



*Bach*

SOCIETY of DAYTON

John Neely, Music Director  
R. Alan Kimbrough, Accompanist

Presenting Our  
2014-2015 Season

# Music

The Universal Language  
Choral Works from Europe to the Americas

## From Leipzig to Vienna

Bach Meets Schubert

October 26, 2014 at 4:00 pm

Kettering Adventist Church / 3939 Stonebridge Road / Kettering, Ohio

We are sponsored by:



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The Charles F. Kettering Memorial Hospital / Charles D. Berry



**John Neely, Music Director**  
**R. Alan Kimbrough, Accompanist**

Welcome to the first concert of The Bach Society of Dayton 2014-15 season. We believe you'll find this season especially delightful. This season's theme, "Music: The Universal Language," allows us to explore some very special pieces of music. For the most part, the musical choices of this season are works rarely heard in the Dayton area. We're confident you'll enjoy them.

This afternoon's concert begins in Leipzig and Vienna as Bach Meets Schubert. The *Mass in A Major* is unusual for Bach in that it is not a cantata or a passion but rather is a setting of the Ordinary of the Mass with a Latin text.

Bach's *Brandenburg Concerto No. 4 in G Major* then shines the light on our superb instrumentalists with violinist Aurelian Oprea performing the solos. We welcome The University of Dayton Chorale, under the direction of Dr. Robert Jones, to our stage, first to sing excerpts from Bach's *Magnificat in D Major* and then to join The Bach Society Chorus in Bach's *Cantata 150*. The concert closes with Schubert's *Mass in C* with orchestra and soloists.

Our December concert is always popular as we're joined by the Kettering Children's Choir Chorale and the Kettering Advent Ringers. You will enjoy the variety of music not only musically but culturally.

In March 2015 we return to Austria for Mozart's Vienna: An All-Mozart Concert featuring Mozart's *Clarinet Concerto* with clarinet soloist John Kurokawa and Mozart's *Grand Mass in C Minor* for chorus, orchestra, and soloists.

The May 2015 concert is a study in contrast with more variety as we cross the Atlantic for South American Accents showcasing music from North and South America. The featured work is the rarely performed *Misa Criolla* by Ariel Ramírez, with Andean instruments and Dayton's own Jim McCutcheon on guitar.

This promises to be a stellar season and you'll want to purchase season tickets at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org) or by talking to a volunteer at the ticket table in the lobby. For today only, you can order tickets for the remaining three concerts in this season at a reduced price. Enjoy today's performance and thank you for being here.





## Bach Society of Dayton Chorus

### **Soprano**

Carla Ballou  
 Barbara Campbell  
 Kay Cherry  
 Barbara Colaner  
 Joan Crafton  
 Susan Cromer  
 Jennifer Davis  
 Julie Davis  
 Hannah Edge  
 Sharon Kohnle  
 Rachel Lammi  
 Karen Linaberry  
 Connie Palmus  
 Amy Potter  
 Donna Reece  
 Cathy Renfrow  
 Shirley Richardson-  
 McCourt  
 Connie Rohrer  
 Lydia Schweizer  
 Faye Seifrit  
 Elizabeth Stidham  
 Elizabeth Weibel  
 Mary Ann Woods

### **Alto**

Cynthia Bertleff  
 Kim Bostic  
 Madelyn Callender  
 Willow Cliffswallow  
 Pamela Cooper-  
 Servaites  
 Helen Cripe  
 Carla Drye  
 Peg Holland  
 Greta Holt  
 Barbara Piatt  
 Pam Rauch  
 Suzy Richardt  
 Mary Beth Rodes  
 Judith Russell  
 Barbara Schramm  
 Mary Tymeson  
 Sara Vice

### **Tenor**

Todd Berry  
 Joe Codispoti  
 Marc Georgin  
 Robert Knechel  
 Michael Linaberry

Thom Meyer

Kevin Samblanet  
 Jerome Servaites  
 William Spohn

### **Bass**

Fred Bartenstein  
 Erick Beaven  
 Cullen Bower  
 Marc Fleischauer  
 David Grupe  
 John Gummel  
 Lew Hann  
 Dick Hattershire  
 Larry Hollar  
 Alan Kimbrough  
 Steve Makovec  
 William Miller  
 David Jon Priebe  
 Dave Roderick  
 Paul Schweizer  
 Wayne Shaw  
 Mark Spencer  
 John Stengel

**The Bach Society of Dayton's** mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at [www.bachsocietyofdayton.org](http://www.bachsocietyofdayton.org)



**John Neely** is one of the most renowned musicians in the greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 32 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five singing choirs and

three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



**R. Alan Kimbrough**, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

## Guest Artists



**Ginger Minneman, Soprano**, conducts the Women's Chorale and teaches voice at Wright State University. She has served as a clinician and adjudicator at area events and worked in area schools as a choral director and music educator.

March 2014 marked Ms. Minneman's debut as an opera conductor in Wright State's production of *The Magic Flute* by Mozart. In addition to teaching, performing and conducting, she has enjoyed directing opera scenes from *Die Fledermaus* and *The Pirates of Penzance*. She served as guest conductor for the vocal ensemble MUSICA! during their 2011-2012 season and conducted the group in concert with the United States Air Force Band of Flight.

Her most recent performances include collaborating with organist Jerry Taylor in recital, the role of Levicy Hatfield in the premier of Steven Aldredge's opera *The Hatfields and McCoys*, *Der Hirt auf dem Felsen* with John Kurokawa (clarinet) and Steven Aldredge (piano), a collaborative recital featuring the music of Fauré, and a chamber music recital with colleagues Steven Aldredge, Dr. Randall Paul, and Dr. Franklin Cox, featuring "Beta aber auch dabei" from *Cantata 115* by J. S. Bach. Other favorite performances as a soloist include Vivaldi's *Gloria*, Mendelssohn's *Elijah*, the Fauré *Requiem*, the Bach *Magnificat*, Handel's *Messiah*, *Gloria* by Poulenc, *Ein Deutsches Requiem* by Brahms, and *Pensieri notturni di Filli*, *Cantata HWV 134* by Handel, with Dr. Charles Larkowski and the early music ensemble Wind in the Woods.

Ms. Minneman performed the world premiere of *The Mystic Trumpeter* by Dr. James W. Moore at the University of Kentucky's Singletary Center for the Arts. She is the director of music at the Lutheran Church of Our Savior in Oakwood where she conducts the Chancel Choir which, in addition to service music, presents special services and concerts in a varied repertoire of sacred music and major works such as *Requiem* by John Rutter and *Messe Solennelle* by Vierne. Her research interests include surrealism in the music of Francis Poulenc, settings of Goethe texts by Schubert and Schumann, and the cantatas of J. S. Bach.



**Ryu-Kyung Kim, Mezzo-Soprano**, highlighted her recent seasons with Handel's *Messiah* with Dayton Philharmonic Orchestra, Haydn's *Lord Nelson Mass* with Bach Society of Dayton, Avery Fisher Hall performance as alto solo in Handel's *Messiah* with National Chorale, the title role in Handel's *Orlando* with Stony Brook Opera, Schoenberg's arrangement of Mahler's *Das Lied von der Erde* and Jake Heggie's chamber song cycle *The Deepest Desire* with Silicon Valley Music

Festival, and operatic selections from *Aida*, *Don Carlo* and *Il Trovatore* in Verdi Concert with Boheme Opera New Jersey.

Ms. Kim also made a New York recital debut at Weill Recital Hall at Carnegie Hall and performed alto solo in Verdi's *Messa da Requiem* with Staatskapelle Halle in Germany. Ms. Kim's stage successes include her portrait of the role of Suzuki in *Madama Butterfly*, the title role in *La Cenerentola*, Maddalena in *Rigoletto*, Octavian in *Der Rosenkavalier*, Carmen in *Carmen*, Malika in *Lakmé*, Idamante in *Idomeneo*, Emilia in *Otello* and Carilda in Handel's *Arianna in Creta* with renowned companies such as Santa Fe Opera, Baltimore Opera, Cleveland Opera, El Paso Opera, Ash Lawn Opera Festival, Boheme Opera New Jersey, Opera Orchestra of New York, Virginia Opera, Gotham Chamber Opera and Caramoor Music Festival.

Ms. Kim earned a Doctor of Musical Arts degree from SUNY at Stony Brook, received her Artist's Diploma in Opera from the Academy of Vocal Arts, and Masters and Bachelors degrees in Voice from Manhattan School of Music. She is currently serving on the faculty at University of Dayton. Upcoming engagements include the roles of Third Lady and Jade Boucher in Dayton Opera's productions of *The Magic Flute* and *Dead Man Walking*.



**Pedro Arroyo, Tenor**, is a native of Puerto Rico, and a pupil of Thomas Baresel at the University of Cincinnati College-Conservatory of Music (CCM), where he is pursuing his Masters degree in Voice. Arroyo has just performed his first principal roles in an opera. First, as an apprentice artist at Opera in the Ozarks in Eureka Springs, Arkansas, he performed the role of Ferrando in Mozart's *Così fan tutte*. He then performed the role of the Prince in Dvořák's *Rusalka* as part of the Halifax Summer Opera Festival in Nova Scotia, Canada.

Mr. Arroyo was also Alfredo in a concert performance of Act I of Verdi's *La Traviata* with the Miami Valley Symphony Orchestra in Dayton. Other roles performed include Fernando in Vives' *Doña Francisquita*, Dr. Cajus in Verdi's *Falstaff*, Zetes in Blitzstein's *The Harpies*, Olaf in Weisensel's *Gisela in her Bath tub*, Mayor Upfold in Britten's *Albert Herring* and most recently, Lerne in Verdi's uncut French version of *Don Carlos* in its American premiere in Cincinnati, as well as Patacha in Emmanuel Chabrier's *L'Étoile*, both at CCM.

Mr. Arroyo is becoming an active recitalist, having offered recitals in Cincinnati as well as San Juan and Vega Baja, Puerto Rico.

In Puerto Rico, Pedro Arroyo studied with soprano Zoraida López at the National Conservatory of Music and sang throughout the country as a recital soloist and with the chamber choir *Ars Vocalis*.

The classical music website [seenandheard-international.com](http://seenandheard-international.com) recently praised his work, saying: "In a smaller but dramatically essential role, Pedro Arroyo brought a fine voice and musicianship to his assignment."



**Errik M. Hood, Baritone**, a Dayton native, has appeared professionally with Madison Opera, Dayton Opera, Cincinnati Opera, Opera Project Columbus, Chautauqua Opera, and Opera New Jersey, as well as with the Chautauqua Symphony Orchestra, Cincinnati Chamber Orchestra, Miami Valley Symphony Orchestra, Gallion Community Orchestra, Yellow Springs Community Orchestra, Capriccio Vocal Ensemble, and with resident orchestras of Northwestern University, The Ohio State University, Wright State University, and Northern Kentucky University.

Recent operatic engagements include Melchior in *Amahl and the Night Visitors* (Menotti), Simone in Puccini's *Gianni Schicchi*, Escamillo in *Carmen* (Bizet, abridged), Cardinal/Priest in *Galileo Galilei* (Phillip Glass), Ford in *Falstaff* (Verdi), and Figaro in both John Corigliano's *The Ghosts of Versailles* and Mozart's *Le Nozze di Figaro*.

Other concert performances include: *Judas Maccabaeus* (Handel), *German Requiem* (Brahms), *Petite Messe Solennelle* (Rossini), *Messe di Gloria* (Puccini), *Te Deum* (Bruckner), *Kindertotenlieder* (Mahler), and *Messiah* (Handel).

Mr. Hood holds a Bachelor of Music from Wright State University, a Master of Music from The Bienen School of Music of Northwestern University, and is a doctoral candidate at The Ohio State University. He has taught voice at Northern Kentucky University, Wright State University, The Ohio State University, Northwestern University, and is currently on the faculty of the University of Dayton.



**Dr. Robert Jones** directs University Chorale and Choral Union at the University of Dayton. In addition to concerts on and off campus, and appearances at music conferences, Chorale has enjoyed collaborations with professional ensembles including the Dayton Philharmonic (Prokofiev's *Alexander Nevsky*, Brahms' *Requiem* and Britten's *War Requiem*), Dayton Opera (*Cavalleria Rusticana* and *Aida*), the Sarajevo Symphony, and St. Francis Choir of Salzburg, Austria. University Chorale regularly tours abroad, having visited England, Scotland, Paris, the Czech Republic, Austria, Hungary, Poland, Germany, and Italy. He also has appeared as a soloist with the Dayton Bach Society, the Choral Union of Ohio University, and the Miami (FL) Bach Society.

Dr. Jones has served as an adjudicator, guest conductor, and clinician in the East and Midwest regions. Recently, he was guest clinician for the 2011 OMEA Dist. 12 High School Honor Choir at Wittenberg University and conducted the 2012 South Carolina High School Men's All State Chorus at Winthrop College in Rock Hill, SC. In May 2012, he adjudicated the Kentucky High School State Choral Contest at the University of Louisville.

For 11 seasons Dr. Jones conducted MUSICAL, a professional choral ensemble known throughout the Miami Valley for its performance excellence. Its musical repertoire ranged from seasonal selections, to partsongs and sacred literature from all musical eras, to vocal jazz and spirituals.

Dr. Jones is also director of music ministries at Grace United Methodist Church in Dayton. Under his direction, the Grace Sanctuary Choir sings for the Sunday morning worship services and presents special musical programs during the year.

## **UNIVERSITY OF DAYTON CHORALE** **Dr. Robert Jones, Conductor**

### **Soprano**

Erin Cunningham  
Angela Eck  
Elisha Evanko  
Holly Gynnes  
Anna Hoepfner  
Samantha Kasmer  
Amy Noser  
Alissa Plenzler  
Annie Scott

### **Tenor**

Francis Brown  
Anthony Gasper  
Connor Higgins

Sam Jacoby  
Brendan Michaelis  
Justin Padmore

### **Alto**

Dana Clark  
Hadley Gammie  
Elizabeth Gill  
Kara Hancock  
Abby Naveau  
Erin Radwanski  
Abigail Sander  
Katie Spieles  
Gillian Taylor

### **Bass**

Joseph DuBois  
Joshua Houston  
Ashton Kiplinger  
Greg Lannert  
Brennan Paulin  
Matt Radford  
Trevor Rosenbaum  
Garrett Woods



## ORCHESTRA

### **First Violins**

Aurelian Oprea, *Concertmaster*  
Dona Nouné-Wiedmann  
William Manley

### **Second Violins**

John Lardinois  
Bill Slusser  
Audrey Gray

### **Violas**

Colleen Braid  
Lori LaMattina

### **Cellos**

Mark Hofeldt  
Kat Aguiar

### **Bass**

Don Compton

### **Flutes**

Rebecca Andres  
Jane van Graas

### **Bassoon**

Kristen Smith

### **Organ**

R. Alan Kimbrough



## Concert Preview 3 p.m.



**Sharon Davis Gratto** is Professor and Chair in the Department of Music at the University of Dayton, where she directs the World Music Choir and teaches in the Music Education degree program. Before coming to UD in 2008, she was the Music Education Coordinator and conductor of three choirs at Gettysburg College in Pennsylvania, where she founded and directed the Gettysburg Children's Choir. Dr. Gratto is a graduate of the Oberlin Conservatory of Music, American University, the State University of New York at Potsdam, and Catholic University. She earned the Certificate in

Dalcroze Eurhythmics at Carnegie Mellon University.

Dr. Gratto has served on the board of the Dayton Opera and on the Bach Society of Dayton's 10<sup>th</sup> anniversary committee. She is a member of the board of the Dayton Contemporary Dance Company and a trustee for the Dayton Performing Arts Alliance. She has performed professionally as a flutist, choral conductor, and mezzo-soprano, having sung with the Washington Opera, the Washington Concert Opera, the Wolf Trap Opera, Summer Opera Theatre, and the Washington Bach Consort. Dr. Gratto has served the American Choral Directors Association as the National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives, and currently holds that position on the board of the Ohio Choral Directors Association. In 2008 she was honored with Oberlin Conservatory's Distinguished Music Education Alumni Award. Dr. Gratto has taught instrumental and vocal music, Pre-K through grade 12, in the Washington, D.C. area and in international and Department of Defense schools in Germany, Spain, and Nigeria.

## From Leipzig to Vienna

*Ginger Minneman, Soprano*  
*Ryu-Kyung Kim, Mezzo-Soprano*  
*Pedro Arroyo, Tenor*  
*Errik Hood, Baritone*

### Mass in A Major, BWV 234 Johann Sebastian Bach (1685-1750)

#### The Bach Society of Dayton

##### Kyrie

*Kyrie eleison.*  
*Christe eleison.*  
*Kyrie eleison.*

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

##### Gloria

*Gloria in excelsis Deo!*  
*Et in terra pax*  
*hominibus bonae*  
*voluntatis.*

Glory to God in the highest!  
And peace on earth  
to men of good will.

*Laudamus te,*  
*benedicimus te,*  
*adoramus te,*  
*glorificamus te.*  
*Gratias agimus tibi*  
*propter magnum*  
*gloriam tuam.*

We praise thee,  
we bless thee,  
we worship thee,  
we glorify thee.  
We give thanks to thee  
for thy great glory.

*Domine Deus rex*  
*coelestis, Deus*  
*Pater omnipotens.*  
*Domine Fili unigenite*  
*Jesu Christe.*

O Lord God,  
heavenly king, God  
the Father almighty.  
O Lord, Jesus Christ,  
the only-begotten Son.

*Domine Deus, Agnus*  
*Dei, Filius patris.*  
*Qui tollis peccata*  
*mundi, miserere*  
*nobis. Qui tollis*  
*peccata mundi,*  
*suscipe depreca-*  
*tionem nostram.*

O Lord God, Lamb of  
God, Son of the Father,  
who takest away the  
sins of the world, have  
mercy on us. Who takest  
away the sins of the world,  
receive our prayer.

*Qui sedes ad*  
*dexteram Patris,*  
*miserere nobis.*  
*Quoniam tu solus*  
*sanctus, tu solus*  
*Dominus, tu solus*

Who sittest at the right  
hand of the Father,  
have mercy on us.  
For thou alone art  
holy; thou alone art  
the Lord; thou alone,

*altissimus, Jesu  
Christe, cum Sancto  
Spiritu, in gloria Dei  
Patris. Amen.*

O Jesus Christ,  
together with the Holy  
Ghost, art most high in  
the glory of God the Father. Amen.

\*\*\*\*\*

**Brandenburg Concerto No. 4 in G Major, BWV 1049 J. S. Bach**

*Aurelian Oprea, violin soloist*

**Allegro  
Andante  
Presto**

\*\*\*\*\*

**INTERMISSION**

\*\*\*\*\*

**Two movements from Magnificat in D Major, BWV 243 J. S. Bach**

**University of Dayton Chorale  
Dr. Robert Jones, conductor**

*Suscepit Israel puerum suum  
recordatus misericordiae suae.*

He, remembering his mercy,  
Hath holpen his servant Israel.

*Sicut locutus est  
ad patres nostros,  
Abraham et semini eius in saecula.*

As he promised  
to our forefathers,  
Abraham and his seed forever.

\*\*\*\*\*

**Cantata 150: Nach dir, Herr, verlanget mich**

**J. S. Bach**

**The Bach Society of Dayton and  
University of Dayton Chorale,  
Dr. Robert Jones, conductor**

**Sinfonia**

**Chorus**

*Nach dir, Herr, verlangst  
mich. Mein Gott,  
ich hoffe auf dich.  
Laß mich nicht  
zuschanden werden,  
Daß sich meine Feinde  
nicht freuen über mich.*

Lord, I long for you.  
My God, I hope in you.

Let me not be put to  
shame, so that my  
enemies will not  
rejoice over me.

**Aria**

*Doch bin und bleibe ich vergnügt,  
Obgleich hier zeitlich toben  
Kreuz, Sturm und andre Proben,  
Tod, Höll und was sich fügt.  
Ob Unfall schlägt den treuen Knecht,  
Recht ist und bleibt ewig Recht.*

Yet I am and remain content,  
Although at the moment here  
Cross, storm, and other trials may rage,  
Death, Hell, and whatever joins them.  
Although misfortune strike the true servant,  
The right is and always remains right.

**Tutti**

*Leite mich in deiner  
Wahrheit und lehre mich,  
denn du bist der Gott,  
der mir hilft,  
täglich harrst du bei mir.*

Lead me in your  
truth and teach me,  
for you are the God  
who helps me.  
I await you daily.

**Trio**

*Zedem müssen von den Winden  
Oft viel Ungemach empfinden,  
Oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellet,  
Achtet nicht was widerbellet,  
Denn sein Wort ganz anders lehrt.*

Cedars must, before the winds,  
often feel much hardship.  
They will often be destroyed.  
Place your words and deeds before God.  
Heed not what howls against you,  
since his Word teaches otherwise.

**Chorus**

*Meine Augen sehen stets zu  
dem Herrn, denn er wird  
meinen Fuß aus dem Netze  
ziehen.*

My eyes gaze continually  
at the Lord, for he will  
draw my foot out of the  
net.

**Chorus: Ciaccona**

*Meine Tage in dem Leide  
Endet Gott dennoch zur Freude;  
Christen auf den Dornenwegen  
Führen Himmels Kraft und Segen;  
Bleibet Gott mein treuer Schatz  
Achte ich nicht Menschenkreuz.  
Christus, der uns steht zur Seiten  
Hilft mir täglich sieghaft streiten.*

My days in suffering  
God will nevertheless end in joy;  
Christians upon the thorny pathways  
are led by Heaven's power and blessing.  
If God remains my dearest treasure,  
I need not heed mankind's cruelty;  
Christ, who stands by our side,  
helps me daily fight to victory.

**Mass in C, Op. 48**

**Franz Peter Schubert (1797-1828)**

**The Bach Society of Dayton  
University of Dayton Chorale**

**Kyrie**

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

**Gloria**

*Gloria in excelsis Deo  
et in terra pax  
hominibus bonae  
voluntatis.  
Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.  
Gratias agimus tibi  
propter magnum  
gloriam tuam.  
Domine Deus, rex  
coelestis, Deus  
Pater omnipotens.  
Domine Jesu Christe,  
Fili unigenite.  
Domine Deus, Agnus  
Dei, qui tollis peccata  
mundi, filius Patris,  
miserere nobis.  
[Qui tollis peccata  
mundi, suscipe  
deprecationem  
nostrum. Qui sedes  
ad dexteram Patris,  
miserere nobis.]  
Quoniam tu solus  
sanctus, tu solus  
altissimus, tu solus  
Dominus, [Jesu  
Christe,] cum Sancto  
Spiritu, in gloria Dei  
Patris. Amen.*

Glory to God in the highest  
and peace on earth  
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, Jesus Christ,  
the only-begotten Son.  
O Lord God, Lamb of  
God, who takest away the  
sins of the world, Son of  
the Father, have mercy  
on us. [Who takest  
away the sins of the world,  
receive our prayer.  
Who sittest at the right  
hand of the Father,  
have mercy on us.]  
For thou alone art  
holy; thou alone art the  
most high; thou alone art  
the Lord, [Jesus Christ,]  
together with the Holy  
Ghost, in the glory of  
God the Father. Amen.

**Credo**

*Credo in unum Deum,  
Patrem omnipotentem,*

I believe in one God,  
the Father almighty,

*factorem cæli et terræ,  
visibillum omnium  
et invisibillum.  
[Et] in unum Dominum  
Jesum Christum, Filium  
Dei unigenitum, et ex  
Patre natum, ante omnia  
sæcula. 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 cælis.  
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 cælum,  
sedet ad dexteram 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 sæculi. Amen.*

**Sanctus et Benedictus**

*Sanctus, sanctus, sanctus,*

maker of heaven and earth,  
of all things visible  
and invisible.  
[I believe] in one Lord,  
Jesus Christ, the only-begotten  
Son of God, born of the  
Father before all ages.  
God from God,  
Light from Light, true God  
from true God,  
[begotten, not made,]  
consubstantial with the Father;  
through him all things were made.  
For us men and for  
our salvation,  
he came down from heaven  
and by the Holy Spirit  
was incarnate  
[of the Virgin Mary]  
and became man.  
For our sake he was  
crucified under Pontius Pilate,  
he suffered death and was  
buried, and rose again on the  
third day, in accordance  
with the Scriptures.  
He ascended into heaven  
and is seated at the right  
hand of the Father. He will  
come again in glory to judge  
the living and the dead and  
his kingdom will have no end.  
[I believe] in the Holy Spirit,  
the Lord, the giver of life,  
who proceeds from the  
Father and the Son, who  
with the Father and the Son  
is adored [and] glorified,  
who has spoken through the prophets.  
[I believe in one, holy, catholic,  
and apostolic Church.]  
I confess one baptism for the  
forgiveness of sins  
[and I look forward to the  
resurrection] of the dead and the  
life of the world to come. Amen.

Holy, holy, holy,

*Dominus Sabaoth,  
Pleni sunt coeli et terra  
gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.*

**Agnus Dei**

*Agnus Dei, qui tollis  
peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis  
peccata mundi,  
dona nobis pacem.*

Lord God of Hosts,  
Heaven and earth are full  
of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takest  
away the sins of the world,  
have mercy upon us.  
Lamb of God, who takest  
away the sins of the world,  
grant us peace.

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## Program Notes

**JOHANN SEBASTIAN BACH** (b. Eisenach, 21 March 1685; d. Leipzig, 28 July 1750)

### ***Mass in A Major***

J. S. Bach wrote four “Lutheran Masses” (BWV 233-236) in 1738-39. The *Mass in A Major* is the second of these. Each Mass is approximately 20 minutes long; each sets only the (Greek) Kyrie and (Latin) Gloria of the Roman Catholic Mass. These are the two liturgical segments that would have been used in Lutheran liturgies, both Eucharistic and non-Eucharistic, as Lutheran liturgies were often “ante-Communion” liturgies, i.e., they omitted the strictly Eucharistic segments of the liturgy—the Sanctus/Benedictus and the Agnus Dei. These non-Eucharistic liturgies might also substitute the Apostles’ Creed for the Nicene Creed.

Each of these “Lutheran Masses” has six movements—a single movement in three segments for the Kyrie and five movements for the Gloria, usually an opening chorus (“Gloria in excelsis”), three solo passages, the divisions for which vary from Mass to Mass, and a closing “Cum sancto Spiritu” chorus. The soloists specified are different for the four Masses, the *Mass in A Major* using bass, tenor, soprano, and alto. In all four Lutheran Masses, Bach borrows heavily from his earlier cantata literature.

These Masses may, however, not have been written as “Lutheran Masses,” i.e., for performance in Lutheran liturgies, at all. On the [barquemusic.org](http://www.barquemusic.org) website, edited by Michael Sartorius, an extended essay suggests the Masses were done for (possibly even commissioned by) Count Frantisek Antonin von Sporck, a Bohemian nobleman who had run into severe problems with the Jesuit censors in Bohemia once the territories were under firm Habsburg control. By recasting the cantata material with texts that would have been acceptable to Roman Catholics, Bach could give the Count Protestant music that could be performed in Bohemia without falling afoul of the censors. The essay (<http://www.barquemusic.org/bqxsporck.html>) suggests that the works be seen as “Bach’s Bohemian Masses.” It also includes some lovely photographs of the Count’s palace in Lysá-nad-Labem, on the River Elbe twenty miles east of Prague. Unfortunately, this argument is predicated on a dating of the Masses three years earlier than the conventional dates for them—1735-36 instead of 1738-39, and the Count died in Lysá on March 30, 1738.

### ***Brandenburg Concerto No. 4 in G Major***

Bach presented six instrumental works, modelled on the Italian concerto grosso, for various instruments to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721, although he probably composed them earlier. The lavishly produced manuscript was Bach’s gift to the Margrave in the hope of gaining a wealthy patron and a new position. No record exists that the Margrave ever thanked Bach for them or heard them played. He did, however, preserve them in his library, and they are thus known as the Brandenburg Concertos.

The *Brandenburg Concerto No. 4 in G Major*, BWV 1049, is scored for solo (concertino) violin and two recorders (or flutes), with a ripieno (or accompanying) ensemble of two violins, viola, cello, violone, and basso continuo. The violin part is extremely virtuosic, especially in the first and third movements. The first (Allegro) movement uses a ritornello structure—one that alternates recurrences of an opening statement in various forms with contrasting episodes. The second (Andante) movement is in the relative minor key of E minor, and Michael Marissen has identified it as sarabande-like, i.e., a triple meter dance form with a moderately slow tempo and a tendency to accent the second beat of the measure. The flutes become prominent and the solo violin essentially provides the ground bass for them. The third (Presto) movement returns to G Major for what Malcolm Boyd has described as “probably the tightest and most satisfying convergence of ritornello form and fugue in all Bach’s music.”

### ***Magnificat in D Major***

In May 1723 Bach was appointed Kantor of St. Thomas Church in Leipzig, a position he held until his death in 1750. He wrote the original version (in E Flat) of his *Magnificat* (BWV 243a) for Christmas Vespers his first year in Leipzig, and this version inserts several additional Christmas texts at various points. A decade later he revised the work, eliminating the interpolated texts and shifting the key to D (a more satisfactory key for trumpets in particular). That version was first performed for The Feast of the Visitation of the Blessed Virgin Mary, July 2, 1733.

The movements included in today’s program are the tenth and eleventh movements of the twelve-movement work. They conclude the text of the Latin Magnificat itself (Luke 1:46-55); what follows to conclude the work is a setting of the Gloria Patri. Bach sets “Suscepit Israel” as a terzetto (trio) for upper voices (solo or chorus SSA), accompanied by two violins in unison, organ, and cello. The “walking bass” has been identified as imaging God’s eternal time. The violins play a psalm tone—the “Tonus Peregrinus” or “wandering tone”—to which the Magnificat was traditionally chanted. The chorus “Sicut locutus,” accompanied by continuo, has been seen by many as deliberately old-fashioned, perhaps because of the references to “our forefathers, Abraham and his seed.” Its fugal style would have been very familiar for Bach’s Leipzig listeners, evocative of the composer he had succeeded, Johann Kuhnau.

### ***Cantata 150***

Bach wrote over 200 cantatas, the vast majority of them for Lutheran liturgies (chiefly Sunday Vesper services). Bach wrote occasional secular cantatas throughout his long career, but his church cantatas derive principally from the first five years of his time in Leipzig (1723-1729); beginning in 1723-24 he produced annual cycles tied to the Lutheran lectionary (the lessons appointed to be read for the particular day in the church calendar). Only one of Bach’s cantatas appeared in print during his lifetime. His earliest cantatas, from his Mühlhausen period (1707-1708), employ a rather outdated style, but from about 1713, when Bach was in Weimar, Bach adopts the new “Neumeister” style, largely inspired by Italian opera. Thus these works for chamber choir, chamber orchestra, and soloists, typically include choruses,

recitatives, and da capo arias. The cantatas frequently begin or end with a chorale appropriate for the day or season. After 1730 Bach largely stopped writing church cantatas and used the form for occasional commissions from high-ranking citizens of Leipzig or efforts to court potential patrons.

Cantata 150, "Nach dir, Herr, verlanget mich" ("Lord, I long for you"), a cantata for an unspecified occasion, undated and possibly Bach's earliest cantata, uses only strings (Violin I and II), bassoon, and continuo, with solo lines for soprano, alto, tenor, and bass plus SATB chorus. (Indeed some have debated the authenticity of this as a work by Bach, and some see far greater similarity between it and Buxtehude's choral works than between it and Bach's later cantatas.)

The opening brief sinfonia introduces the first chorus, a multi-part establishing of the prevailing mood, with the longing reflected in the emphatic chromaticism of the initial fugal subject, presented three times. The subsequent tempo changes additionally punctuate the shifts in the text for this chorus. The soprano aria engages in word-painting, as does the next chorus, with the opening ascending lines—both in the voices and in the violins—seizing the opportunity to exploit the pun between "Leite" and "Leiter," the German word for "ladder." The fifth movement, sometimes sung by soloists but this afternoon by the chorus, artfully depicts the gentle swaying of the cedars, their buffeting by the turbulent winds, and the restoration of calm that comes about through trust in God. The sixth movement splits in two—an initial stable section reflecting the steadfastness of the opening text followed by a fugal section complicatedly ensnaring 6/8 and 3/4 meters. The last movement, a "ciaccona" or chaconne, using a repeated four-bar ground bass, provides a resolution to all the problems acknowledged in the course of the cantata, assuring us that all the striving can indeed end in joy (and a major chord).

Although this is one of Bach's earliest cantatas, it was one of the last to surface in the nineteenth century, being published only in 1884 as part of the original complete edition of Bach's works. Johannes Brahms was a subscriber to that set and clearly based the chaconne theme for his Symphony No. 4 on the chaconne that ends this cantata.

**FRANZ PETER SCHUBERT** (b. Vienna, 31 January 1797; d. Vienna, 19 November 1828)

Schubert wrote six Latin Mass settings in addition to his *Deutsche Messe* (D 872). The first four of these were written in rather close succession, between 1814 and 1816, principally for performance in his home parish, the Lichtentalkirche. His *Mass No. 1 in F Major* was written for the parish's centenary. He ultimately dedicated his *Mass No. 4 in C Major*, the only one of his Mass settings to be published during his lifetime, to Michael Holzer, the organist-choirmaster at the Lichtental Church who had been Schubert's teacher in organ, singing, figured bass, and counterpoint. The Lichtental Church also could claim as part of its resources an apparently gifted soprano, Therese Grob. Schubert may well have written the soprano solo sections of his early Masses precisely with her voice in mind.

Schubert wrote his *Mass in C Major* in the summer of 1816. It was originally scored for SATB soloists and SATB choir, accompanied only by violins and basso continuo (cello, double bass, organ). At some point he added parts for two trumpets and timpani, and for an 1825 performance Schubert added parts for two oboes or clarinets as well. He revised the Mass again in 1828, seven weeks before his death, with a choral setting of the Benedictus replacing the earlier soprano solo. It is that later Benedictus that we are performing today.

Schubert, like many other composers of his era, including Mozart and Haydn, took liberties with the texts for his Mass settings. Commentators have seized upon his habitual omission of the phrase “I believe in one, holy, catholic, and apostolic Church” from the last section of the Creed as a reflection of his alienation from the institutional Church. In the *Mass in C Major*, more peculiarly, Schubert omits the “ex Maria virgine” phrase from the Incarnatus section of the Creed. His musical vocabulary, at least in the four early Masses, also resembles that of Mozart and Haydn, fully consonant with the Viennese *Missa Brevis* tradition. Thus the Creed has a traditional break just before the “Et incarnatus” section, which changes harmonic center from C Major to D minor, and changes the tempo from Allegro to Adagio molto. (Such a change would have been fully in accord with liturgical tradition that asked for a congregational genuflection at the “Et incarnatus” passage.) Also fully traditional is the acceleration in tempo and lighter character for the last petition of the “Agnus Dei,” “dona nobis pacem.”

It is possible to detect some adventurousness in Schubert’s experiments with harmony in this Mass. The abrupt shift from C Major to A Major in the middle of the “Benedictus” would be a clear example. Nonetheless, the Mass testifies to the general accuracy of an observation by Anton Schindler, the violinist who was Beethoven’s secretary and biographer. Writing in 1840 and describing turn-of-the-century Vienna, Schindler noted “a preference for music without ostentation—music which, whether performed by four voices or four hundred, would work magic on the listener, cultivating his mind and senses, ennobling his emotions . . . ; it was a period of uninhibited enjoyment, whose purity lasted well into the first decade of our century.” Schubert’s early masses show that Schindler could easily have written “first two decades”!

*Notes prepared by R. Alan Kimbrough*

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