



SOUTHERN CALIFORNIA
CHORAL MUSIC
ASSOCIATION

SATURDAY EVENING, MARCH 28, 1970, AT 8:30 P.M.

LOS ANGELES MASTER CHORALE AND SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

ROGER WAGNER

Conductor

MAURITA PHILLIPS THORNBURGH

Soprano I

CHARLOTTE DE WINDT

Alto

HOWARD SUTHERLAND

Tenor

DOUGLAS LAWRENCE

Bass-baritone

ISRAEL BAKER

Concertmaster

LAURENCE LESSER

Principal Cello

MALCOLM HAMILTON

Harpichord

OWEN BRADY

Organ

J. S. BACH Mass in B minor

Missa

1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison
4. Gloria in excelsis Deo
5. Laudamus te
6. Gratias agimus tibi
7. Domine Deus
8. Qui tollis peccata mundi
9. Qui sedes ad dexteram Patris
10. Quoniam tu solus sanctus
11. Cum Sancto Spiritu

INTERMISSION

Symbolum Nicenum

12. Credo in unum Deum
13. Patrem omnipotentem
14. Et in unum Dominum
15. Et incarnatus est
16. Crucifixus
17. Et resurrexit
18. Et in Spiritum Sanctum
19. Confiteor unum baptisma
20. Et expecto resurrectionem

Sanctus

21. Sanctus

Osanna, Benedictus, Agnus Dei et Dona Nobis Pacem

22. Osanna in excelsis
23. Benedictus qui venit
(Osanna in excelsis)
24. Agnus Dei
25. Dona nobis pacem

The musical presentations on this program are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

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PROGRAM NOTES

By ARTHUR F. EDWARDS

Annotator, Los Angeles Master Chorale

Mass in B minor

Johann Sebastian Bach
(1685-1750)

When the Zürich publisher Hans Georg Nägeli (1773-1836) decided to undertake the first publication of Bach's B minor Mass, he invited subscriptions in the following words:

Ankündigung des grössten musikalischen Kunstwerks aller Zeiten und Völker.

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At that time it was a bold statement; now it is a simple declaration of fact.

Recent research has greatly clarified the origins of the Mass. In the first place a comment should be made on the extremely unequal divisions and unusual headings on the program page. The work has been divided exactly as Bach himself organized it, using the headings that he wrote on the four title pages inserted before each section. There are most logical reasons for these seemingly arbitrary divisions.

In the year 1733, at the end of Bach's first decade in Leipzig, the Elector Friedrich August II succeeded his father of the same name (known as the Strong). His first visit to Leipzig was on April 21, 1733, at which time he accepted the town's oath of allegiance. A solemn service was held at St. Thomas' to celebrate this occasion. Geiringer joins Schering in assuming that the *Missa* (the short Lutheran mass consisting of *Kyrie* and *Gloria* only) was probably composed for and performed at this service. Since no polyphonic music had been performed at any Leipzig church during the official period of mourning for the deceased Elector, Bach had a rare freedom from routine duties and time to concentrate on a major work. Very possibly the *Kyrie* was designed to express the mourning for the old Elector and the *Gloria* after the sermon a paean of joy over the heir's ascension to the throne. Unfortunately the object of all this acclaim could not attend the service since he was a Catholic — a necessity for his forthcoming ascension to the throne of Poland. However, he may have heard encouraging reports from those in his entourage attending the ceremony. In any case, Bach sent the parts of the *Missa* to the Elector on

July 27, 1733, and accompanied the music with a letter asking to be placed under "your Majesty's most powerful protection. For some years past I have exercised the *directorium* of the music in the two principal churches in Leipzig, a situation in which I have been exposed to one or the other undeserved affront, and even the diminution of the *accidentia* due to me, annoyances not likely to recur should your Majesty deign to admit me to your Court Capelle and direct a *Praed-icat* to be issued to that effect by the proper authority." Bach goes on with the high-flown flattery necessary in those days when seeking a favor from royalty. Bach kept the full score of the *Missa* and it is this that forms the first half of the autograph.

Of the remaining parts of the Mass, the *Sanctus* was probably originally written in 1724 and performed on Christmas day. It was not until the closing years of his life, probably as late as 1747, that Bach conceived the idea of adding to these existing sections. Whether the *Credo*, or rather *Symbolum Nicenum*, was written and performed at an earlier date and re-copied at this time is not known. However, it is easily observed that No. 15 *Et incarnatus est* was written on the two sides of a separate sheet inserted after the original writing of the *Credo*. It is necessary to turn back before this sheet for the first 4 measures of the *Crucifixus*.

The remainder of the Mass, from the *Osanna* onward, was a comparatively simple task, the majority of the work being adaptations of existing compositions. The *Osanna*, for example, is an arrangement of the opening movement of Cantata No. 215. *Preise dein Glücke: gesegnetes Sachsen*, a secular cantata written in three days for a surprise visit of the Elector in October, 1734. The inclusion of a chorus of secular origins does not jar the listener in this great sacred work. Bach, a man of his time, believed a ruler received his power from God — so when praising the earthly ruler he still praised the Creator.

This monumental work, written over a period of 20 years and utilizing all forms of composition from Renaissance polyphony to the aria of Italian Baroque opera, from the French overture to the *Abendmusik* of Buxtehude, shows a singular unity in realization. As Spitta points out, "the liturgical elements in the Mass are four — the consciousness of sin in man (the
(continued on next page)



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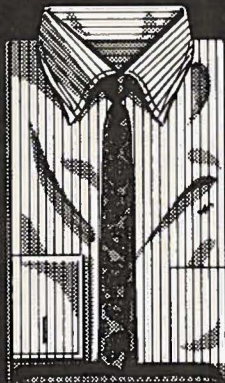
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Kyrie), the Atonement through Christ (the *Gloria*), the Christian Church as proceeding from Him (the *Credo*), the memorial supper in which the Church celebrates its union with and in the founder (the *Sanctus* and subsequent parts." (Vol. III, p. 53)

1. Chorus a 5
Lord, have mercy upon us.
2. Duet: Sopranos I and II
Christ, have mercy upon us.
3. Chorus a 4
Lord, have mercy upon us.
4. Chorus a 5
Glory to God in the highest and on earth peace to men of good will.
5. Soprano II Solo
We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
6. Chorus a 4
We give thanks to Thee for Thy great glory.
7. Duet: Soprano I and Tenor
Lord God, heavenly King, God the Father Almighty, Lord, the only begotten Son, Jesus Christ the most high, Lord God, Lamb of God, Son, of the Father.
8. Chorus a 4
Thou who takest away the sins of the world, have mercy upon us, receive our prayer.
9. Alto Solo
Thou who sittest at the right hand of the Father, have mercy upon us.
10. Bass Solo
For Thou only art holy, Thou only art the Lord, Thou only, Jesus Christ, art most high.
11. Chorus a 5
With the Holy Spirit in the glory of God the Father. Amen.
12. Chorus a 5
I believe in one God.
13. Chorus a 4
Father Almighty, maker of heaven and earth, and of all things visible and invisible.
14. Duet: Soprano I and Alto
And in one Lord, Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds, God of God, light of light, true God of true God, begotten, not made, of one substance with the Father by whom all things were made; who for us men and for our salvation came down from heaven.
15. Chorus a 5
And became flesh by the Holy Spirit of the Virgin Mary, and was made man.
16. Chorus a 4
And was crucified also for us under Pontius Pilate, suffered and was buried.
17. Chorus a 5
And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father; and He shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

18. Bass Solo

And in the Holy Spirit the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spake by the Prophets. And in one holy Catholic and Apostolic Church.

19. Chorus a 5

I acknowledge one baptism for the remission of sins.

20. Chorus a 5

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

21. Chorus a 6

Holy, holy, holy, Lord God of hosts, heaven and earth are full of His glory.

22. Double Chorus a 8

Hosanna in the highest.

23. Tenor Solo

Blessed is he who cometh in the name of the Lord.
(Hosanna in the highest)

24. Alto Solo

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

25. Chorus a 4

Grant us peace.

ROGER WAGNER'S name has become well-known over the years in the field of choral art. The ensemble which bears his name has appeared in every state of the United States in addition to overseas tours covering the Middle East, Eastern and Western Europe, all of South America, Central America, Mexico, Canada, and Japan. The list of Roger Wagner's musical activities embraces every phase of music. He is Music Director of the Los Angeles Master Chorale and Sinfonia Orchestra, sponsored by the Southern California Choral Music Association, which is a member of the Performing Arts Council of the Music Center. This December the Sinfonia Orchestra and 100-voice professional Chorale under Wagner's direction will be performing their sixth season of choral master works. Dr. Wagner has appeared as guest conductor with the Los Angeles Philharmonic Orchestra. He has recorded extensively and is director of choral activities at the University of California at Los Angeles. Roger Wagner holds a doctorate *cum laude* in musicology and was knighted by Pope Paul VI for his contributions to sacred music throughout the world. Under the management of S. Hurok, Roger Wagner's professional group, The Roger Wagner Chorale, has just completed an extensive tour of the United States.

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Page 20 of the "Mass in B Minor" Autograph: end of the second Kyrie and the beginning of the Gloria.



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