of variations over a repeated, chromatically-descending bass line. The piece, in minor, takes an unexpected harmonic turn six measures before the end, and the final cadence in G major allows the piece to conclude with a heartfelt exclamation, reminding us that the solo tenor is actually Jesus' "victory dance" over Death! The exclamatory chord, "Et resurrexit," declares the triumph of the resurrection with trumpets and kettledrum and features a bass solo. In the aria, "Veni, creator spiritus," the oboe d'amore joins the bass voice as equal musical partners. The five-part chorale "Consolator" takes on the form of a chorale fantasia. The closing outburst of chromatic and instrumental jubilation, "Et expecto," is a reprisal of another cantata concertato form. Bach uses three musical motifs to express expectation, rejoicing, and resurrection.

The glorious six-part Sæcessus, festooned with trumpets, drums, and winds, features a swelling triplet rhythm. Its form is modeled on that of the church sonata, with its slower opening section followed by a faster Osanna. The Osanna is the only double chorus movement of the Mass, and is a reprisal of the opening chorus of Cantata 215. The solo instrument that accompanies the solo tenor in this section is not specified, but a flute works well. The Agnus Dei is an alto solo whose model is an aria from the Ascension Oratorio. The music of the final chorus, Deus est Dominus, is derived from the chorale "Gratias agimus in Gloria." The repetition suggests that this prayer for peace is truly Bach's own thanksgiving prayer for the peace he has found after a lifetime of writing music for God's glory.

It forms a most fitting conclusion for this work, the ultimate example in Bach's genius (called "the perfect synthesis of music and theology") and Bach's most powerful statement of his profound Christian faith.

--Loretta Knowles

SOLO ARTISTS

Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has been firmly established as a soloist and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in The Marriage of Figaro, returning this season to sing Papagena in The Magic Flute and Xenia in Boris Godunov. Last June she made her debut with the Pacific Northwest Ballet in Romeo and Juliet. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim as a soprano soloist for her portrayal of Despina in Cosi fan Tutte. In September of 1999, the Seattle Times named Ms. Richter Seattle's "Rising Star." Ms. Richter is equally at home in concert repertoire. Last season with the Seattle Bach Festival at Benaroya Hall with the Northwest Chamber Orchestra in Handel's L'allegro, il Penseroso ed il Moderato and with the Seattle Symphony in Gluck's Don Juan.

Duet O Lord God, heavenly King,
soprano, tenor
God the Father Almighty,
O Lord God, Lamb of God, Son of the Father,
Chorus Thost that takest away the sins of the world, have mercy upon us.
Thost that takest away the sins of the world, receive our prayer.
Chorus With the Holy Ghost in the glory of God the Father, Amen.
Amem.

INTERMISSION

CREDO (SYMBOLIC NICENUM)

Credo in unum Deum. Deum in unum Deum, Patrem omnipotentem, factorem coeli et terrae; visibilium omnium et invisibilium; Et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre nata summe semel; Deus Deo, lumine, Deum verum et Deo vero, geniturn, non factum consubstantalem Patris, per quem Omni facta sunt; Qui propiter nobis et propter nostrum salutem desideravit de coelis en

Et incarnatus est de Spiritu Sancto ex Maria virginis, et hominis factus est.

Crepusul etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Chorus I believe in one God.
Chorus I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; And in one Lord Jesus Christ, the only begotten Son of God, begotten before all worlds; of God, light of light, very God of very God, begotten, not made, of one substance with the Father, by whom all things were made; Who for us men and for our salvation came down from heaven.

Chorus And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Chorus And was crucified also for us under Pontius Pilate, suffered and was buried.

Mezzo-soprano Melissa Pyros enjoys a growing reputation as a wonderfully sensitive and exciting artist in both opera and concert venues. In October she appeared with Seattle Opera as Second Lady in The Magic Flute and as Pauline in The Marriage of Figaro. Next month marks an exciting new role for Ms. Pyros as the debut of the new Met Opera at Alice Tully Hall with the Philadelphia Orchestra. With Seattle Opera she has performed Rosina in The Barber of Seville, as well as Meg Pagge in Falstaff and Cherubino in The Marriage of Figaro. Next season marks an exciting new role for Ms. Pyros as the debut of the new Metropolitan Opera at Alice Tully Hall with the Philadelphia Orchestra.
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis;

Chorus
And the third day he rose again according to the Scriptures, and ascended into heaven, sitteth at the right hand of the Father, and shall come again with glory to judge the quick and the dead; whose kingdom shall have no end;

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; Et unam sanctam catholicam et apostolicam ecclesiam.

Aria
bass
And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; who spake by the prophets; And in one holy catholic and apostolic Church.

Confiteor unum baptisma in remissionem peccatorum.

Chorus
I acknowledge one baptism for the remission of sins.

Et exspecto resurrectionem mortuorum et vitam venturi saeculi,

Chorus
And I look for the resurrection of the dead and the life of the world to come, Amen.

SANCTUS
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria eius.

Chorus
Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of his glory.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis
Benedictus qui venit in nomine Domini.
Osanna in excelsis
Agnus Dei qui tollis peccata mundi, miserere nobis.

OSANNA
Chorus
Hosanna in the highest.

Benedictus qui venit
Aria
tenor
Blessed is he who cometh in the name of the Lord.

Chorus
Hosanna in the highest.

Agnus Dei qui tollis peccata mundi,

Aria
altos
O Lamb of God, that taketh away the sins of the world, have mercy upon us.

Dona nobis pacem.

Chorus
Grant us peace.

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ORCHESTRA SEATTLE

Violin
Dajana Akrapovic
Sue Herring
Maria Hunt
Fritz Klein*
Avron Maletzky
Gregor Nitsche
Leif-Ivar Pedersen**
Susan Owens
Rob Rubin
Stephanie Ryder
Theo Schaad
Janet Showalter
Beatrice Dolf
Saundra Humphrey
Jim Lurie
Katherine McWilliams*
Tim Prior
Cello
Julie Reed*
Valerie Ross
Maryann Tapiro
Matthew Wyatt
Jo Hansen*
Chris Simison
Flute
Kate Johnson*
Megan Lyden
Oboe
Tim Garrett
Shannon Hill
Janet Putnam*
Oboe d’amore
Tim Garrett
Janet Putnam*

Bass
Jeff Eldridge
Judith Lawrence*
Horn
Don Crevie
Trumpet
David Cole
Zachary Person
Gordon Ullmann*

Timpani
Daniel Oie
Keyboard
Robert Kechley
Assistant Conductor
Justin Cole
*
**
principal
concertmaster

SEATTLE CHAMBER SINGERS

Soprano
Barb Anderson
Wendy Burton
Keirstin Bruce
Sue Cobb
Crissa Cugini
Kyla DeRemer
Susan Dier
Dana Durasoff
Terri Fincham
Cinda Freece
Kiki Hood
Daniella Kim
Lorelette Knowles
Jill Kraakmo
Nancy Lewis
Nancy Ststeen
Liesel Van Cleeff
Sharon Agnew
Julia Akoury-Thiel
Carolyn Cross Avery
Cheryl Blackburn
Jane Blackwell
Shireen Deboo
Penny Deputey
Laura Dooley
Deanna Fryhle
Christine Hackenberger
Theodora Letz
Emily Lunde
Susan Maloff
Adrienne McCoy
Suzi Means
Laurie Medill
Patricia Rice
Nancy Robinson
Debra Schilling
Nedra Slauson
Annie Thompson
Kristin Zimmerman
Tenor
Alex Chun
Ralph Cobb
Steve Gorryng
Alvin Kroon
Jon Lange
Dan Lee
Timothy Lunde
Thomas Nesbitt
Vic Royer
Jerry Sams
David Zapolsky
Bass
Andrew Danilichik
Richard Doucette
Douglas Durasoff
Peter Henry
Rob Kline
Dennis Moore
Gary Oule
John Stenseth
Richard Wyckoff
Assistant Conductor
Carol Sams
Johann Sebastian Bach was born into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art: “I had to work hard,” he said; “Anyone who works as hard will get just as far.”

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concerti. In 1720, Bach’s wife, Maria Barbara, the mother of his seven children, died. The composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas’ Church in Leipzig, Germany, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city’s chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas’. In this post, Bach produced monumental musical masterworks, though he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living “amidst continual vexation, envy, and persecution...,” but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a small worldly estate, but bequeathing a stupendous wealth of musical treasures to succeeding generations.

In his later years, Bach appears to have planned a number of musical collections as summations for posterity of his compositional skills and his artistic development over some 30 years. Indeed, he produced superlative retrospective collections of keyboard works in various forms containing considerable quantities of earlier material carefully reworked with the wisdom of age and experience, including the Clavierübungen, Dritter Teil, a collection of organ works to be played in conjunction with the German text of the Mass. Was the mighty Mass in b minor, whose movements constitute a veritable encyclopedia of styles, techniques, forms, and treatments, also intended as such a musical legacy, but for choral forces singing the Latin text of the Mass? Bach compiled the Mass in b minor from two main sources: a 1724 Sanctus, and a Kyrie and Gloria from 1733. He also adapted many other sections of the work from his other cantatas’ arias and choruses. Only a few movements seem to have been written specifically for the Mass when Bach assembled it sometime between 1745 and 1750. There is no evidence that Bach intended this elaborate and complex work for performance on any specific occasion. A complete setting of the Latin text of the Mass had a place in the liturgy of Bach’s Lutheran church, since St. Thomas’ Church was the “official chapel” of the local university (whose scholars routinely worked in Latin). However, a setting that was so long and that required such large musical forces would have had little prospect of performance, though such a grand work might conceivably have been performed on some highly significant occasion, such as the beginning of a university term. In any case, there is no evidence that the Mass in b minor was ever performed in its entirety in any context during Bach’s lifetime. Although various portions of the Mass were performed over the next sixty years, it was not until 1859 (more than a century after Bach’s death) that the entire Mass was heard in a single performance (in Leipzig, under the direction of Felix Mendelssohn). Bach seems to have viewed the mass as the most historically enduring of musical forms, and it may well have been that he invested so much care and energy in this great work precisely in order to leave this example of his finest writing as part of his “last musical will and testament” for the glory of God and the edification of future generations.

Bach created this masterpiece in such a way that both its anthologized nature and its sense of unity are evident. The original manuscript shows that Bach divided the work into four major sections, the first entitled Missa (the Kyrie and Gloria), the second called Symbolum Nicenum (or the Credo), the third being the Sanctus, and the fourth entitled Osanna, Benedictus, Agnus Dei et Dona nobis pacem. Each section is further divided to produce 27 independent movements. Of the 18 choruses in this Mass, nine are set in the Italian Baroque chorale tradition for 5 voices (SSATB), six are set for 4 voices, one is written for 6 voices (SSAATB), and one (sung twice) is for two antiphonal 4-voice (SATTB) choirs.

The powerful and funereal Kyrie I is followed in the Christe by a peaceful duet. The Kyrie II is a four-part fugal chorus in the "old style" of polyphony. One can hear anguished pleas for God's mercy in the fugue's chromatic subject and its syncopated entrances.

The Gloria is a joyous hymn of thanksgiving and praise. Its opening "Gloria" is a reworking of a lost instrumental concerto to which Bach later added the chorus. The "Et in terra pac" is a new composition joined seamlessly to the "Gloria;" its gently rocking eighth-notes set a mood of peace and comfort. In the "Laudamus te," the solo violin and solo soprano voice compete in soaring, angelic praise. The "Gratias agimus," "Qui tollis," and "Cum Sancto spirite" are all adaptations of pieces from cantatas which, like all the reworkings in the Mass, have been chosen and rewritten with such care and skill that in most cases the new work surpasses the original. The two jubilant choruses, the opening "Gloria" and the glittering "Cum Sancto spirite," both resplendent with clarino trumpets and timpani, frame the entire nine-section movement.

Like the Gloria, the Credo (or Symbolum Nicenum) has a self-contained musical architecture. Its nine sections are arranged in a symmetrical structure, with the Crucifixus at the core, and the other pieces framing it on either side corresponding to one another in form and weight in the following pattern: A ("Credo" and "Patrem") – B ("Et in unum") – C ("Et incarnatus est," "Crucifixus" and "Et resurrexit") – B ("Et in spiritum sanctum") – A ("Confiteor" and "Et expecto").

In the "Credo," the five-part chorus and the two violin parts develop the Gregorian chant melody associated with the text in the Roman Catholic liturgy in seven parts. The "Patrem" is an adaptation of a chorus from Cantata 171. The soprano-alt duet "Et in unum Dominum" is followed by the chorus "Et incarnatus est," which features a descending line illustrating the concept of Christ’s coming down from heaven to become human. The "Crucifixus," a grief-stricken lament constructed from another cantata chorus, is cast in the form of a passacaglia, a slow dance in triple meter that consists
of variations over a repeat, chromatically-descending bass line. The piece, in minor, takes an unexpected harmonic turn six measures before the end, and the final cadence in G major allows the piece to conclude. The hope for the expectant audience, reminding us that the solo tenor is actually Jesus’ “victory dance” over Death! The exultant chorus, “Et resurrexit,” declares the triumph of the resurrection with trumpets and kettledrums and features a bass solo. In the aria, “Deus Rex,” the soloist asks that of the sanctuary Dominum,” the obers d’amore join the bass voice as equal musical partners. The five-part-choral “Conformit” takes on the form of a chorale fantasia. The closing outburst of chorale and instrumental jubilation, “Et expecto,” is a resounding of another cantata for concert form. Bach uses three musical motifs to express expectation, rejoicing, and resurrection.

The glorious six-part Sanctus, festooned with trumpets, drums, and winds, features a swelling triplet rhythm. Its form is modeled on that of the church sonata, with its slower opening section followed by a faster Osanna. The Osanna is the only double chorus movement of the Mass, and is a resounding of the opening chorus of Cantata 215. The solo instrument that accompanies the solo tenor is not specified, but a flute works well. The Agnus Dei is an also solo whose model is an air from the Ascension Oratorio. The music of the final chorus, Deus Rex, is identified as the aria for “Gratias agimus” in the Gloria. The repetition suggests that this prayer for peace is truly Bach’s own thanksgiving prayer for the peace he has found after a lifetime of writing music for God’s glory. It forms a most fitting conclusion for the entire work, the ultimate example of Bach’s genius (“called the perfect synthesis of music and theology,”) and Bach’s most powerful statement of his profound Christian faith.

SOLO ARTISTS
Soprano Terri Richter came to the Northwest in 1995 from Tennessee, where she received her Master’s degree from Middle Tennessee State University. Since her arrival in Seattle, she has been firmly established in concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in The Marriage of Figaro, returning this season to sing Papageno in The Magic Flute and Xenia in Boris Godunov. Last June she made her debut with the Pacific Northwest Ballet in Romeo and Juliet.
O. One of twelve young singers to be chosen for Seattle Opera’s first national Young Artist Program, Ms. Richter received critical acclaim for a solo recital in which she sang Despina in Così fan Tutte. In September of 1999, the Seattle Times named Ms. Richter Seattle’s “Rising Star.” Ms. Richter is equally at home singing oratorio repertoire. Last season she performed in Bach’s St. Matthew Passion, and was a recitalist with the Seattle Bach Society. In February she performed in the Oratorio Society of New York’s performance of Orff’s Carmina Burana at the Intiman Theater. She has performed with the Spokane Symphony, the Calamus Symphony, the Bremerton Symphony, and the Seattle Symphony. With OSSCS, she has performed Handel’s Handel’s Messiah, Bach’s Christmas Oratorio, and St. Matthew Passion, and Monteverdi’s 1610 Vespers. This spring, she will be featured with the Fort Collins Symphony in a performance of the Poulenc Gloria, and with Opera Idaho in an original production. Next season begins with appearances with the Walla Walla Symphony and Philharmonia Northwest, as well as a recital of French song at the Seattle Art Museum presented by the Northwest Chamber Orchestra.

Tenor Howard Fankhauser is a frequent soloist with ensembles throughout the Northwest, including OSSCS, NorthWest Choral Company, Seattle Young Artists, Early Music Guild, Lake Chelan Bach Festival, Bremerton Symphony, Evergreen Symphony, and Choral Arts Northwest, Seattle Pro Musica, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. During the past two seasons he has been heard in a number of performances with orchestra Seattle and Seattle Chorale Singers, including Denver Opera, Minneapolis St. Paul, and Handel’s Messiah, as well as Messiah. Mr. Fankhauser’s recent engagements include Orff’s Carmina Baramca with the Tacoma City Ballet, and the Bach Magnificat with Opus 7. In August he will be guest artist at the National Pastoral Musicians National Convention in Las Vegas, Nevada. His recently recorded recitals include Haydn’s The Creation and a Cathedral Christmas with the Schola Cantorum. His solo CD CATHEDRAL TENOR was released last spring. Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Mezzo-soprano Melissa Pyron enjoys a growing reputation as a wonderfully sensitive and exciting artist in both opera and concert venues. In October she appeared with Seattle Opera as Second Lady in The Magic Flute, with orchestra Seattle Opera. Ms. Pyron has sung roles in Don Giovanni, The Magic Flute, and Le Nozze, with orchestras including the Seattle Symphony, Cincinnati, and New York Philharmonic. Most recently, she has returned to Philadelphia for performances with the Philadelphia Orchestra.

INTERMISSION
LIBRETTO

KYRIE
Chorus, Lord, have mercy.
Duet Chorus, Lord, have mercy.

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictus es, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriæ tuae.

Duet Chorus, Glory be to God on high,
Duet Chorus, Be joyful in the Lord, you righteous.

GLORIA
Chorus, Glory be to God on high,
Chorus, And on earth peace to men of good will.
Aria We praise thee,
Aria, we bless thee, we worship thee, we glorify thee.
Chorus We give thanks to thee for thy great glory.
Duet Chorus, O Lord God, heavenly King,
Duet, tenor O Lord, God of our salvation.

Quis tollis peccata mundi?
Quis peccata mundi, miserere nobis.
Quis tollis peccata mundi, suscipe deprecationem nostram.
Quis sedes ad dextram Patris, miserere nobis.

Quoniam tu solus sanctus,
Quoniam tu solus Sanctus, tu solus altissimus Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, Amen.

INTERMISSION

CREDO (SYMBOLIC NICENUM)

Chorus, I believe in one God.
Chorus, I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible; and in the Holy Ghost.

Et in unum Dominum Jesum Christum,
Et unum Dominum Jesum Christum et ex Patre natum aut omnis seculorum.

Deum de Deo,
Lumen de lumine,
Deum verum de vero veritate, genitum, non factum consubstantialem Patris, per quem omnia facta sunt; Qui prpopit nos homines et propit nostrar solutun desiderat coeli et terrae.

Et incarnatus est de Spiritu Sancto ex Maria virginis, et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et resextus est.
ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS
GEORGE SHANGRO, MUSIC DIRECTOR 1999-2000 SEASON

B minor Mass
Friday, March 24, 2000 • 8:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Terri Richter, soprano
Melina Pyron, mezzo-soprano
Howard Funkhauser, tenor
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangro, conductor

JOHNN SEBASTIAN BACH
1685-1750

MISSA Kyrie

Gloria in excelsis Deo • Et in terra pacem • Laudamus te • Gratias agimus tibi • Domine Deus Qui tollis peccata mundi • Qui sedes ad dextram Patris

INTERMISSION

SYMBOLIC NICENUM

Credo in unum Deum • Patrem omnipotentem

Et in unum Dominum • Et incarnatum est Crucifxius pro nobis • Et resurrexit

Et in Spiritum sanctum • Confessor unum baptisma

SANCTUS

ASANNA, BENEDITCUS, AGNUS DEI • ET DONA NOBIS PACEM

Ossana in excelsis • Benedictus • Ossana repetatur

Agnus Dei • Dona nobis pacem

Please disconnect signal watches, pages, and cellular telephones. Thank you.

The use of cameras and recording equipment is not permitted in the concert hall.

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