

# Reverence and Spirituality

Saturday, April 12, 2014 • 7:30 PM

First Free Methodist Church



**Orchestra Seattle**  
**Seattle Chamber Singers**  
**Clinton Smith**, conductor

**Catherine Haight**, soprano  
**Melissa Plagemann**, mezzo-soprano  
**Wesley Rogers**, tenor  
**Clayton Brainerd**, bass-baritone

JOHANN SEBASTIAN BACH (1685–1750)  
Mass in B Minor, BWV 232

*Missa*

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*  
*Gloria in excelsis—*  
*Et in terra pax*  
*Laudamus te*

*Gratias agimus tibi*  
*Domine Deus—*  
*Qui tollis peccata mundi*  
*Qui sedes ad dextram Patris*  
*Quoniam tu solus sanctus—*  
*Cum Sancto Spiritu*

—20-minute intermission—

*Symbolum Nicenum*

*Credo in unum Deum—*  
*Patrem omnipotentem*  
*Et in unum Dominum*  
*Et incarnatus est*  
*Crucifixus*

*Et resurrexit*  
*Et in Spiritum sanctum*  
*Confiteor unum baptisma—*  
*Et expecto resurrectionem*

—5-minute intermission—

*Sanctus*

*Sanctus—Pleni sunt coeli*

*Osanna, Benedictus, Agnus Dei et Dona nobis pacem*

*Osanna in excelsis*  
*Benedictus*  
*Osanna repetatur*  
*Agnus Dei*  
*Dona nobis pacem*

*Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 44th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.*

*Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.*

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**Orchestra Seattle • Seattle Chamber Singers**

Clinton Smith, music director • George Shangrow, founder  
PO Box 15825, Seattle WA 98115 • 206-682-5208 • [www.osses.org](http://www.osses.org)

In addition to his new position as music director of Orchestra Seattle and the Seattle Chamber Singers, this season **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, serves on the music staff of Santa Fe Opera and conducts *Il barbiere di Siviglia* at University of Michigan Opera Theater.

During the 2012–2013 season, Clinton was cover conductor for Juilliard Opera's *The Cunning Little Vixen* and Portland Opera's *Don Giovanni*, and served on the music staff for Kentucky Opera's *Don Giovanni* and Ash Lawn Opera's productions of *Gianni Schicchi*, *Die Zauberflöte* and *The Music Man*. Other recent posts include assistant conductor and chorus master for San Francisco Opera's Merola Opera Program (*Il barbiere di Siviglia*), assistant conductor for Glimmerglass Opera's *Tolomeo* and *The Tender Land*, conductor of *Madama Butterfly* at Hamline University and *Made-moiselle Modiste* for Skylark Opera, music director of Western Ontario University's Canadian Operatic Arts Academy, and guest coach at the National University of Taiwan.

For four seasons, Minnesota Opera engaged Clinton as cover conductor and chorus master, where he led main stage performances of *La traviata* and *Madama Butterfly* and covered the St. Paul Chamber Orchestra and Minnesota Opera Orchestra in over 20 productions. During 2011, Clinton conducted a workshop and prepared the world premiere of Kevin Puts' opera *Silent Night*, which subsequently won the 2012 Pulitzer Prize in Music.

Soprano **Catherine Haight** appears frequently with the region's most prestigious musical organizations, regularly performing in Pacific Northwest Ballet's *Carmina Burana* and *The Nutcracker*. Reviewing PNB's world premiere of Christopher Stowell's *Zais*, *The Seattle Times* called her singing "flawless." She appears as soprano soloist on the OSSCS recording of Handel's *Messiah*, the Seattle Choral Company recording of *Carmina Burana*, and on many movie and video game soundtracks, including *Pirates of the Caribbean*, *Ghost Rider* and *World of Warcraft*. Ms. Haight has served on the voice faculty of Seattle Pacific University since 1992.

## Program Notes

### Johann Sebastian Bach Mass in B Minor, BWV 232

*Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. This work calls for 2 flutes, 3 oboes (2 doubling oboe d'amore), 2 bassoons, horn, 3 trumpets, timpani, strings and continuo, plus vocal soloists and chorus.*

During his later years, Bach appears to have planned various musical collections as summations for posterity of his compositional skills and his artistic development over some 30 years. Indeed, he produced superlative retrospectives of keyboard works in various forms containing considerable quantities of earlier material carefully reworked with the wisdom of age and experience, including

Mezzo-soprano **Melissa Plagemann** has been praised by audiences and the press for her "clear, burnished voice" (*Tacoma News Tribune*) and "attractively expressive mezzo" (*Crosscut Seattle*). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. A first-prize winner in competitions of the Ladies' Musical Club, the Seattle Musical Art Society and the Seattle Gilbert and Sullivan Society, Ms. Plagemann holds degrees from the University of Victoria and Indiana University.

Tenor **Wesley Rogers** has been hailed by *San Francisco Classical Voice* as possessing the "kind of tenor that pours forth powerfully, effortlessly, seemingly for any length of time." His engagements during 2013–2014 include Belmonte in *Die Entführung aus dem Serail* at the Opéra Royal de Wallonie (Liège) under the baton of Christophe Rousset, Ferrando in a new production of *Così fan tutte* at the Opéra de Montpellier, Belmonte at the Prinzregententheater in Munich, and tenor soloist in Mozart's *Requiem* with the Madison Symphony Orchestra. Future seasons include a debut with the Concertgebouw in Amsterdam. Performances with Seattle Opera have included roles in *Billy Budd*, *La Fanciulla del West*, *Salome* and Daron Hagen's *Amelia*.

Bass-baritone **Clayton Brainerd** has sung leading roles with major orchestras and opera companies around the world under the baton of Seiji Ozawa, Michael Tilson Thomas, Charles Dutoit, Robert Shaw, Gerard Schwarz, Jeffery Tate, Jesús López-Cobos and Christoph von Dohnanyi, singing in *Les Troyens* at Tanglewood, *Oedipus Rex* with the Boston Symphony and Orchestre Symphonique de Montréal, and the American premiere of *Sophie's Choice* by Nicholas Maw. His versatility extends from Wotan and Gunther in *The Ring* and roles in *Die Meistersinger von Nürnberg* to many roles in the Italian and French operatic repertoire, including Mephistopheles in *The Damnation of Faust*.

the *Klavierübung, Dritter Teil*, a collection of organ works to be played in conjunction with the German text of the mass. The monumental Mass in B Minor (called "The Great Catholic Mass" by C.P.E. Bach), whose movements constitute a veritable encyclopedia of the musical styles, techniques, forms and treatments from Bach's day and preceding generations, was also intended as such a musical legacy, but for choral forces singing the Latin text of the mass.

Bach compiled BWV 232 from two principal sources: a *Sanctus* composed for use at Christmas 1724 and a *Missa* (consisting of a Kyrie and Gloria) probably written in 1733. He adapted other sections from arias and choruses of his numerous cantatas (only a few movements seem to have been newly composed). Bach assembled the Mass late in life (between 1745 and 1750) and no evidence survives that it

was ever performed in its entirety in any context (sacred or secular) during his lifetime. A complete setting of the Latin text of the mass had a place in the liturgy of Bach's Lutheran church (St. Thomas' Church was the "official chapel" of the local university, whose scholars worked in Latin), yet a lengthy setting requiring large and well-trained musical forces would have had little prospect of performance, even though such a grand work might conceivably have been performed on some highly significant occasion, such as the beginning of a university term.

Although portions of the Mass did receive performances during the ensuing decades, it was not until 1859 (more than a century after Bach's death) that the entire work was heard in a single performance (in Leipzig, with Karl Riedel conducting). Bach seems to have viewed the mass as the most historically enduring of musical forms, which may explain why he invested so much care and energy in order to leave this great work 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.

Bach structured this masterpiece in such a way that both its anthologized nature and its sense of unity are evident. His manuscript splits it into four major groupings: **Missa** (the Kyrie and Gloria); **Symbolum Nicenum** (the Credo); **Sanctus**; and **Osanna, Benedictus, Agnus Dei et Dona nobis pacem**. Each group is further divided to produce 26 independent sections (not counting the repetition of the Osanna). Three stunningly powerful outcries, calling on God for help, open this mighty work, followed by an introspective instrumental interlude that sets in motion a forceful five-part fugal **Kyrie**, reminiscent of a funeral march. A warm and personal **Christe**, a love-duet accompanied by decorative violin, leads to a second **Kyrie**, a four-part fugal chorus in the "old style" of polyphony—one can hear anguished pleas for God's mercy in the fugue's tortured, chromatic subject and syncopated entrances.

The contrasting **Gloria** presents a joyous paean of praise and thanksgiving. After a rollicking "Gloria in excelsis," gently rocking eighth notes set a mood of peace and comfort in the "Et in terra pax." In the "Laudamus te," solo violin and solo soprano compete in seraphic praise, followed by a soprano-tenor duet ("Domine Deus") featuring solo flute and softened strings. In the pensive "Qui sedes," solo mezzo-soprano and oboe d'amore (an "alto oboe") ask for Christ's mercy, while solo horn and two bassoons accompany the baritone in "Quoniam tu solus sanctus." Bach adapted the glowing "Gratias agimus," somber four-part "Qui tollis" and exuberant "Cum Sancto Spiritu" from cantatas that—like all the reworkings in the Mass—he selected and rewrote with such care and skill that in most cases the new work surpasses the original. Two jubilant choruses, the dancing "Gloria" and the effervescent "Cum Sancto Spiritu," both resplendent with clarino trumpets and timpani, frame the nine-section movement.

Like the Gloria, the **Credo** (or **Symbolum Nicenum**) exhibits a self-contained musical architecture, its nine sections arranged symmetrically with the "Crucifixus" at the

core. In the "Credo," five-part chorus and two violin parts develop the first phrase of a Gregorian chant melody, introduced in sustained notes by the tenors and then sung in similar fashion by the other voices. The imitative choral "Patrem" leads to a gentle soprano-alto duet ("Et in unum Dominum"), in which the accompanying oboes d'amore echo and follow one another through the lovely world the Lord created. Then comes the weepingly beautiful "Et incarnatus est" (perhaps the last major musical movement Bach completed), its descending lines illustrating Christ coming down from the heavenly realms to become human. The "Crucifixus," a heart-rending lament reworked from a 1714 cantata chorus, is cast in the form of a passacaglia, a slow dance in triple meter that consists of variations over a repeated, chromatically descending bass line. The explosively exultant chorus "Et resurrexit" proclaims the triumph of the resurrection with trumpets and timpani, featuring a virtuosic line for the basses of the chorus. In the aria "Et in Spiritum," oboes d'amore join the bass voice as equal musical partners. The "Confiteor" takes the form of a five-part chorale fantasia in which the slow, meditative music that accompanies the appearance of the text "Et expecto," with its unsettling, kaleidoscopically shifting harmonies, leads listeners to ponder what the confession of faith in the Creed might indeed lead one to expect. This uncertain transitional passage leads directly into the closing outburst of choral and instrumental jubilation, "Et expecto resurrectionem mortuorum." Bach employs a trinity of musical motives contrapuntally to express the excitement of anticipation, rejoicing and resurrection to everlasting life.

In the transcendent six-part **Sanctus**, festooned with trumpets, drums and winds, saints join the heavenly hosts in procession to the throne of the Heavenly King as bass voices—like great chiming bells—proclaim the holiness of the Lord of Hosts. The form of this movement is modeled on that of the church sonata, with its grand and stately opening section followed by a spirited and festive fugue ("Pleni sunt coeli et terra") as Heaven and Earth are filled with God's glorious splendor.

The **Osanna**, repeated after the Benedictus to build a tripartite structure, is the only double-chorus movement. Bach does not specify the instrument that accompanies the tenor in the **Benedictus**, but a flute usually takes the solo part (as it does this evening). In the pensive **Agnus Dei**, violins hesitate and sigh as they contemplate, with the alto soloist, the sacrifice of the Lamb of God. The final chorus, **Dona nobis pacem**, repeats the music of the "Gratias agimus" in the Gloria, suggesting that this prayer for peace becomes Bach's own prayer of thanksgiving for the serenity he has found after a lifetime of writing music for God's glory under very trying circumstances. It forms a most fitting conclusion for this work, the ultimate example of Bach's genius (called "the perfect 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.

—Lorelette Knowles

**Violin**

Susan Beals  
Dean Drescher  
Karen Frankenfeld  
Susan Herring  
Jason Hershey  
Manchung Ho  
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**Viola**

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\* *principal*

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**Text & Translation**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.

Gratias agimus tibi propter  
magnam gloriam tuam.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,  
Domine Fili unigenite,  
Jesu Christe altissime,  
Domine Deus, Agnus Dei,  
Filius Patris.

Qui tollis peccata mundi,  
miserere nobis,  
qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dextram Patris,  
miserere nobis.

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus Jesu Christe.

Cum Sancto Spiritu in gloria  
Dei Patris, Amen.

Credo in unum Deum.

Patrem omnipotentem,  
factorem coeli et terrae,  
visibilem omnium et invisibilem.

Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero, genitum,  
non factum consubstantialem Patri,  
per quem omnia facta sunt.

**Reflection + Wonder**

Saturday, May 10, 2014 • 7:30 PM

First Free Methodist Church

Clinton Smith, conductor

Karin Wolverton, soprano

Sarah Larsen, mezzo-soprano

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Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Glory be to God on high.

And on Earth peace to men of good will.

We praise thee,  
we bless thee,  
we worship thee,  
we glorify thee.

We give thanks to thee  
for thy great glory.

O Lord God, heavenly King,  
God the Father Almighty,  
O Lord, the only begotten Son,  
Jesus Christ, the Most High,  
O Lord God, Lamb of God,  
Son of the Father.

Thou that takest away the sins  
of the world, have mercy upon us.  
Thou that takest away  
the sins of the world, receive our prayer.

Thou that sittest at the right hand  
of the Father, have mercy upon us.

For thou only art holy;  
thou only art the Lord;  
thou only, O Jesus Christ, art most high.

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

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,  
and born of the Father before all worlds.  
God 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.

Qui propter nos homines et propter  
nostram salutem descendit de coelis.

Et incarnatus est  
de Spiritu Sancto ex Maria virgine,  
et homo factus est.

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

Et resurrexit tertia die  
secundum scripturas,  
et ascendit in coelum,  
sedet ad dextram Dei Patris,  
et iterum venturus est  
cum gloria judicare vivos et mortuos,  
cuius regni non erit finis.

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.

Confiteor unum baptisma  
in remissionem peccatorum.

Et expecto resurrectionem mortuorum  
et vitam venturi saeculi, Amen.

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria eius.

Osanna in excelsis.

Benedictus qui venit  
in nomine Domini.

Osanna in excelsis.

Agnus Dei  
qui tollis peccata mundi,  
miserere nobis.

Dona nobis pacem.

Who for us men and for our salvation  
came down from heaven.

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

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

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.

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.

I acknowledge one baptism  
for the remission of sins.

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

Holy, holy, holy,  
Lord God of hosts.

Heaven and Earth are full of his glory.

Hosanna in the highest.

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

Hosanna in the highest.

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

Grant us peace.



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