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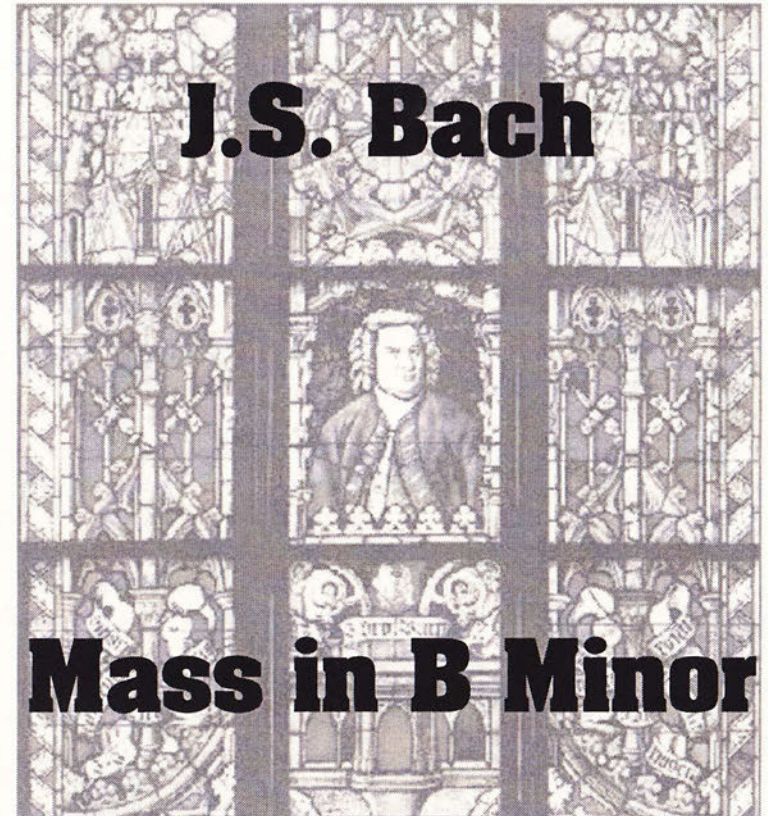
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## The Cantata Singers

Will Wickham, Musical Director



Sunday, May 11, 2003

Grace Episcopal Church, Elmira, New York

*Loralyn Light*, Soprano

*Fran Shumway*, Alto

*Steven Shumway*, Tenor

*Keith Earle*, Bass



These programs are underwritten in part by a grant from The  
Community Foundation of the Elmira-Corning Area, Inc.

Cortland, and Mansfield University, as well as engagements with the Elmira Cantata Singers and the Ithaca Community Chorus. Among his solo credits are: Handel's oratorios *Esther* and *Messiah*, Mozart's *Requiem*, Schütz's *Musikalische Exequien*, and Beethoven's *Mass in C Major*, as well as a number of J. S. Bach's cantatas. Steve has been a longtime member of the Cayuga Vocal Ensemble, a sixteen-voice professional ensemble based in Ithaca, New York. In addition to his work with the Cayuga Vocal Ensemble, he has appeared with NYS Baroque and The Publick Musick as both soloist and chorus member, and serves as tenor section-leader, and occasional soloist, with the Chorus of the Southern Finger Lakes Symphony.

**Keith Earle (bass-baritone)** is well-known to area audiences for his frequent recital and oratorio work. Recent performances include Handel's *Judas Maccabeus* with NYS Baroque and a motet by Lully as part of *musique pour coucher le roi* at St. Lawrence University. Other performances include Bethoven's *Missa Solemnis* at Hamilton College and Colgate University, CPE Bach's *Magnificat* and JS Bach's *Coffee Cantata* with the Scranton Bach Festival, and a performance of György Ligeti's *Nonsense Madrigals* at a festival of Eastern European contemporary music at Cornell University.

He has also sung with Ensemble Sine Nomine and frequently performs as a soloist with NYS Baroque. Keith also sings with The Chorus of the Southern Finger Lakes Symphony, with which he recently performed the bass solos in the Beethoven *Choral Fantasy*.

Keith has a Ph.D. in Experimental Physics from Cornell University and is currently a research associate in the Chemistry department. While visiting the Free University of Berlin on a German Academic Exchange Service (DAAD) Fellowship, he was a member of the Lindenkirkchekantorei of Berlin and sang the Britten *War Requiem* in Berlin, Moscow, and St. Petersburg.

Dr. Earle is an alumnus of the Boston University Tanglewood Institute-Young Vocalist Program and continues his voice studies with Judith Kellock of Cornell University. He has been a member of the Cayuga Vocal Ensemble under its parent organization Ithaca A Cappella since 1983 and serves as President and Treasurer of the Board of the Ensemble.

## MASS IN B MINOR

### Chorus

Kyrie eleison. Lord, have mercy.

### Soprano Duet

Loralyn Light  
Susan Tanner

Christe eleison. Christ, have mercy.

### Chorus

Kyrie eleison. Lord, have mercy.

### Chorus

Gloria in excelsis Deo. Glory be to God in the highest.

### Chorus

Et in terra pax hominibus bonæ voluntatis. And on earth peace to men of good will.

### Soprano Aria

Loralyn Light

Laudamus te; benedicimus te; adoramus te; glorificamus te. We praise You; we bless You; we worship You; we glorify You.

### Chorus

Gratias agimus tibi propter magnam gloriam tuam. We give You thanks to for Your great glory.

### Soprano & Tenor Duet

Loralyn Light  
Steven Shumway

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Lord God, Heavenly King, God the Father Almighty. Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.

### Chorus

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. You that take away the sins of the world, have mercy upon us. You that take away the sins of the world, receive our prayer.

### Alto Aria

Fran Shumway

Qui sedes ad dextram Patris, O miserere nobis. You that sit at the right hand of the Father, have mercy upon us.

**Bass Aria***Keith Earle*

Quoniam tu solus Sanctus, tu solus For You alone are holy, You alone  
 Dominus, tu solus Altissimus, Jesu are Lord, You alone are the most  
 Christe. high, Jesus Christ.

**Chorus**

Cum Sancto Spiritu in gloria Dei Together with the Holy Spirit in  
 Patris. Amen. the glory of God the Father. Amen.

**Intermission****A free-will offering will be taken****Chorus**

Credo in unum Deum. I believe in one God.

**Chorus**

Patrem omnipotentem, factorem The Father almighty, maker of  
 coeli et terrae, visibilium omnium et heaven and earth, and of all things  
 invisibilium. visible and invisible.

**Soprano & Alto Duet***Loralyn Light**Fran Shumway*

Et in unum Dominum Jesum Chris- And in one Lord Jesus Christ, the  
 tum, Filium Dei unigenitum, Et ex ohly begotten Son of God, begotten  
 Patre natum ante omnia saecula. of the Father before all worlds; God  
 Deum de Deo, lumen de lumine, of God, light of light, true God of  
 Deum verum de Deo vero, Genitum true God, begotten not made; being  
 non factum, consubstantialem Patri: of one substance with the Father, by  
 per quem omnia facta sunt. Qui Whom all things were made. Who  
 propter nos homines, et propter for us men and for our salvation  
 nostram salutem descendit de coelis. came down from heaven.

**Chorus**

Et incarnatus est de Spiritu Sancto And was made flesh by the Holy  
 ex Maria Virgine: et homo factus Spirit, of the Virgin Mary, and was  
 est. made man.

*Continued on the next page***Chorus**

Crucifixus etiam pro nobis sub He was crucified also for us, suf-  
 Pontio Pilato, passus et sepultus fered under Pontius Pilate, and was  
 est. buried.

**Chorus**

Et resurrexit tertia die secundum And on the third day He rose  
 Scripturas. Et ascendit in coelum: again according to the Scriptures:  
 sedet ad dexteram Patris. Et and ascended into heaven. He is  
 iterum venturus est cum gloria, seated at the right hand of the Fa-  
 iudicare vivos et mortuos: cujus ther; and He shall come again  
 regni non erit finis. with glory to judge the living and  
 the dead; and His kingdom shall  
 have no end.

**Bass Aria***Keith Earle*

Et in Spiritum Sanctum, Domi- And I believe in the Holy Spirit,  
 num, et vivificantem: qui ex Patre the Lord and giver of life, Who  
 Filioque procedit. Qui cum Patre proceeds from the Father and the  
 et Filio simul adoratur et conglor- Son, Who with the Father and the  
 rificatur: qui locutus est per Son together is worshipped and  
 Prophetas. Credo in unam sanc- glorified; and Who spoke by the  
 tam catholicam et apostolicam Prophets. And I believe in one  
 Ecclesiam. holy catholic and apostolic  
 Church.

**Chorus**

Confiteor unum baptisma, in re- I acknowledge one baptism for  
 missionem peccatorum. the remission of sins.

**Chorus**

Et exspecto resurrectionem mor- And I await the resurrection of the  
 tuorum et vitam venturi saeculi. dead and the life of the world to  
 Amen. come. Amen.

**Chorus**

Sanctus, Sanctus, Sanctus, Domi- Holy, Holy, Holy, Lord God of  
 nus Deus Sabaoth. Pleni sunt Hosts. Heaven and earth are full  
 coeli et terra gloria tua. of Your glory.

*Continued on the next page*

### Chorus

Osanna in excelsis.                      Hosanna in the highest.

### Tenor Aria

*Steven Shumway*

Benedictus qui venit in nomine Domini.      Blessed is He that comes in the name of the Lord.

### Chorus

Osanna in excelsis.                      Hosanna in the highest.

### Alto Aria

*Fran Shumway*

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei.      Lamb of God, Who takes away the sins of the world, have mercy upon us. Lamb of God.

### Chorus

Dona nobis pacem.                      Grant us peace.



#### *Special thanks go to:*

- Father Don Matthews and the staff and parishioners of Grace Church for hosting this concert and for use of the facilities for rehearsals;
- Arthur Carichner and the Horseheads High School Music Department for the use of the timpani;
- Lydia Wickham for her role as orchestra manager

#### *Program notes by Dr. William Cowdery*

*On the cover: A stained glass window dedicated to J.S. Bach in Thomaskirche, Leipzig, Germany, where he worked for 27 years.*

### PROGRAM NOTES

#### **Johann Sebastian Bach: *Mass in B Minor***

From about the age of fifty onward, Bach seems to have undergone a change of creative impulse. Thus far in life he had worked on a strict timetable to produce works for immediate use, according to the specific demands of his employment. But now he seems to have shown a strong desire to create monumental works, not for day-to-day demands, but for posterity. Bach's last decade and a half, from about 1733 to his death in 1750, is studded with extraordinary achievements: such works as the final versions of the *St. Matthew Passion* and *St. John Passion*, the "Goldberg" Variations, the *Art of Fugue*, the *Musical Offering*, and the second "Well-Tempered Clavier." Among all these great and timeless works, the so-called *Mass in B Minor* must surely take pride of place.

We say "so-called" because Bach himself never gave the work a name. He assembled it in four fascicles: (1) the *Kyrie* and *Gloria*, (2) the *Credo* or "Symbolum Nicenum" -- Nicæan Creed, (3) the *Sanctus*, and (4) the remaining numbers, from *Osanna* through *Dona nobis pacem*. We know he intended the four fascicles as a unit only because he numbered them consecutively and signed the last page of the *Dona nobis pacem* with his familiar closing inscription D.G., meaning "Deo Gloria" or "thanks be to God." The modern name "Mass in B Minor" is something of a misnomer, as B minor is merely the opening key of the *Kyrie*; in fact, the work's overall home key is the brilliant D major.

Bach's mere idea of writing a Mass was path-breaking. He must have thought of it as a gesture of universality, for he had no use for such music in his own immediate sphere of work. The Lutheran service kept only certain parts of the Latin Mass: the *Kyrie-Gloria* (sung as a unit near the beginning of the service) and the *Sanctus* (sung just before the Eucharist proper). On special feast days these pieces were sung by the choir with elaborate music, as a rule composed not locally but by musicians from the Roman Catholic world -- mostly Italians and Austrians. At the most, the *Kyrie-Gloria* would take fifteen to twenty minutes, and the *Sanctus* five. Bach's hour-long *Kyrie-Gloria* goes far beyond the limit of practical Lutheran use; and the whole Mass, at two hours' length, far exceeds the bounds of practicality for Roman Catholic use.

We do know, however, what first spurred Bach to work on the Mass. In early 1733 the king of the realm, the Elector Augustus II ("the Strong") of Saxony died and was succeeded by his son Augustus III. At exactly the same time Bach's oldest son, Wilhelm Friedemann Bach took his first job as an organist at the head Lutheran church in Dresden, the Saxon capital and seat of the royal court (which was a Roman Catholic -- not Lutheran -- court). In July of that year Bach visited his son in Dresden, and on the same trip he presented the newly written manuscript of the *Kyrie-Gloria* to Augustus III, adding a request to be appointed royal Kapellmeister of Saxony. Thus the

*Kyrie-Gloria* (the first half of what would later be the *Mass in B Minor*) was both a "portfolio" for Bach's petition to the king, and a testimony to the family skill that Dresden could expect from his son Wilhelm Friedemann.

In the next few years Bach produced four more *Kyrie-Gloria* compositions, the works we now call the four "Lutheran Masses." Perhaps Bach meant these also for Dresden, either for the Catholic court or for Friedemann's Lutheran church, though we do not know for sure. At any rate in 1736 Augustus did indeed grant Bach's petition, appointing him Royal Kapellmeister to Saxony and Poland, the highest musical honorific in the land.

It was a full decade later that Bach came back to the work. In fact, the manuscript fascicles of the second half of the Mass -- from *Credo* through *Dona nobis pacem* -- are some of the last documents from Bach's hand. In effect Bach enlarged the hour-long *Kyrie-Gloria* into a complete two-hour-long Mass. The reasons for this effort are wholly unknown, but there can be little doubt that Bach left us, in these fascicles, a good part of his last musical will and testament.

Bach gives us in the Mass much that is retrospective. Many of the Mass's numbers are "borrowed" (the technical word is "parodied") from earlier cantata numbers. For example the *Crucifixus* is a reworking of a chorus from 1714 with the words "Weinen, Klagen, Sorgen, Zagen" ("weeping, wailing, grieving, trembling," from Cantata No. 12). The Sanctus is revised from a *Sanctus* Bach wrote for his second Christmas in Leipzig in 1724. The *Et exspecto* comes from a jubilant work for the Leipzig town council rotation in 1729, with the original words "Jauchzet, ihr erfreuten Stimmen" ("rejoice, ye gladdened voices," from Cantata No. 120). There are many other borrowings as well, but in every case Bach has recomposed the music in great detail to fit the new Latin words. Indeed, he might almost have saved time by composing new music rather than toiling at great length over the adaptation of older. But it seems that this was part of his plan: to pass on the best fruits of his life's work in a new embodiment, a feast of the richest efforts his life could offer.

The Mass waited long for notice by the rest of the world. It circulated in a few manuscript copies in Germany and England. Charles Burney, the English musical historian, had one, and Queen Charlotte had a copy of Burney's manuscript made for the royal library. Haydn had a copy made for him in very old age. In 1817 a Swiss publisher planned to print the work, advertising it as the "greatest work of music of all ages and of all peoples." This publication almost surely inspired Beethoven to write his monumental *Missa Solemnis*, the only work in history that even begins to emulate Bach's Mass. And the work is far from yielding up all its secrets even today. Like very few other works of art, Bach's *Mass in B Minor* will live and speak its universal utterances to untold generations to come.

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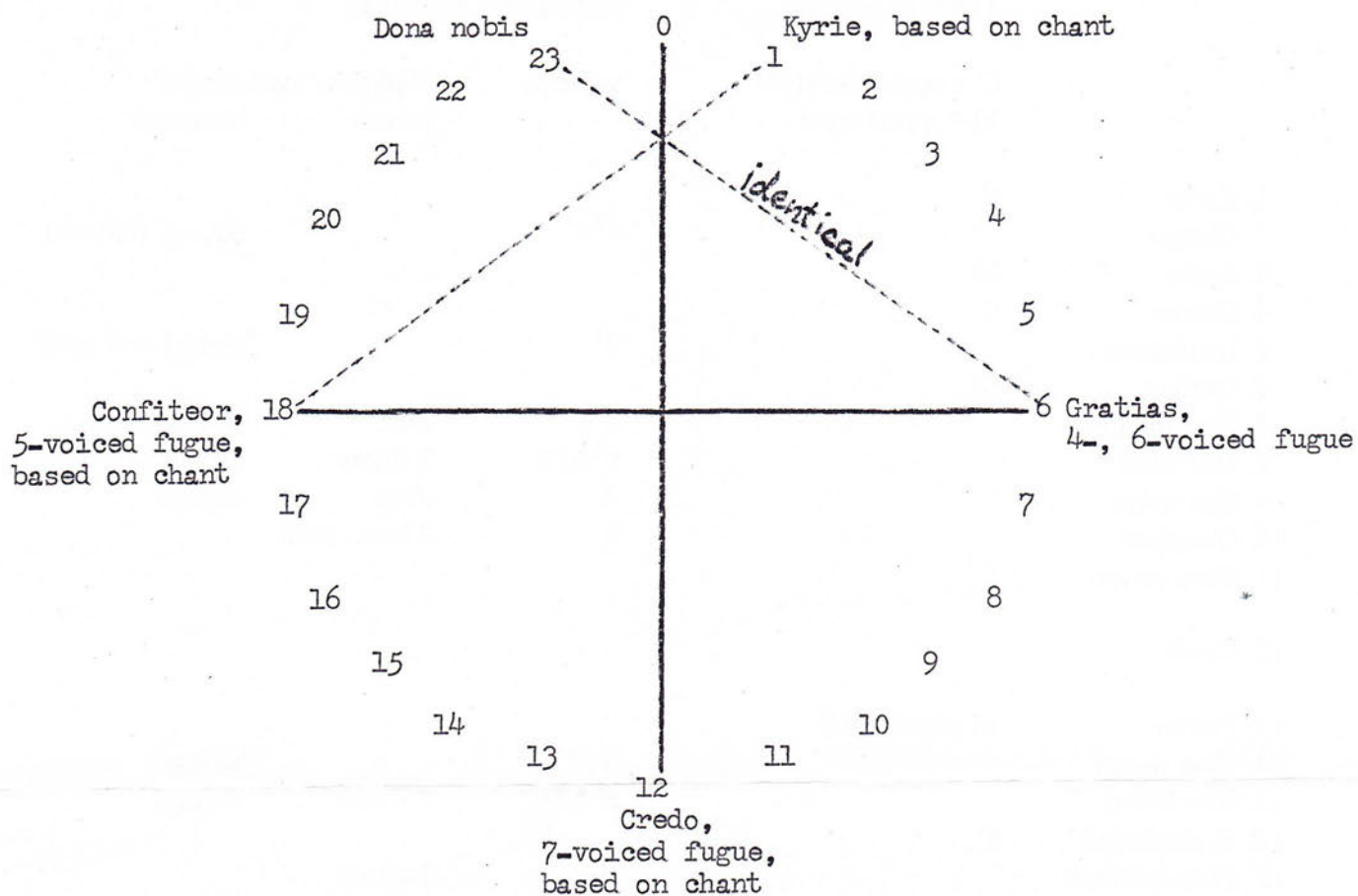
## BACH'S MASS IN B MINOR: ORIGINAL PLAN OF 23 NUMBERS

	TUTTI NUMBERS	NON-TUTTI NUMBERS		
	C = concerted style M = motet style	voice(s)	obligato instruments	
			WINDS	STRINGS
1. Kyrie	C			
2. Christe		S <sup>1</sup> S <sup>2</sup>		strings (unison)
3. Kyrie	M			
4. Gloria	C			
5. Laudamus		S <sup>2</sup>		strings + V solo
6. Gratias	M			
7. Domine Deus		S <sup>1</sup> T	flute	strings
8. Qui tollis		S <sup>2</sup> ATB	2 flutes	strings
9. Qui sedes		A	oboe	strings
10. Quoniam		B	2 bsns, horn	
11. Cum sancto	C			
12. Credo				
13. Patrem	M (until coda)			
14. Et in unum		S <sup>1</sup> A		strings
15. Crucifixus		S <sup>2</sup> ATB	2 flutes	strings
16. Et resurrexit	C			
17. Et in spiritum		B	2 oboes	
18. Confiteor	M (until 2nd half)			
19. <b>Sanctus</b>		S <sup>1</sup> S <sup>2</sup> S <sup>3</sup> ATB	3 oboes	strings
20. Osanna	C			
21. Benedictus		T	flute	
22. Agnus dei		A		strings (unison)
23. Dona nobis	M			

### FINAL REVISION: INSERTION OF THE "ET INCARNATUS" (LATE 1749)

- 13. Patrem
- 14. Et in unum
- > Et incarnatus (+ opening four instrumental bars of the "Crucifixus")
- .
- .
- .
- > "Osanna repetatur" (written in bottom margin of the "Benedictus")
- 24. Agnus dei
- 25. Dona nobis

# BACH'S MASS IN B MINOR: ORIGINAL PLAN OF 23 NUMBERS



**Kyrie**

Lutheran Chant  
Ky - ri - e e - le - i - son.

Introduction  
Ky - ri - e Ky - ri - e e - le - i son, e - le - i - son.

Theme

**Credo**

Gregorian Chant  
Cre - do in u - num De - um,

Paraphrase  
Et ex - spec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

**Confiteor**

Gregorian Chant  
Con - fi - te - or u - num in re - mis - si - o - nem pec - ca - to - rum.  
bap - tis - mam

## SOME CONJECTURALLY RECONSTRUCTED BORROWINGS

### GLORIA IN EXCELSIS . . . ET IN TERRA PAX

#### **Cantata 197a (music lost)**

Ehre sei Gott in der Höhe,  
Friede auf Erden  
und den Menschen ein Wohlgefallen.

Glory to God in the highest,  
peace be on earth  
and unto men a sign of good favor.

### BENEDICTUS

#### **Cantata 197a (music lost)**

Erzähle, ihr Himmel, die Ehre Gottes,  
Ihre Feste, verkündige seine Macht.  
*Doch vergesst nicht dabei  
Seine Liebe, seine Treu,  
Die er an denen Verlorenen vollbracht.*

Be telling, ye heavens, of God's great glory,  
Ye feast days, make manifest now his might.  
*But forget not, all the while,  
His affection, his great faith,  
Which he to them who are fallen  
extends.*

### OSANNA

#### **Cantata Appx. 11 (music lost)**

Es lebe der König, der Vater im Lande,  
Der weise, der milde, der tapfer August!

Long life to the King now, the nation's true  
father,  
The prudent, the gentle, the valiant August!



## BACH'S MASS IN B MINOR: SOME BORROWINGS

### GRATIAS AGIMUS / DONA NOBIS PACEM

#### **Cantata No. 29**

Wir danken dir, Gott, wir danken dir und  
verkündigen deine Wunder.

We give thee thanks, God, we give thee  
thanks and proclaim to the world thy  
wonders.

### QUI TOLLIS

#### **Cantata No. 46**

Schauet doch und sehet, ob irgendein  
Schmerz sei wie mein Schmerz, der mich  
trogen hat.

Look indeed and see then if there be a grief  
like to my grief which hath stricken me.

### PATREM OMNIPOTENTEM

#### **Cantata No. 171**

Gott, wie dein Name, so ist auch dein Ruhm  
bis an der Welt Ende.

God, as thy name is, so is, too, thy fame to  
the ends of the earth.

### CRUCIFIXUS

#### **Cantata No. 12**

Weinen, Klagen,  
Sorgen, Zagen,  
Angst und Not  
Sind der Christen Tränenbrot,  
*Die das Zeichen Jesu tragen.*

Weeping, wailing  
Grieving, fearing,  
Dread and need  
Are the Christians' tearful bread,  
*Them the sign of Jesus bearing.*

### ET EXPECTO

#### **Cantata No. 120**

Jauchzet, ihr erfreuten Stimmen,  
Steiget bis zum Himmel auf!  
*Lobet Gott im Heiligtum  
Und erhebet seinen Ruhm;  
Seine Güte,  
Sein erbarmendes Gemüte  
Hört zu keinen Zeiten auf!*

Triumph, all ye joyous voices,  
Soaring into heaven, rise!  
*Praise God in his holy shrine  
And exalt ye his great fame;  
All his kindness,  
His forgiving heart of mercy,  
Shall at no time ever cease!*