B minor Mass
Saturday, June 10, 2006 – 8:00 PM
Blessed Sacrament Church

Catherine Haight, soprano
Melissa Flanagan, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Johann Sebastian Bach
Mass in b minor, BWV 232

MISSA

Kyrie

Gloria

INTERMIXION

SYMBOL NUMICUM

Credo in unum Deum = Patrem omnipotentem
Et in unum Dominum = Et incarnatum
Crucifixus et pro nobis = Et resurrexit
Et Spiritum sanctum = Confessum summum
Et expecto resurrectionem mortuorum

SANCTUS

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Agnus in excelsis = Benedictus = Osanna repetitur

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.

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PROGRAM NOTES

JOHANN SEBASTIAN BACH
Mass in B minor, BWV 232

J.S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. In addition to vocal and chamber music, his most famous and best-known work has been the Mass in B minor (BWV 232), composed about 1728 in Leipzig, based on the Gospel of St. John. This Mass is considered one of the greatest achievements in the history of Western music and has been performed in almost every major concert hall in the world. It is a highly complex and technically demanding work, requiring a large choir, orchestra, and full ensemble of instruments. The piece is divided into four movements, each with its own unique character and mood. The Mass in B minor is a testament to Bach's genius as a composer and his mastery of counterpoint, which is used throughout the work to create a sense of unity and coherence. The piece is also notable for its use of a wide array of instruments, including strings, woodwinds, and brass, which add to the richness and depth of the music. The Mass in B minor is a work of immense beauty and power, and its performance remains a highlight of the classical music repertoire to this day.
Heavenly King. The form of this movement is modeled on that of the church saint sonata, with its grand and stately opening followed by a spiritual fugue form. A "regal" type of fugue ("Punctum coeli et terrae") at heart. The choral repetitions are filled with God's glorious splendor.

Just as the "royal" was designed to build a triumphal structure, the only double chorus movement of the Mass, and is a resplendent opening of Cantata 215. The solo instrument that accompanies the chorus is named "Dona nobis pacem," and the solo violin "Nisi Dominus works well.

The Agnus Dei is an alto solo whose model is an aria from the Ascension Oratorio. The music of the final chorus, Dona nobis pacem, is identical to that of the "Gloria singula" in the Gloria. The reappearance of this music suggests that this prayer for peace becomes Bach’s own prayer of thanksgiving for the harmony he has found after a lifetime of striving. This music is for God’s glory in every stirring circumstances. It forms a most fitting conclusion for this work, the ultimate example of Bach's musical genius. Like this "fresher synthesis of music and theology" and the "greatest musical composition of all times and peoples", and Bach’s supreme statement of his profound Christian faith.

Notes by Lorelce Knowles

SOLO ARTISTS

Soprano CATHERINE HARGH is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Angel and Vimin Cole as a part of the gala program that officially opened the Tacoma Pantages Theatre. She also performed with the Seattle Philharmonic at the Ravenna Arts Festival. Ms. Hargh is a featured soloist with Northwest Ballet in their productions of Carl Orff’s Carmina Burana for over ten years and these performances have taken her to the Shale Center, and Maclay Collegiate. She is currently receiving glowing reviews. Ms. Hargh is especially familiar with the Baroque repertoire and has performed many of the Bach’s works with American Bach Soloists, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSC, her most recent collaboration with the ensemble was a performance of Haydn’s The Creation in April 2005. Ms. Hargh was a recording artist with the疤痕 New Zealand, and Msxus, with OSSC and conductor George Shangraw. Ms. Hargh is a member of the voice Faculty at Seattle Pacific University.

TENOR STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers in the past fifteen years. He has been featured in leadership roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has also performed with the symphonies of Seattle, Vancouver, Spokane, Portland, San Diego, Boulder, and Cincinnati. Opera repertoire includes leading roles in a number of works by Mozart, including Cosi Fan Tutte, Don Giovanni, Le Nozze di Figaro, and The Marriage of Figaro. Mr. Wall appears on the OSSC recordings of Handel’s Messiah and sang the role of Joe in Seattle Opera’s heralded production of La Fanciulla del West.

MELISSA PLAGEMANN, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area’s finest ensembles, including the Seattle Symphony, Tacoma Opera, Skagit Opera, Seattle Chamber Chorale, Kittitas Opera, and NOSSIE, among others.

Highlights. The 2005-2006 season for Ms. Plagemann included Hansel in Humperdinck’s Hansel and Gretel with Kittitas Opera, and Pianist in Britten’s Peter Grimes with Seattle Opera. She was also the Seattle Early Music Guild’s Academia d’Amore (led by acclaimed lutenist Stephen Stubbs). Operatic repertoire in recent seasons includes 2nd and 3rd

PROGRAM NOTES

JOHANN SEBASTIAN BACH Mass in b minor, BWV 232

J.S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. In addition to vocal and chorus cantatas, his Mass in B minor, BWV 232, is perhaps his most famous work. It was composed in 1730 for the new ruler, Friedrich August III, on his visit to Leipzig to accept the oath of allegiance (Bach had submitted the Mass with a petition asking the Elector for permission to work in Leipzig as his chief court composer). The Mass was also adapted to various other sections of the work from his other cantatas and oratorios. Only a few movements seem to have been written specifically for the Mass. It was first performed in Leipzig on January 27, 1747 and 1750. There is no evidence that Bach intended this elaborate work for any specific occasion. A complete setting of the Latin text of the Mass had a place in the liturgy of the Lutheran church, since St. Thomas’ Church was the “official church” of the city. It seems to have been written mainly for use in Bach’s own church, with a setting that was so long and that required such large and well-trained musical forces that would have little hope of performance, though several attempts have been made to perform it in 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 any church other than St. Thomas’, sacred or secular, 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 would have seemed to view the Mass as a work for professional singers and musical forces, and it may well have been that he invested so much care and energy in this great work in order to leave it as part of his “last musical will and testament” for his family, for the glory of his Maker, and for the edification of future generations.

The Mass is the centerpiece in such a way that both its analogized nature and its sense of unity are evident. The original manuscript shows that Bach divided the work into 4 major sections, the first (the Kyrie), the second (the Gloria), the third (the Credo), the fourth (the Sanctus), the fifth (the Agnus Dei), and the sixth (the Dona nobis pacem). Each section is further divided into several shorter movements: the tenor soloists in the choruses in this Mass, ten are set for five voices (SSATTB) in the Italian (Bach’s home style), ten are set for four voices (SATB), one is written for 6 voices (SSASSATT), and the remaining two for four voices and four choirs.

The forceful Kyrie I is a five-part fugue reminiscent of a funeral march, is followed by a contrasting Christus (a lovely soprano duet). The Kyrie II is a four-part fugue chorale in the "old style" of polyphony. One can hear some of the texture, the organ-like fugue in the fugal tenor, chromatic subject and its syncopated entrances.

The Agnus Dei is in duple meter, some hymn of thanksgiving and praise. Its opening section ("Gloria") is an extended, working-out of a fugal or ground bass to which Bach later added the choruses part. The "Et in terra" part is a new composition, while the remaining sections are adaptations of the chorales which Bach set (the opening chorale "Gloria in excelsis") and the closing chorale "Amen". Although Bach has varied the chorales, added contrapuntal counterpoint, he has preserved the original chorale melody, and the "Mexicanos" have been adapted by Bach at the command of his patron, the Duke of Weimar. The "Et in terris" part is a new composition, while the remaining sections are adaptations of the chorales which Bach set (the opening chorale "Gloria in excelsis") and the closing chorale "Amen". Although Bach has varied the chorales, added contrapuntal counterpoint, he has preserved the original chorale melody, and the "Mexicanos" have been adapted by Bach at the command of his patron, the Duke of Weimar.

In his later years, Bach appears to have planned a number of musical collaborations as summation of his lifetime. One of his great skills and his artistic development over some 50 years. Indeed, he produced a number of important works. This careful spirit of his various forms containing considerable quantities of earlier material carefully worked with the wisdom of age and experience, including the Klosterlied and "Dein ist die Halle". The organ work with the opening chorale in conjunction with the German text of the Mass. Was the mighty Mass in b minor, BWV 232, an opportunity to present a veritable vocabulary of styles, techniques, forms, and treatments, also intended as such a musical legacy, but for chorale forces singing the Latin text of the Mass? Bach compiled the Mass from two main sources: a 1724 Sanctus, a (consistently believed to be the model for the new ruler, Friedrich August III, on his visit to Leipzig to accept the oath of allegiance (Bach had submitted the Mass with a petition asking the Elector for permission to work in Leipzig as his chief court composer). The Mass was also adapted to various other sections of the work from his other cantatas and oratorios. Only a few movements seem to have been written specifically for the Mass. It was first performed in Leipzig on January 27, 1747 and 1750. There is no evidence that Bach intended this elaborate work for any specific occasion. A complete setting of the Latin text of the Mass had a place in the liturgy of the Lutheran church, since St. Thomas’ Church was the “official church” of the city. It seems to have been written mainly for use in Bach’s own church, with a setting that was so long and that required such large and well-trained musical forces that would have little hope of performance, though several attempts have been made to perform it in 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 any church other than St. Thomas’, sacred or secular, 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 would have seemed to view the Mass as a work for professional singers and musical forces, and it may well have been that he invested so much care and energy in this great work in order to leave it as part of his “last musical will and testament” for his family, for the glory of his Maker, and for the edification of future generations.

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WALLENTINEN
KYRIE

Kyrie eleison.

Chorus

Lord, have mercy.

Duet

Christe eleison.

soprano, alto

Christ, have mercy.

Chorus

Lord, have mercy.

GLORIA

Gloria in excelsis Deo,

Chorus

Glory be to God on high,

Et in terra pax hominibus bonae voluntatis.

Chorus

And on earth peace to men of good will.

Laudamus te, benediciimus te, adoramus te, glorificamus te.

Aria

We praise thee,

soprano, alto

we bless thee,

we worship thee,

we glorify thee.

Gratias agimus tibi propter magnam gloriam tuam.

Chorus

We give thanks to thee for thy great glory.

Domine Deus, Rex coelestis,

Duet

O Lord God, heavenly King,
soprano, tenor

Deus Pater omnipotens,

God the Father Almighty,

Domine Fili unigenite,

O Lord, the only-begotten Son,

Jesu Christe altissime,

Jesus Christ, the Most High,

Domine Deus, Agnus Dei, Filius Patris,

O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi,

Chorus

Thou that takest away the sins of the world,
miserere nobis.

have mercy upon us.

Qui tollis peccata mundi,

Thou that takest away the sins of the world,
suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dextram Patris,

Aria

Thou that sittest at the right hand of the Father,
miserere nobis.

alto

have mercy upon us.

Quoniam tu solus sanctus,

Aria

For thou only art holy;
tu solus Dominus,

bass

thou only art the Lord;
tu solus altissimus Jesu Christe,

thou only, O Jesus Christ, art most high,

Cum Sancto Spiritu in gloria Dei Patris,

Chorus

With the Holy Ghost in the glory of God the Father,

Amen.

INTERMISSION

CREDO (SYMBOLUM NICENUM)

Credo in unum Deum.

Chorus

I believe in one God.

Credo in unum Deum,

Chorus

I believe in one God,

Patrem omnipotentem,

the Father Almighty,

factorem coeli et terrae,

maker of heaven and earth,

visibilium omnium et invisibilium;

of all things visible and invisible;

Et in unum Dominum Jesum Christum,

Duet

And in one Lord Jesus Christ,
soprano, alto

Filium Dei unigenitum

the only begotten Son of God,
et ex Patre natum ante omnia secula;

and born of the Father before all worlds;

Deum de Deo,

God of God,
lumen de lumine,

light of light,

Deum verum de Deo vero,

very God of very God,
genitum, non factum consubstantialem Patri,
begotten, not made, of one substance with the Father,
per quem omnia facta sunt;

by whom all things were made;

Qui propter nos homines

Who for us men

et propter nostram salutem descendit de coelis.

and for our salvation came down from heaven.

Et incarnatus est

Chorus

And was incarnate
de Spiritu Sancto ex Maria virgine,

by the Holy Ghost of the Virgin Mary,
et homo factus est.

and was made man.

Crucifixus etiam pro nobis

Chorus

And was crucified also for us
sub Pontio Pilato,

under Pontius Pilate,

passus et sepultus est.

suffered and was buried.
Chorus

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;

Et in Spiritum Sanctum Domini 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.

Confiteor unum baptismam in remissionem peccatorum.

Et exspecto resurrectionem mortuorum et vitam venturi saeculi, Amen.

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;

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.

Chorus

I acknowledge one baptism for the remission of sins.

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.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis

Chorus

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Aria

tenor

Blessed is he who cometh in the name of the Lord.

Osanna in excelsis

Chorus

Hosanna in the highest.

Agnus Dei qui tollis peccata mundi, miserere nobis.

Aria

alto

O Lamb of God, that takest away the sins of the world, have mercy upon us.

Dona nobis pacem.

Chorus

Grant us peace.

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JOHANN SEBASTIAN BACH
Mass in b minor, BWV 232
1685-1750
MISSA
Kyrie
Kyrie eleison • Christie eleison • Kyrie eleison
Gloria
Gloria in excelsis • Et in terra Pax • Laudamus te
Gratias agimus tibi • Domine Deus
Qui tollis peccata mundi • Qui sedes ad dexteram Petris
Quoniam tu solus sanctus • Cum Sancto Spiritu

INTERMISSION

SYMBOLUM NICENUM
Credo in unum Deum • Patrem omnipotentem
Et in unum Dominum • Et incarnatum est
Crucifixus et pro nobis • Et resurrexit
Et in Spiritum sanctum • Confiteor unum baptisma
Et expecto resurrectionem mortuorum

SANCTUS
OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM
Osanna in excelsis • Benedictus • Osanna repetatur
Agnus Dei • Dona nobis pacem

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