermission-

Credo

Sanctus

Agnus Dei

SOLOISTS

Janeanne Houston, soprano

Emily Lunde, mezzo soprano

Stephen Wall, tenor

Brian Cox, bass

The Broadways Symphony and Seattle Chamber SINGERS are Artists-in-Residence at University Unitarian Church of Seattle.

This concert is sponsored in part by a grant from SeaFirst Corporation.

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George Shangrow, conductor

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Belie Chenault

Crisa Cugini
Kyla DeRemer
Catherine Haigh
Kay Hessemer
Margaret Marshall
Barth Stephens
Liesel van Cleef
Susanna Walsh

SOPRANO II
Jane Blackwell
Jauna Jaundalderis
Kathe Kern
Jill Knakmo
Mary Ann Landsverk
Judy Mahoney
Penny Nichols
Nancy Shanteen
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Laila Adams
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Bach’s Mass in b-minor
Notes by Kay L. Verelius

Johann Sebastian Bach has been called a musician’s musician, but that may be a dangerous statement, implying that Bach is too lofty, too subtle to be appreciated by the untrained listener. It is the intention of the Broadway Symphony and the Seattle Chamber Singers to show that Bach is not an intelligence test but, rather, that his music may be enjoyed at any level. Bach was unquestionably a genius of the highest order, but he was a composer in the business of pleasing his public and his patrons, as well as himself.

Returning to the “dangerous statement” above, the description is true to two ways. Bach’s figures and inventions have become compulsory for those concerned with meaning the theory of music, and his art of linear writing (counterpoint) is so perfect it is a model for every musician. His harmonic vocabulary is so great it is prepared in the way for 2 centuries of music. Secondly, Bach’s work is challenging and rewarding to the self when performed well. His works are often deep in emotion and passion, but there are no printed directions to indicate this. It has been up to performers to discover and bring out these qualities in Bach’s music.

The history of the Mass, or Evangelical service, of the Christian church was rooted in the Middle Ages. Through the inroads, prayers and officials added according to the calendar, the Roman Mass remained the same: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Then came those in the disciplines to be in so many words. The word mass, as used by musicians, refers to these washable portions of the liturgy. The most famous surviving masses are the high peaks of achievement in musical composition. They represent all the new ideas and musical experimentation of their time.

The sixteenth century polyphonic period reached a glorious height within over-composed church writing. Among the outstanding composers were Palestrina, Byrd and Victoria. Musicians by these composers were followed in time by works that experimented with adding instruments to the chorus and exploiting the solo voice. Harmony, for its own sake, was developed. By the mid-eighteenth century, many, many elements of contrast and expression had been introduced into the church, and Bach gathered together all these new elements and with his personal freedom development (counterpoint) and composed his Mass in b-minor. His mass stands alone on its own feet and is not overshadowed by anything, before or since.

The Reformation brought many sweeping changes to the religious practices of most of Germany, including the elimination of the Latin liturgy. The Lutheran church did retain the Eucharist, or communion office, but retained only the Kyrie and Gloria sections of the Ordinaries. The Lutheraners called these two sections “Massa”; it is, in fact, only these two sections of Bach’s b-minor Mass that were titled Mass. Bach wrote the b-minor Mass in four distinct sections, each with its own title page—there was no general title page for the whole work. The title “Massa Solomonis” was added after Bach’s death by one of his heirs. The performa and Gloria (Massa) were composed in 1733 as part of an application to become the court composer in the King of Saxony to whom he was a Roman Catholic. Bach was not granted the title at this time (he did later receive it), but he chose to complete his b-minor Mass anyway—though over an extended period of time. The Credo (Nineteen Creed) and the Sanctus/Benedictus/Osanna were written between 1734 and 1738 when Bach was in his early fifties. The Agnus Dei is the closest section of the Mass, and it is a re-working of an earlier composed cantata.

Bach subdivided each of the six sections of the traditional Mass format, so that there are actually twenty-four defined numbers in the work. Several of them are re-arrangements from cantatas. The Credo arias and Dona nobis pacem (both having the same music) are from the opening chorus of Cantus 25, Wir danken dir. The last section of the Credo’s arias are from Cantus 120, Jauchzet, ihr Christen, then from St. Thomas. The Crucifixus in the Credo is originally part of Cantus 12, written in 1714. It is possible that Bach wrote Latins only as all. The minor Mass is not appropriate for the Roman Catholic service because Bach altered some of the canonic text. It is equally inappropriate for Lutherans since the piece goes far beyond the Kyrie/Ellipsis. Also, the work is very long—now not really practical for liturgical use. A possible explanation for his composing the entire mass (what was intended for the court/office) was Bach’s dedication to his craft. Writing to a text so exciting and explicit in its meaning, while possessing a limitless imagination, must have posed an intriguing challenge. Whatever his reason, coupled with his sincere devotion to God, Bach produced a work so vast and beautiful, that it transcends church denominational differences and rises as a universal statement of faith.

Joseph Machlis, an twentieth-century musicologist, says of Bach’s b-minor Mass, “While excerpts may serve as an introduction to the work, only hearing it in its entirety will reveal the vast terrain that has here been subjected to the creative will.”

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RANDY MCCARTY (10/30/51-2/10/89) was one of the founding members of the Seattle Chamber Singers in the Spring of 1968. Early rehearsals were held in his home and experiments in early music were carried on with great dedication and joy far before the “early music scene” hit Seattle. The Chamber Singers performed with choral groups, choirs, and orchestras throughout the Pacific Northwest. Randy and George went their separate ways in the mid-seventies: Randy to explore early music and play a major role in the founding of the Early Music Guild, and George to continue with the Chamber Singers and found the Broadway Symphony. In recent years their work brought them back together, primarily in the roles of Keyboardist and Conductor for such works as the Monteverdi Vespers and Handel’s Messiah. Randy was a great inspiration to all musicians and music lovers in the greater Seattle area. We all miss him, but his spirit continues in all of us. It is exactly right to dedicate this special Good Friday performance of this Holy week by Johann Sebastian Bach to Randy’s legacy in the music world.

JANNEANE HOUSTON graduated Magna cum Laude in Vocal and Dramatic Performance from Ottawa University in Eastern Kansas. Since her relocation to the Pacific Northwest, Ms. Houston has maintained a busy schedule as a recitalist and concert artist. She has performed with the Oregon Symphony, the Eugene Symphony, the Bellingham Symphony, the Pacific Chamber Orchestra and the Breit Race Choristers and Orchestra. This season Jananne makes her debut with the Seattle Symphony in their Mannay Mozart Series. Ms. Houston has sung with opera companies in Washington and Oregon where her roles have included Blanche in Dialogues of the Carmelites, Susanna in The Marriage of Figaro and Michaela in Carmen. Most recently, Ms. Houston has been selected to compete as a finalist in the Otisrot Society of New York competition.

EMILY LUNDE is a Seattle native and has performed much concert and operatic repertoire in the Seattle area including Handel’s Messiah, Mendelssohn’s Elijah, Brahms’ Alto Rhapsody, and Bach’s Magnificat. She has performed with the New Westminster Choral Society of Bellingham, the Seattle Symphony and Chorale ad well as others. Her most recent opera performance was with the Bellingham Symphony. She was a finalist in the Otisrot Society of New York competition.

STEPHEN WALL is a member of the voice faculty at Pacific Lutheran University in Tacoma. His most recent appearances with the BSO/SCS include the title role in Monteverdi’s opera The Return of Ulysses, and as the tenor soloist in Beethoven’s Ninth Symphony and Handel’s Messiah. Stephen has also appeared as soloist with the Vancouver B.C., Spokane, and Seattle Symphonies and the Northwest Chamber Orchestra. With Seattle Opera his credits include roles in Tannhauser by Wagner and Salome and Elektra by Richard Strauss. Mr. Wall recently completed a successful tour of Japan, where he performed Messiah with conductor Stefan Minde of Portland Opera.

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Jannen Shively, principal

OB oste/oboe D’AMORE
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M. Sheldon Hill, principal

BASSOON
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III. CREDO

12 Credo in unum Deum.
13 Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.
14 Et in unum Dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lunem de lumine, Deum verum de Deo vero, genitum, non factum, consubstantalem patri, per quem omnia facta sunt, qui propter nos homines et propter nostrarum salutem descendit de caelis.
15 Et incarnatus est de spiritu sancto ex Maria virginis, et homo factus est.
16 Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.
17 Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dextram Dei patris, et iterum venturus est cum gloria judicaret vivos et mortuos, cujus regni non est finis.
18 Et in spiritum sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas.

IV. SANCTUS

I profess one baptism for the remission of sins, and I look forward to the resurrection of the dead and the life of the world to come. Amen.

Sanctus, sanctus, sanctus, dominus Deus Sabaoth! Pleni sunt coeli et terra gloria ejus.
Osanna in excelsis.
Benedictus qui venit in nomine domini.
Reprise of Osanna.

V. AGNUS DEI

23 Angus Dei, qui tollis peccata mundi, miserere nobis.
24 Dona nobis pacem.

I believe in one God. The Almighty Father, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before time began, God from God, Light from Light, true God from true God, begotten, not made, one in substance with the Father, and through Him all things were made; for us men and for our salvation He came down from heaven.

And was incarnate of the Virgin Mary by the power of the Holy Spirit, and was made man. And was crucified for us under Pontius Pilate, and suffered and was buried. And the third day He rose again according to the Scriptures and ascended into heaven, where He is seated on the right hand of God the Father, and will come again in glory to judge the living and the dead, and His kingdom will have no end. And I believe in the Holy Spirit, the Lord and Giver of life, Who proceeds from the Father and the Son; together with the Father and the Son He is adored and glorified; He it was who spoke through the prophets. And I believe in one holy, catholic and apostolic church.

I. KYRIE

1 Kyrie eleison.
2 Christe eleison.
3 Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

II. GLORIA

4 Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
5 Laudamus te, benedictimus te, adoramus te, glorificamus te.
6 Gratias agimus tibi propter magnam gloriam tuam.
7 Domine Deus, rex coelestis, Deus pater omnipotens, domine fili unigenite, Jesu Christe alitisime, domine Deus, agnus Dei, filius patris.
8 Qui tollis peccata mundi, miserere nobis, suscipie depreciationem nostram.
9 Qui sedes ad dextram patris, misere nobis.
10 Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe.
11 Cum sancto spiritu in gloria Dei patris, Amen.

Glory be to God on high and peace on earth to men of good will.
We praise Thee, we bless Thee, we adore Thee, we glorify Thee.
We give Thee thanks for Thy great glory.
Lord God, heavenly king, almighty Father, the only begotten Son, Lord Jesus Christ most high, Lord our God, Lamb of God, Son of the Father.
Thou Who hast away the sins of the world, have mercy on us, receive our prayer.
Thou Who art seated at the right hand of the Father, have mercy on us.
For Thou alone art holy, Thou alone art the Lord, Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father. Amen.

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The liturgy of the mass, or Eucharistic service, of the Christian church was supplanted by the Middle Ages. Through the inroads, prayers and officially used according to the church calendar, the Ordinaries remained the same: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Therefore, those were the sections destined to be so in the mass. The word mass, as used by musicians, refers to those washable portions of the liturgy.

The most famous surviving masses are the high peaks of achievement in musical composition—they represent all the new ideas and musical experimentation of their time.

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The Kyrie and Gloria (Missa) were composed in 1723 as part of an application to become the court composer to the King of Saxony to whom a Roman Catholic, Bach was not granted the title at this time (the title later received it), but he chose to complete his b-minor Mass anyway—though over an extended period of time. The Credo (Nunc Credo) and the Sanctus/ Benedictus/Offena were written between 1724 and 1738 when Bach was in his early fifties. The Agnus Dei is the closing section of the Mass, and it is a re-working of an earlier composed cantata.

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Kay Verelius
THE BROADWAY SYMPHONY AND SEATTLE CHAMBER SINGERS

George Shangrow, music director and conductor

present

JOHANN SEBASTIAN BACH

Mass in b minor

Good Friday, March 24, 1989

Meany Theater

Kyrie

Gloria

-Intermission-

Credo

Sanctus

Agnus Dei

SOLOISTS

Janeanne Houston, soprano

Emily Lunde, mezzo soprano

Stephen Wall, tenor

Brian Box, bass

The Broadway Symphony and Seattle Chamber Singers are Artists-in-Residence at University Unitarian Church of Seattle.

This concert is sponsored in part by a grant from Seattle Foundation.

Tonight's concert is being broadcast LIVE and in stereo on Classic KING-FM.