

**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**

Jeanne 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 Seafirst Corporation.

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

## 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 in two ways. Bach's fugues and inventions have become compulsory for those concerned with mastering 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 that it prepared the way for two 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 liturgy of the mass, or Eucharist service, of the Christian church was settled by the Middle Ages. Though the introit, prayers and offertory varied according to the church calendar, the Ordinarium remained the same: Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Therefore, those were the sections destined to be set to music. The word mass, as used by musicians, refers to these unalterable portions of the liturgy. The most famous surviving masses are like 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 with unaccompanied choral writing. Among the outstanding composers were Palestrina, Byrd and Victoria. Masses 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 music for the Church, and Bach gathered together all these new elements (along with his personal formal development of counterpoint) and composed his Mass in b-minor. His mass stands alone on its own peak 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 Ordinarium. The Lutherans called these two sections "Missa"; it is, in fact, only these two sections of Bach's b-minor Mass that were titled Missa. 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 "Missa Solemnis" was affixed after Bach's death by one of his sons.

The Kyrie and Gloria (Missa) were composed in 1733 as part of an application to become the court composer to the King of Saxony (who 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 (Nicene Creed) and the Sanctus/Benedictus/Osanna were written between 1734 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.

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 Gratias agimus and Dona Nobis Pacem (both having the same music) are from the opening chorus of Cantata 29, Wir danken dir. The fast section of the Credo's et expecto resurrectionem is from Cantata 120, Jauchzet, ihr erfreuten Stimmen. The Crucifixus in the Credo is originally part of Cantata 12, written in 1714.

It is curious that Bach wrote a Latin mass at all. The b-minor Mass is not appropriate for the Roman Catholic service because Bach altered some of the canonical text. It is equally inappropriate for Lutherans since the piece goes so far beyond the Kyrie/Gloria Missa. Also, the work is very long — not really practical for liturgical use. A possible explanation for his composing the entire mass (beyond what was intended for the courtly title) was Bach's dedication to his craft. Writing to a text so exacting and explicit

in its meaning, while possessing a limitless imagination, must have posed an intriguing challenge. Whatever his reasons, 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, a twentieth century musicologist, says of Bach's b-minor Mass, "While excerpts may serve as an introduction to the work, only hearing of it in its entirety will reveal the vast terrain that has here been subjected to the creative will."

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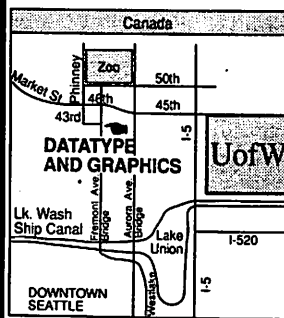
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**RANDY MCCARTY** (10/30/51-2/10/89) was one of the founding members of the Seattle Chamber Singers in the Spring of 1968. Early rehearsals were held in his home and experiments in early music were carried on with great dedication and joy far before the "early music scene" hit Seattle. The Chamber Singers performed with crumhorn, recorders, harps, harpsichords, etc. in concerts in small venues 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 work by Johann Sebastian Bach to Randy's legacy in the music world.

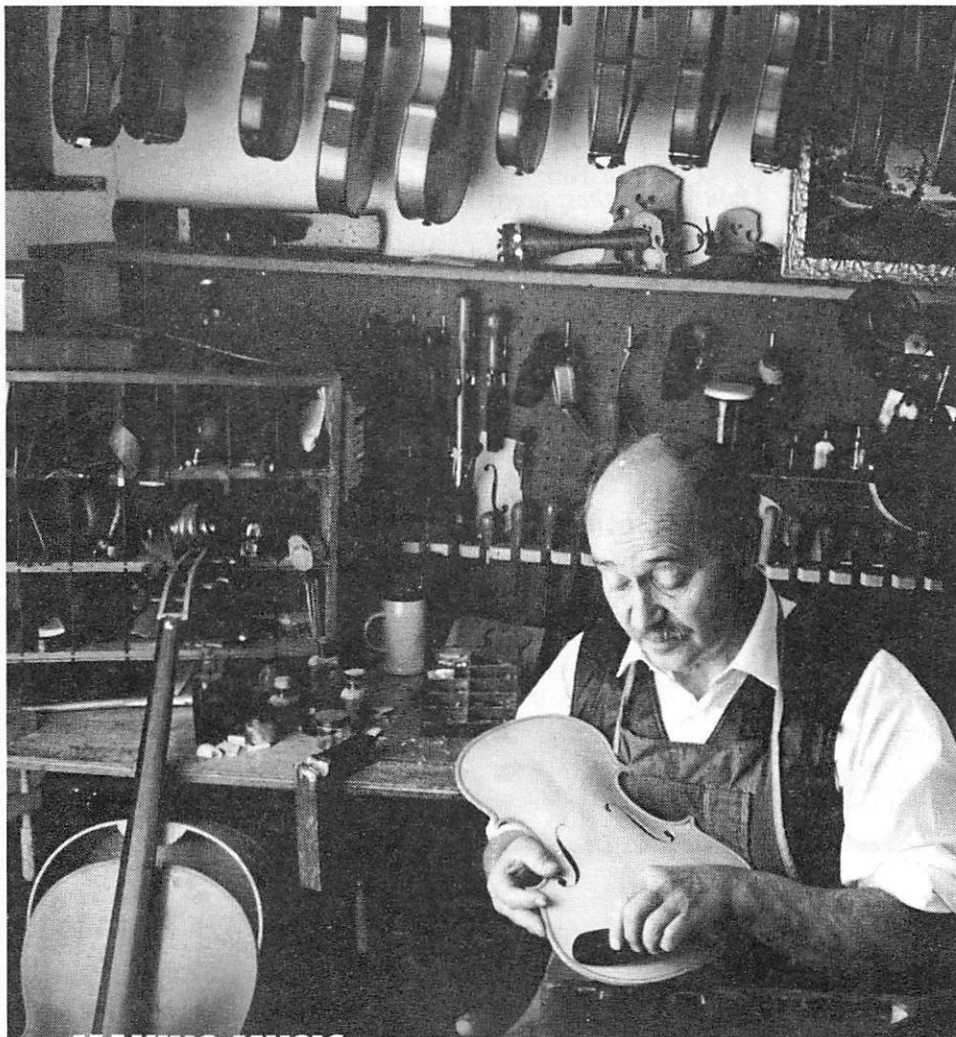
## OUR SOLOISTS

**JANEANNE 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 Bellevue Chamber Chorus and Orchestra. This season Janeanne makes her debut with the Seattle Symphony in their Mainly 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 Oratorio Society of New York competition.

**EMILY LUNDE** is a Seattle native and has performed much concert and oratorio repertoire in the Seattle in the Seattle area including Handel's *Messiah*, Mendelssohn's *Elijah*, Brahms' *Alto Rhapsody*, and Bach's *Magnificat*. She has performed with the Choir of the Sound, the New Whatcom Choral Society of Bellingham, the Seattle Symphony and Chorale as well as others. Her most recent concert performance was Ralph Vaughan Williams' *Magnificat* for University Presbyterian Church's Christmas Concert.

**STEPHEN WALL** is a member of the voice faculty at Pacific Lutheran University in Tacoma. His most recent appearances with the BS/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.

**BRIAN BOX** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Brian has appeared frequently with the BS/SCS as a soloist in cantatas and oratorios and with the Broadway Symphony in a performance of Mahler's *Songs of a Wayfarer*. He has also sung for two years with Seattle Opera's education program, singing children's opera throughout the state. Most recently, Mr. Box was chosen to go to San Francisco to compete as a finalist for the San Francisco Opera's Merola Program for Young Singers.



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## 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.

*Glory be to God on high and peace on earth to men of good will.*

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

*We praise Thee, we bless Thee, we adore Thee, we glorify Thee.*

6 Gratias agimus tibi propter magnam gloriam tuam.

*We give Thee thanks for Thy great glory.*

7 Domine Deus, rex coelestis, Deus pater omnipotens, domine fili unigenite, Jesu Christe altissime, domine Deus, agnus Dei, filius patris.

*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.*

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

*Thou Who takest away the sins of the world, have mercy on us, receive our prayer.*

9 Qui sedes ad dextram patris, miserere nobis.

*Thou Who art seated at the right hand of the Father, have mercy on us.*

10 Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe.

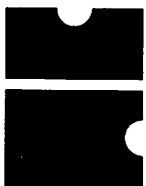
*For Thou alone art holy, Thou alone art the Lord, Thou alone art the most high, Jesus Christ.*

11 Cum sancto spiritu in gloria Dei patris. Amen.

*With the Holy Spirit in the glory of God the Father. Amen.*

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### III. CREDO

- 12 Credo in unum Deum.  
*I believe in one God.*
- 13 Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilibus.  
*The Almighty Father, maker of heaven and earth and of all things visible and invisible.*
- 14 Et in unum Dominum, Jesum Christum, filium 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, qui propter nos homines et propter nostram salutem descendit de caelis.  
*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.*
- 15 Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.  
*And was incarnate of the Virgin Mary by the power of the Holy Spirit, and was made man.*
- 16 Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.  
*And was crucified for us under Pontius Pilate, and suffered and was buried.*
- 17 Et resurrexit tertia die secundum scripturas, et ascendit in caelum, sedet ad dextram Dei patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.  
*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.*
- 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. Et unam sanctam catholicam et apostolicam ecclesiam.  
*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.*
- 19 Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.  
*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.*

### IV. SANCTUS

- 20 Sanctus, sanctus, sanctus, dominus Deus Sabaoth! Pleni sunt coeli et terra gloria ejus.  
*Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of His glory.*
- 21 Osanna in excelsis.  
*Hosanna in the highest.*
- 22 Benedictus qui venit in nomine domini.  
*Blessed is He Who comes in the Name of the Lord.*
- Reprise of Osanna.

### V. AGNUS DEI

- 23 Agnus Dei, qui tollis peccata mundi, miserere nobis.  
*Lamb of God, Who takest away the sins of the world. have mercy on us.*
- 24 Dona nobis pacem.  
*Grant us peace.*

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