



BACH B MINOR MASS

Hélène Brunet, *soprano*

Krisztina Szabó, *mezzo-soprano*

Andrew Haji, *tenor*

David John Pike, *baritone*

Mark Vuorinen, *conductor*

The Elora Singers

Elora Festival Summer Program Participants

Festival Orchestra

July 8th, 2022

7:30 PM

**Sponsored by JoAnn Martin &
Max and Maureen MacIntyre**

Bach B Minor Mass

JULY 8TH, 2022

Mass in B minor, BWV 232

Johann Sebastian Bach
(1685-1750)

I. Missa

Kyrie	Chorus
Christe	Soprano I & II
Kyrie	Chorus
Gloria	Chorus
Laudamus te	Soprano II
Gratias	Chorus
Domine Deus	Soprano I & Tenor
Qui tollis	Chorus
Qui sedes	Alto
Quoniam	Bass
Cum Sancto Spiritu	Chorus

Intermission

II. Symbolum Nicenum

Credo	Chorus
Patrem omnipotentem	Chorus
Et in unum	Soprano I & Alto
Et incarnatus est	Chorus
Crucifixus	Chorus
Et resurrexit	Chorus
Et in Spiritum	Bass
Confiteor	Chorus
Et expecto	Chorus

III. Sanctus

Sanctus	Chorus
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IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Osanna	Chorus
Benedictus	Tenor
Osanna	Chorus
Agnus Dei	Alto
Dona nobis pacem	Chorus

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for the use of their beautiful space.



Baritone David John Pike has a widely varied repertoire covering early music, oratorio, symphonic, opera and commissioned works. In his native Canada, in the UK and across Europe, he has worked with leading ensembles including Glyndebourne Festival Opera, Academy of St. Martin-in-the-Fields, London Philharmonic and the Schweizerkammerchor under the direction of Dutoit, Jurowski, Koopman, Marriner, Mehta, Rattle and Zinman. He has a growing reputation as an operatic and concert soloist.

David John Pike joins the Elora Festival as Bass Soloist in tonight's performance of Bach's B minor mass

Festival Orchestra

Violin 1

Anita Walsh, *Concertmaster*
Rona Goldensher
Dominique LaPlante

Viola

Rory McLeod
Rebecca Diderrich

Bass

George Greer

Oboe

James Mason
Clare Scholtz
Sarah Caldwell

Horn

Martin Limoges

Tympani

Andy Morris

Continuo

Jonathan Oldengarm

Violin 2

Julie Baumgartel
Andrew Chung
Elspeth Durward

Cello

Mary Katherine Finch
Ben Bolt-Martin

Flute

Les Allt
Kevin O'Donnell

Bassoon

Ian Hopkin
Julie Shier

Trumpet

Dan Warren
Shawn Spicer
Brendan Cassin
Paul Otway

Program Notes

Mass in B Minor

The *Mass in B Minor* represents the summation of an incredible career, drawing on music that Johann Sebastian Bach had written over a period of at least thirty-five years. In this complete Mass, the expert musical architect compiled music in virtually every style available to him in the middle of the 18th Century to create what many consider to be the most significant work of choral-orchestral music ever written.

Indeed, Bach historian Christoph Wolff says, "the *B-minor Mass* conforms to the ever-present Bachian intention of excelling beyond himself and others." At the end of the 1740s, Bach was, whether he knew it or not, living the last chapter of a long and illustrious life. His career as a servant to church and court was coming to a close. In the *Mass in B Minor*, Bach offered his relatively small world, and ours, more than two and a half centuries later, a compendium of a life's work.

Many questions linger surrounding the creation of the *Mass in B Minor*. Bach was a devout Lutheran and in the service of the Lutheran church for nearly his entire life. Why then, would he turn to the text of the Ordinary of the Mass, a Catholic liturgical practice, as the seeds of his final offering? What were his intentions for liturgical work on such a grand scale and of such great length?

Many of the answers to these questions are shrouded in mystery. Since the first performance of the complete work didn't occur until well after Bach's death, we are left to consider the projects with which he was consumed in the last years of his life. In several notable cases it is clear that Bach was creating a pinnacle of the individual art forms with which he worked, stretching genres to their extreme lengths, and leaving a legacy by which today, we can remember him.

The *Art of the Fugue*, "stands before us as the most comprehensive summary of the aged Bach's instrumental language (Christoph Wolff). The second book of *The Well-Tempered Clavier*, written in 1742 completes a cycle of keyboard music in every major and minor key begun by Bach twenty years earlier. The *Musical Offering*, a gift to Frederick the Great, the *Goldberg Variations* and *Canonic Variations on 'Von Himmel hoch'* can be, likewise, counted among these last works, which stretch the creative imagination of a composer who has worked with these respective genres his entire life. In the *Mass in B minor*, we encounter Bach's final gift to vocal music; music that is as virtuosic as any he had ever written, music that stretches the bounds of human emotion and spiritual expression.

The movements forming the Kyrie and Gloria were composed in 1733 as a gift to the Elector of Saxony, Friedrich August II. In a letter written by Bach, the composer expresses his desire for a court title, to increase his stature and help his financial state:

For some years up to the present day I have had the Directorship of the Music at the two principal Churches in Leipzig, but have also had to suffer one slight or another quite undeservedly, and sometimes also a diminution of the Fees connected with this Function; all of which could cease if your Royal Highness showed me the favour of conferring upon me a Predicate in your Hoff-Cappelle, and thus let your high command be given to the appropriate authority for the bestowal of a Decree, this most gracious fulfillment of my most humble petition will compel me to unending adoration, and I offer myself in most dutiful obedience ever to show, at your Royal Highness's most gracious desire, my indefatigable diligence in the composition of Musique for Church as well as for Orchestre, and will devote all my powers to your service, remaining in unceasing loyalty.

Despite the gracious manner by which Bach addressed the Elector, and the eloquent musical gift bestowed upon him, the request for a court title was denied. Nevertheless, Bach returned to this music on at least one other occasion, turning the opening movements of the Gloria into a Latin-texted cantata for Christmas Day, 1745. Perhaps in returning to this music after a dozen years Bach was prompted to consider the project of setting the complete text of the Ordinary of the Mass. Whatever the circumstance, the twelve movements of the Kyrie and Gloria contain music of incredible elation, and also of tremendous passion and anguish.

The *Symbolum Nicenum* (Nicene Creed) expresses some of the most personal music in an architecturally unified whole. The nine individual movements that make up the setting of the Creed are ordered to poignantly lead to the cross, the centre of the Christian faith. Drawing on music from his past, as well as music newly composed for this occasion, Bach created a perfectly symmetrical musical form:

Chorus: *Credo*
Chorus: *Patrem omnipotentem*
Solo: *Et in unum Dominum*
Chorus: *Et incarnatus est*
Chorus: *Crucifixus*
Chorus: *Et resurrexit*
Solo: *Et in Spiritum sanctum*
Chorus: *Confiteor*
Chorus: *Et expecto resurrexit*

According to this chiasmic design, the *Crucifixus* is at the musical centre of the work. For this epicentre, Bach repurposed the oldest music of the entire mass. Here, he turns to the opening chorus of his 1714 cantata, *Weinen, Klagen, Sorgen, Zagen*, BWV 12 (Weeping, lamenting, worrying, fearing), a perfect thematic pairing for these words describing the crucifixion. In this new setting, Bach transposes the music down by a semi-tone and doubles the speed of the repetitive ground bass to create a musical sense of trembling.

Also in the Creed, Bach quotes ancient plainsong, melodies an 18th Century listener may well have recognized upon hearing them. At the beginning of the first movement of the Credo, Bach elongates the plainsong *incipit* (first line) into long-held notes turning it into the subject of a fugue in the style of 16th-century polyphony, giving the movement an archaic effect. Further strengthening the symmetrical construction, Bach returns to an ancient plainsong for the close of the creed.

Following the *Symbolum Nicenum*, is the *Sanctus* (Holy, holy, holy, Lord God of Hosts). In this music, Bach creates a heavenly chorus, by referencing the text of Isaiah 6, from which this liturgical text is derived. Here the Old Testament author says:

Seraphs were in attendance above him; each had six wings: with two they covered their faces, and with two they covered their feet, and with two they flew. And one called to another and said: 'Holy, holy, holy is the Lord of hosts; the whole earth is full of his glory.
Isaiah 6.1-3

In this music, Bach writes for a six-voice chorus (SSAATB) for the only time in the whole work, making a direct symbolic link to the six-winged seraphs. This bright music in the majestic key of D major leads to a lively fugue on the text 'Heaven and earth are full of your glory.' Further developing this music of the heavens, Bach's fugal subject (theme) has each voice sing the word *coeli* (heaven) on the highest note of the melody, and the word *terra* (earth) on the lowest as the chorus of angels sings from heaven to earth. This glorious music was first heard in Leipzig on Christmas Day, 1724, Bach's 2nd Christmas at St. Thomas Church.

A double chorus, Osanna, completes the Sanctus with royal overtones. This music is parodied from a secular cantata in honour of Friedrich August I, performed in August 1732. Here the text, *Es lebe der König, der Vater im Lande* (Long live the King, the father of our country) is replaced with Osanna, Osanna, changing the celebration of a secular king to the reverence of a sacred one.

Much can be said about the careful recycling of music from throughout Bach's life into this incredible art form. He used as his framework one of the oldest musical forms, the Mass, and sculpted a wholly individual summation of his life's work. Drawing on musical seeds from as early as 1714 and fusing them with Baroque dance forms, and the modern gallant style available to him in 1748, while also intentionally parodying his music on a style of counterpoint two hundred years older, Bach distinguishes himself as an artist without equal. In the hands of a lesser composer, the result may have been at best, a patchwork of individual movements, of varying styles, keys, and effects. In the hands of Bach, however, we are the inheritors of an entirely unified whole and powerful expression of human and spiritual emotion.

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Texts & Translations

I. Missa

Kyrie

Kyrie eleison

Lord, have mercy.

Christe

Christe eleison.

Christ, have mercy.

Kyrie

Kyrie eleison

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

*Laudamus te,
benedicimus te,
Adoramus te,
glorificamus te.*

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

Gratias

*Gratias agimus tibi propter magnam
gloriam tuam.*

We give You thanks for
Your great glory.

Domine Deus

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

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son,
Jesus Christ.
Lord God, Lamb of God,
Son of the Father.

Qui tollis

*Qui tollis
peccata mundi,
Miserere nobis.
Qui tollis
peccata mundi,
Suscipe deprecationem nostram.*

You who take away
the sin of the world,
Have mercy on us.
You who take away
the sin of the world,
Hear our prayer.

Qui sedes

*Qui sedes ad
dexteram Patris,
miserere nobis.*

You who sit at the
right hand of the Father,
have mercy on us.

Quoniam

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

For You alone are holy,
You alone are Lord,
You alone are the Most High,
Jesus Christ.

Cum Sancto Spiritu

*Cum Sancto Spiritu
in gloria Dei Patris,
Amen.*

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

II. Symbolum Nicenum

Credo

Credo in unum Deum.

I believe in one God.

Patrem omnipotentem

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

the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.

Et in unum

*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 coelis.*

And in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father,
God from God, light from light,
true God from true God,
begotten, not made,
of one being with the Father;
through Him all things were made.
For us and for our salvation He
came down from heaven.

Et incarnatus est

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

By the power of the
Holy Spirit He became incarnate
from the Virgin Mary,
and was made man.

Crucifixus

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

For our sake He was crucified
under Pontius Pilate;
He suffered death and was buried.

Et resurrexit

*Et resurrexit tertia
die secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,*

*et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.*

On the third day He rose again
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.

Et in Spiritum

*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, the giver of Life,
who proceeds from the Father
and the Son;
with the Father and the Son
He is worshipped and glorified.
He has spoken through the
prophets.
I believe in one holy catholic
and apostolic Church;

Confiteor

*Confiteor unum baptisma
in remissionem peccatorum,*

I acknowledge one baptism
for the forgiveness of sins;

Et Expecto

*et expecto resurrectionem
mortuorum,
et vitam venturi saeculi.
Amen.*

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

III. Sanctus

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of
your glory.

IV. Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Osanna

Osanna in excelsis.

Hosannah in the highest.

Benedictus

*Benedictus qui venit
in nomine Domini*

Blessed is He who comes
in the name of the Lord.

Osanna

Osanna in excelsis.

Hosannah in the highest.

Agnus Dei

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

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

*Agnus Dei
qui tollis peccata
mundi,*

Lamb of God,
who takes away the sin of the
world,
have mercy on us.

Lamb of God,
who takes away the sin of the
world,
have mercy on us.

Lamb of God,
who takes away the sin of the
world:

Dona nobis pacem

dona nobis pacem.

Grant us peace

Translations © Pamela Dellal

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Books in good condition, as well as records, CDs, DVDs, sheet music and board games can be left at the book shed at 380 St. Andrew St. West in Fergus, at the bottom of Maiden Lane.

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*Thank you to our audiences, artists,
volunteers, donors, sponsors, and the Elora
community at large, for all of your support.*



Upcoming Concerts

- July 9 Elora Festival Summer Program Recital
 Schubert's *Winterreise*
 An Evening with Sarah Slean and The Elora Singers
- July 10 The Gesualdo Six with Owain Park: *English Motets*
- July 14 *Baltic Voices*
 Twilight: At Day's Last Glow - Blackwood
- July 15 Canadian Brass with The Elora Singers
- July 16 Shoestring Opera: *The Magic Flute*
 Stars and Heavens - SMAM
 Being Lost - Tom Allen & Friends
 Kaleidoscope - Autorickshaw, The Elora Singers,
 Penderecki String Quartet
- July 17 *Voice of the Weaver* – The Elora Singers
- July 21 The Music of Nina Simone
 The Elora Singers at Twilight

...and much more!

Free Concerts

- Sundays The Elora Singers at St. John's – Church Services
Thursdays The Elora Singers – Evensong Church Services
Weekends Music in the Village – Mill St and Metcalfe

**For the full concert listing and artist information,
please consult the souvenir program book.**



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