

GRADUATE SINGERS



JOHANN SEBASTIAN BACH

MASS IN B MINOR

BWV 232

GRADUATE SINGERS

present

JOHANN SEBASTIAN BACH

MASS IN B MINOR BWV 232

Elder Hall, Saturday 17th November 1984

CONDUCTED BY CARL CROSSIN

with

TESSA MILLER

JILLIAN CHATTERTON

VIRGINIA GUMMER

WILLIAM BAMFORD

ALAN MCKIE

ORCHESTRA LEADER - LUCINDA MUNRO

Graduate Singers acknowledge the assistance of :
The Arts Grants Advisory Committee of the South Australian Government
and the University of Adelaide Foundation

CARL CROSSIN graduated from the Sydney Conservatorium in 1976 with a degree in Music Education. He taught at Whalan High School for two years before moving to Adelaide to study at the University of Adelaide. He graduated in 1980 with first class honours in Musicology.

Carl conducted choral and musical societies at the Universities of Sydney and New South Wales from 1975 until the end of 1977, and during the same time, was the founder and conductor of the Lachrymae Singers, a seven voice ensemble specialising in Early Music.

Since coming to Adelaide, he has conducted the University of Adelaide Bach Choir, the Italian Chorale, and both the Flinders and Adelaide University Choral Societies, the Gilbert and Sullivan Society of South Australia, and is musical director of the chamber choir, Canticle. He teaches at Brighton High School Special Interest Music Centre. He was recently appointed conductor of the forthcoming 36th Interschool Choral Festival in Tasmania.

GRADUATE SINGERS was formed in 1977, and since then has performed works with a wide variety of styles and content - from jazz, swing and P.D.Q.Bach, to the more standard choral repertoire like Handel's *Israel in Egypt*. This year, the group has presented Vaughan William's G Minor Mass and Purcell's *Come Ye Sons of Art*; and combined with other Adelaide choirs for Orff's *Carmina Burana* in an ABC subscription concert.

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TESSA MILLER gained her B.Mus degree in 1981 and is currently completing an Elder scholarship and continuing her singing studies with Gwenyth Annear at the University of Adelaide. She has sung in many concerts and has played principal roles with the Gilbert and Sullivan Society - Aline in *The Sorcerer* and the title role in *Patience*. Last year, she sang the role of Suzanna in the Elder Conservatorium's production of *The Marriage of Figaro* and recently starred as Poppea in Monteverdi's *The Coronation of Poppea*.

JILLIAN CHATTERTON has been studying singing with Arnold Matters for several years, and in that time has performed in many oratorios, recital programmes and competitions. She also performs in country areas and has sung lead roles in opera, and has been a member of the State Opera Chorus. Jillian holds a Diploma of Teaching and has practised as a specialist primary school music teacher.

VIRGINIA GUMMER was born in New Zealand and attended Auckland University, gaining her B.A. and Dip.Mus.. She sang with the Auckland University Singers and was soloist with the New Zealand Youth Choir for its 1982 world tour. A recording artist for Radio New Zealand, she has sung in opera, oratorio, and concerts. Virginia won the 1983 State Opera of South Australia Aria and was runner up in the Sydney Sun Aria of the same year. She recently sang with State Opera in their production of *Il Trovatore*.

WILLIAM BAMFORD is a graduate of the New South Wales Conservatorium of Music and the Victoria College of the Arts. He has sung with the Australian Opera, the Victoria State Opera and the State Opera of South Australia. He teaches singing at the Elder Conservatorium and at Flinders University. In December of this year, he will study voice teaching methods and undertake research in the U.S.A., funded by the South Australian Ministry for the Arts.

ALAN MCKIE is well known in Adelaide for his work in oratorio and concerts; he has sung with the Adelaide Singers and has recorded for the A.B.C.. He conducts Chandos Chorale, and was Musical Director of the Gilbert and Sullivan Society's recent production of *Ruddigore*. Later this year, Alan will conduct the *Messiah* with the Adelaide Harmony Choir.

PROGRAMME

I. Missa

---- first interval ----

II. Symbolum Nicænum

---- second interval ----

light refreshments will be served in the foyer

III. Sanctus

Osanna et Benedictus

Agnus Dei

Dona Nobis Pacem

Johann Sebastian Bach's Mass in B Minor BWV 232

The Mass, or Communion Service, is the central part of Church ceremony. Musical masses for the Roman Catholic church service are quite usual. But for strict Lutherans, like Bach, the words of the Mass were usually broken into small groups. A musical setting of the first two sections, the *Kyrie* and *Gloria*, was used in several Protestant churches, and Bach's Mass started in this brief form.

Bach submitted this 'Missa Brevis' as a job application to the Elector August III of Saxony, seeking the position of Court Composer, in 1733. He was at the time working as cantor at St. Thomas' in Leipzig, and finally got the Court Composer position in 1736.

The first two sections were revised in 1738-39 and again in 1745. The *Symbolum Nicænum* or *Credo* (Nicene Creed), was first written in 1732 and revised in 1738 and 1742. The *Sanctus* was added in 1736. And the final four pieces - *Osanna*, *Benedictus*, *Agnus Dei* and *Dona Nobis Pacem* were written in 1738-39. The whole collection was assembled into a single volume, but it is too large for any normal church service. It was probably used in parts on different occasions.

I. MISSA

1. *Kyrie eleison* Lord, have mercy

This is the only part of the Mass with a Greek, rather than a Latin, text. The opening four bars are reflected from Cantata 198. Then follows an instrumental introduction and a 5 part choral fugue; after another instrumental section, the fugue theme is redeveloped in a different way.

2. *Christe eleison* Christ, have mercy

The key changes from B minor to D major for this duet with two soprani, violin and continuo - the mood is much calmer and less grandiose.

3. *Kyrie eleison* Lord, have mercy

A shorter, 4 part choral fugue follows, with a new theme. Some scholars have suggested that the style indicates that this piece originally had a prose text, and that this could be the score for a lost cantata.

4. *Gloria in excelsis Deo* Glory be to God on high
et in terra pax hominibus and upon earth, peace to people
bonae voluntatis of good will

This expansive chorus is a feature work for trumpets - and would have been even more taxing in Bach's time when trumpets were valveless. There is a sudden half-way change of mood, to an aptly peaceful *et in terra pax*. The original manuscript shows that Bach omitted the 2nd soprano part in the first draft, and revised it later to add the part.

5. *Laudamus te, benedicimus te,* We praise thee, we bless thee,
Adoramus te, glorificamus te we worship thee, we glorify thee

This air for solo soprano is in A major. Like most of the solos in this work, it is written as a duet with the second part taken by an instrument - this time a violin. This seems to indicate that Bach was used to a close parallel between vocal and instrumental styles.

6. *Gratias agimus tibi* We give thee thanks
propter magnam gloriam tuam because of thy great glory

This piece is a 'plagiarism' of Cantata BWV29, written in 1731 - "*Wir danken dir, Gott*" - "We thank thee, God"; that is, the corresponding text in German.

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|---|---|
| 7. <i>Domine Deus, Rex coelistis,
Deus pater omnipotens,
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus Dei,
Filius patris</i> | Lord God, King of the Heavens,
God the Father Almighty,
Lord, the only begotten son,
Jesus Christ, the most high,
Lord God, Lamb of God,
Son of the Father |
|---|---|

It has been suggested that the close intertwining of the soprano and tenor voices in this duet, symbolises the spiritual unity of God the Father and Son, with the third voice of the 'trinity' being the solo flute. The two voices sing different parts of the text throughout until they join for the last line.

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|--|--|
| 8. <i>Qui tollis peccata mundi
miserere nobis
Qui tollis peccata mundi
suscipe deprecationem nostram</i> | Thou that takest away the sins of
the world, have mercy on us.
Thou that takest away the sins of
the world, receive our prayer. |
|--|--|

This 4 part chorus follows straight on from the duet. The melody comes from Cantata 46, first performed in 1723. The mood is soft and humble; and the accompaniment is only 2 flutes, strings, and continuo.

- | | |
|--|---|
| 9. <i>Qui sedes ad dexteram Dei
Patris, miserere nobis</i> | Thou who sittest at the right hand
of God the Father, have mercy on us |
|--|---|

This aria for solo contralto has an energetic line, but the key of B minor maintains the humble mood. The instrument playing in duet is the oboe d'amore - this literally means an 'oboe of love', due to its sweetness of tone.

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|---|---|
| 10. <i>Quoniam tu solus sanctus
tu solus Dominus,
tu solus altissimus,
Jesu Christe</i> | For thou alone art holy,
thou alone art the Lord,
thou alone art the highest,
Jesus Christ |
|---|---|

This is a solo aria for bass accompanied by horn and 2 bassoons. Although the setting is very low, the tone is brighter, because the key is changed to D major.

- | | |
|---|---|
| 11. <i>Cum Sancto Spiritu in
gloria Dei Patris, Amen.</i> | With the Holy Spirit in the glory
of God the Father, Amen. |
|---|---|

This chorus is the finale to the 'Missa'; it is spirited and extrovert and remains in the key of D major. After the opening section, the tenors enter with a fugue subject, which is taken up by the other parts in turn.

II. SYMBOLUM NICAENUM

- | | |
|------------------------------|----------------------|
| 1. <i>Credo in unum Deum</i> | I believe in one God |
|------------------------------|----------------------|

When Bach was writing, the art of counterpoint was going out of fashion. This brief but solid chorus could be taken as a joint

statement of Bach's belief in God and in traditional musical values - it is defiantly contrapuntal but by no means staid. The theme is a setting of the Gregorian intonation - usually a single phrase sung by a solo voice.

2. *Credo in unum Deum, Patrem omnipotentem, factorem coeli et terra, visibilium omnium et invisibilium* I believe in one God, the Almighty Father, the maker of heaven and earth and of all things visible and invisible

The second chorus of the Credo follows straight on; the music comes from Cantata 171 (written for New Year's Day, 1729).

3. *Et in unum Dominum Jesum Christum Filium Dei unigenitum et ex Patre natum ante omnia secula, 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 coelis.* And in one Lord, Jesus Christ, the only begotten son of the Father, born of his father before all worlds, God of God, light of light, true God of true God, born, not made, of one substance with the Father, who made all things, Who for us, and for our salvation, came down from heaven.

The soprano and contralto in this duet are accompanied by two oboes d'amore. The key has changed to G major; and the two voice parts constantly echo each other in a similar fashion to the *Domine Deus* duet (No.7 of the Missa).

4. *Et incarnatus est de Spiritu Sancto, ex Maria virgine, et homo factus est* And was conceived in bodily form by the Holy Spirit, from the virgin Mary, and was made man

This 5 part chorus returns to B minor, and features repeated falling cadences, which point to the important last line - the tone symbolises both the sadness of Christ's earthly life and the sacredness of this central part of Christian belief.

5. *Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est* He was then crucified for us under Pontius Pilate, he died and was buried

The music for this chorus comes from another parallel text cantata, No.12 (composed in 1714) - "*Weinen, Klagen, Sorgen, Zagen*" - "Weeping, Wailing, Worry, Trembling". The musical setting clearly imitates weeping.

6. *Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.* And on the third day he rose again, following the scriptures, and rose into heaven, and sits at the right hand of God the Father, and he shall return with glory to judge the living and the dead, and his reign shall have no end.

Nothing could be more confident than this 5 part choral fugue with full orchestra, including drums and trumpets. There is a central lull, featuring a short bass solo, then a rebuild of the fugue - which aptly threatens to "have no end".

- | | |
|--|---|
| 7. <i>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 Ecclesiam et Apostolicam.</i> | And I believe in the Holy Spirit, the giver of life, which comes from the Father and the Son, which with the Father and Son together is worshipped and glorified; which spoke through the Prophetess. And in one Holy Catholic and Apostolic church |
|--|---|

The Credo continues in milder form, in A major - the bass solo is accompanied by oboes d'amore and continuo.

- | | |
|--|---|
| 8. <i>Confiteor unum baptisma, in remissionem peccatorum. Et expecto resurrectionem mortuorum, Et vitam venturi saeculi. Amen.</i> | I acknowledge 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. |
|--|---|

The Creed concludes with another massive 5 part chorus. The opening fugue is in F sharp minor. Suddenly, the harmony warps into a slow passage at the *et expecto* section (a difficult leap of faith ?) - this is triumphantly rescued by a *Vivace ed Allegro* - lively and fast - D major movement for the last text section, which looks to the future.

III. SANCTUS, OSANNA ET BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

- | | |
|---|---|
| 1. <i>Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, Pleni sunt coeli et terra gloria tua</i> | Holy, holy, holy,
Lord God of hosts,
The heavens and earth are full
of thy glory |
|---|---|

This chorus was originally written for Christmas 1724. It begins slowly in D major, using a 4-pulse measure but with patterns of three quavers. The *Pleni sunt coeli* breaks into a fast fugue, led by the tenors.

- | | |
|------------------------------|------------------------|
| 2. <i>Osanna in excelsis</i> | Hosanna in the highest |
|------------------------------|------------------------|

Double four part chorus is used only in this movement - possibly to evoke mobs of angels declaiming at each other. It is an adaptation of the secular Cantata 215, of 1732, written for the King's birthday.

3. *Benedictus qui venit in
nomine Domini*

Blessed is he who comes in the
name of the Lord

This very ornamental solo for the tenor is accompanied either by violin or flute - some writers have suggested that the range of the part is more suited to a flute, although Bach did not specify which should be used.

4. The *Osanna* is repeated - as with most masses

5. *Agnus Dei qui tollis peccata
mundi, miserere nobis*

Lamb of God, who takest away the
sins of the world, have mercy on us

This mournful aria in G minor for contralto, is accompanied by 2 violins and continuo. The pleading tone is emphasised by the repeated phras-shapes; the range and almost bizarre intervals are demanding but melodic.

6. *Dona nobis pacem*

Give us peace

This is a direct copy of the *Gratias Agimus* (No.6 of the *Missa*). It is the final prayer in the Mass, and its lines continually tend upwards - this illusion is maintained by overlapping, climbing entries in the different voices.

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ACKNOWLEDGEMENTS - We gratefully acknowledge the assistance of:

Elizabeth Finch - *repetiteur*
Robyn Haley - *repetiteur*
Christopher Burrell - *repetiteur*

Louise Persse, Vera Green and friends - *front of house*

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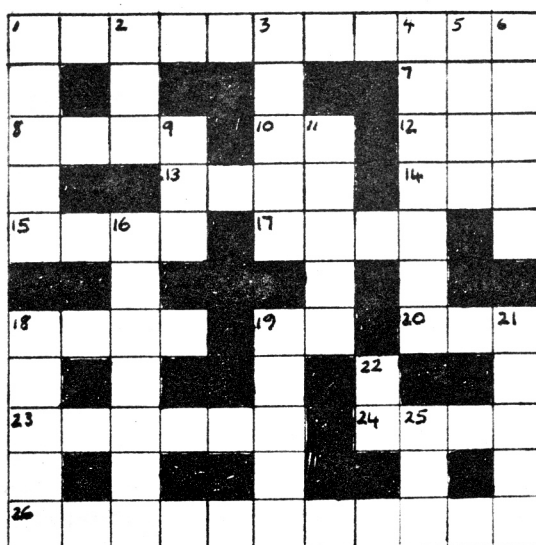
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ACROSS

1. Bach often did this to himself
7. Egg
8. Last word in the *Missa*
10. Bach did not die of this
12. This clue minus 2, reversed
13. Ancient Wizard of Leipzig
14. Plural of *to be*
15. (II.6) Christ's reign should last for
17. (II.6) Probably at God's right hand
18. Appears 4 times in I.5
19. Starts 4 movements of the *Symbolum Nicaenum*
20. Boy hidden in Mass
23. God did this on the 7th day
24. *and earth, peace*
26. First words of contralto solo



DOWN

1. Last request in the Mass
2. Respect
3. They sing the middle line in I.4
4. Bach wrote 6 or 7 for flute
5. Same as 15 across
6. This Mass was written at different
9. Meaningless anagram of *RAN*
11. One should be after a Benedictus
16. *Have mercy* in Greek
18. Where *pax hominibus* is found
19. Mass has done this after III.6
21. *Qui tollis peccata*
22. *Quoniam .. solus sanctus*
25. Bach's most improbable son

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