

Los Angeles Chamber Orchestra

Jeffrey Kahane, Music Director

and

The Los Angeles Master Chorale

Paul Salamunovich, Music Director

Grant Gershon, Music Director Designate

Johann Sebastian Bach's

Mass in B minor

Jeffrey Kahane conductor

Janice Chandler soprano

Leslie Inman Sabedra mezzo-soprano

Susan Platts mezzo-soprano

Alan Bennett tenor

Jaco Venter baritone

December 8, 2000 Royce Hall, UCLA 8 pm

December 9, 2000 Alex Theatre, Glendale 8 pm

MASS IN B MINOR

Johann Sebastian Bach

KYRIE

Chorus

Kyrie eleison.

Duet Soprano/Alto

Christe eleison.

Chorus

Kyrie eleison.

GLORIA

Chorus

Gloria in excelsis Deo, et in terra
pax hominibus bonae voluntatis.

Aria Alto

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Chorus

Gratias agimus tibi propter
magnam gloriam tuam.

Duet Soprano/Alto

Domine Deus, rex coelestis,
Deus Pater omnipotens!
Domine Fili unigenite, Jesu
Christe, altissime! Domine Deus,
agnus Dei, Filius Patris!

Chorus

Qui tollis peccata mundi, mise-
rere nobis, suscipe deprecationem
nostram.

Aria Alto

Qui sedes ad dextram Patris,
miserere nobis.

Aria Bass

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

Chorus

Cum sancto Spiritu in gloria Dei
Patris. Amen.

KYRIE

Chorus

Lord, have mercy on us.

Duet Soprano/Alto

Christ, have mercy on us.

Chorus

Lord, have mercy on us.

GLORIA

Chorus

Glory to God in the highest and
on earth, peace to men of good
will.

Aria Alto

We praise Thee; we bless Thee;
We adore Thee; we glorify Thee.

Chorus

We give thanks to Thee for Thy
great glory.

Duet Soprano/Alto

O Lord God, heavenly King, God
the Father almighty. O Lord the
only begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son
of the Father.

Chorus

Thou Who takest away the sins
of the world have mercy upon
us and receive our prayer.

Aria Alto

Thou Who sittest at the right
hand of the Father, have mercy
upon us.

Aria Bass

For Thou only art Holy; Thou
only art the Lord. Thou only,
Jesus Christ, art most high.

Chorus

With the Holy Ghost in the
glory of God the Father. Amen.

CREDO

Chorus

Credo in unum Deum.

Chorus

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilibus omnium et invisibilium.

Duet Soprano/Alto

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, consubstantiali patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de caelis.

Chorus

Et incarnatus est de Spiritu sancto Maria virgine et homo factus est.

Chorus

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

Chorus

Et resurrexit tertia die secundum scripturas. Et ascendit in caelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria iudicare vivos et mortuos, cuius regni non erit finis.

Aria Bass

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.

CREDO

Chorus

I believe in one God.

Chorus

I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.

Duet Soprano/Alto

I believe in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages, God of God, Light of Light, true God of true God, begotten, not made, being of one substance with the Father, by Whom all things were made. Who for us men and for our salvation came down from heaven.

Chorus

And was incarnated by the Holy Ghost of the Virgin Mary and was made man.

Chorus

And was crucified also for us under Pontius Pilate. He suffered and was buried.

Chorus

And the third day He rose again according to the Scriptures. And ascended into heaven. And sitteth at the right hand of God the Father. And He shall come again with glory to judge both the living and the dead; Whose kingdom shall have no end.

Aria Bass

And I believe in the Holy Ghost, the Lord and giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is adored and glorified, Who spoke by the Prophets. And I believe in one, holy, catholic and apostolic Church.

Chorus

Confiteor unum baptisma in remissionem peccatorum.

Chorus

Et expecto resurrectionem mortuorum et vitam venturi saeculi.
Amen.

SANCTUS**Chorus**

Sanctus, sanctus, sanctus Dominus Deus, Sabaoth, Pleni sunt coeli et terra gloria ejus.

Chorus

Osanna in excelsis!

Aria Tenor

Benedictus, qui venit in nomine Domini.

Chorus

Osanna in excelsis!

AGNUS DEI**Aria Alto**

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Chorus

Dona nobis pacem.

Chorus

I confess one baptism for the remission of sins.

Chorus

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

SANCTUS**Chorus**

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

Chorus

Hosanna in the highest!

Aria Tenor

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Chorus

Hosanna in the highest!

AGNUS DEI**Aria Alto**

O Lamb of God, Who takest away the sins of the world, have mercy on us.

Chorus

Grant us peace.

Los Angeles Master Chorale soloist**Leslie Inman Sabedra mezzo soprano**

This season marks Ms. Sabedra's sixth with the Los Angeles Master Chorale. Recent engagements include the Whittier Bach Festival, Chorale Bel Canto, Pasadena Pops Orchestra, Pasadena Pro Musica, Opera Pacific, Southland Opera and the Los Angeles Master Chorale where she will once again sing the Alto Solos in Handel's Messiah at this year's annual Sing-A-Long. Each school year she performs for tens of thousands of children in "The Night Harry Stopped Smoking," a musical that warns kids about cigarettes and tobacco products. Ms. Sabedra has recorded with the Los Angeles Master Chorale, the Los Angeles Philharmonic, Celine Dion and Linda Ronstadt. She attended Chapman University and U.S.C. where she was the recipient of the Miriam Oppenheim Memorial

Los Angeles Chamber Orchestra

Jeffrey Kahane, Music Director

VIOLIN I

Margaret Batjer
Concertmaster
Rachel Purkin
*Assistant
Concertmaster*
Jacqueline Brand
Jennifer Munday
Julie Gigante
Richard Altenbach

VIOLIN II

Lisa Sutton
Acting Principal
Connie Kupka
*Acting Associate
Principal*
Katia Popov
Jennifer Gordon
Mark Robertson

VIOLA

Roland Kato
Principal
Victoria Miskolczy
Associate Principal
Carrie Holzman
Karen Van Sant

CELLO

Douglas Davis
Principal
Barbara George
*Acting Associate
Principal*
Margaret Edmonson

BASS

Susan Ranney
Principal
Oscar Hidalgo
Associate Principal

FLUTE

David Shostac
Principal
Susan Greenberg

OBOE

Allan Vogel
Principal
Kimaree Gilad
Stuart Horn

BASSOON

Rose Corrigan
Acting Principal
Judith Farmer

HORN

Richard Todd
Principal

TRUMPET

David Washburn
Principal
Darren Mulder
Tim Divers

HARPSICHORD

Patricia Mabee
Principal

ORGAN

Timothy Howard

TIMPANI

Thomas Raney
Principal

PERSONNEL

MANAGER
Steven Scharf

LIBRARIAN/STAGE

MANAGER
Robert Dolan

THE LOS ANGELES MASTER CHORALE

Music Director Paul Salamunovich

SOPRANO

Sara Camp
Mirta Gasparri
Marie Hodgson
Janet Hook
Gina Howell
Hyun Joo Kim
Emily Lin
Susan Mills
Holly Ristuccia
Duanna Ulyate

ALTO

Nicole Baker
Leanna Brand
Barbara Durham
Sarona Farrell
Amy Fogerson
Alice Kirwan
Sheila Murphy
Nancy O'Brien

Leslie Inman Sabedra
Diana Zaslove

TENOR

Scott Blois
Edward Bruner
David Bunker
Mark Burroughs
John French
Paul Gibson
Steven Harms
Christian Marcoe
George Sterne
John St. Marie

BASS

Crispin Barrymore
Jim Drollinger
Bruce Goldes
Stephen Grimm
Paul Hinshaw

Low Landau
Jim Raycroft
Paul Stephenson
Burman Timberlake
Burton York

REHEARSAL PIANIST

Lisa Edwards

Chorus prepared by
Grant Gershon, Music
Director Designate of
the Los Angeles Master
Chorale

The singers of the Los Angeles
Master Chorale are repre-
sented by The American Guild
of Musical Artists, Scott Blois,
AGMA Delegate.

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THE LOS ANGELES MASTER CHORALE

Music Director Paul Salamunovich

RING IN THE HOLIDAYS WITH THE LOS ANGELES MASTER CHORALE!

FAMILY HOLIDAY CONCERT

Sunday, December 17

2:00 pm

Fun for the entire family! This festive holiday concert is hosted by Nickelodeon's comedienne extraordinaire Amanda Bynes of *The Amanda Show*. Enjoy Christmas carols, sing-alongs and a cast of colorful characters including Shaky the Reindeer and Stretch the Elf. Immediately following the concert join us for a Children's Tea in the Grand Hall. Call (213) 972-7282 for tea information.

CHRISTMAS WITH THE MASTER CHORALE

Sunday, December 17

6:30 pm

Featuring many traditional favorites including Britten's *Ceremony of Carols*, Pinkham's *Christmas Cantata*, Susa's *Carols and Lullabies: Christmas in the Southwest*. After the performance, we'll gather around the Christmas tree on the Performing Arts Center Plaza for some good old-fashioned caroling.

MESSIAH SING-ALONG

Monday, December 18

8:00 pm

Join soloists from the Chorale, the Sinfonia Orchestra and 3,000 others in celebration of the holidays! Bring your score (or buy one from us that evening) and become part of the chorus for Handel's beloved *Messiah*.

Tickets for each concert start at just \$10 and are on sale now in person at the Dorothy Chandler Pavilion Box Office, online at www.lamc.org or through **TICKETMASTER** at (213) 365-3500.

Los Angeles Chamber Orchestra

Jeffrey Kahane Music Director

Upcoming Events *Baroque Concert*

Saturday, January 27, 2001

Alex Theatre

Purcell ♦ Vivaldi ♦ J.S. Bach ♦ Telemann ♦ Handel

Conversations

a chamber music series

Thursdays @ 7 pm

February 1, 2001

SCHUMANN, BRAHMS

March 15, 2001

VON DOHNANYI, BRAHMS

April 12, 2001

DVORAK, VILLA-LOBOS, PROKOFIEV

Zipper Hall, Colburn School of Performing Arts
200 S. Grand Avenue, Downtown Los Angeles

Family Concert Series

1 pm Concert Activities

Alex Theatre

2 pm Concert

February 4, 2001

Bursts of Baroque!

April 22, 2001

Instruments in Motion

Yo – Yo Ma

Thursday, May 24, 2001

Royce Hall

Only Los Angeles appearance this season
Tickets on sale now!

For tickets call 213 622 7001 ext. 215

8

Friday
8 pm

Royce Hall

Jeffrey Kahane
conductor

BACH

**Mass in B minor, BWV 232 (1723–35,
assembled 1749)**

Janice Chandler
soprano

Kyrie
Gloria

Susan Platts
mezzo-soprano

Credo (*Symbolum Nicenum*)

Alan Bennett
tenor

Sanctus
Agnus Dei

Jaco Venter
baritone

**Los Angeles
Master Chorale**
Paul Salamunovich
Music Director

9

Saturday
8 pm

Alex Theatr

Concert sponsor: Creative Kids Education Foundation
Los Angeles Master Chorale sponsor: Jennifer & Royce Diener

Concert Conversations by Dr. Alan Chapman are held at 7 pm.



Jeffrey Kahane | conductor

See Pages 6 – 7 for biography.



Janice Chandler | soprano

In just a few short years, Janice Chandler has quickly earned a reputation as a world-class artist. She became a favorite soloist of Robert Shaw and performed under his baton with the Cleveland, Minnesota, and Florida Orchestras as well as the Atlanta, Baltimore, and San Diego Symphonies. In 1998, she was featured in Mozart's *Great Mass* with the Los Angeles Philharmonic in both Los Angeles and Carnegie Hall, under the baton of Esa-Pekka Salonen. In the 1999–2000 season, Ms. Chandler's list of engagements included the world premiere of Hannibal's *One Heart Being* with the Philadelphia Orchestra and John Williams' *Seven for Luck* in the Plymouth Music Series of Minnesota. Ms. Chandler holds a B.A. in vocal performance from Oakwood College and an M.M. in vocal performance, and she is the recipient of the prestigious Performance Certificate from Indiana University.



Susan Platts | mezzo-soprano

Susan Platts, born in Canada, has studied with Elizabeth Taylor, Christa Ludwig, and Alexander Browning. Since her debut with the Opera Nova in 1995, Ms. Platts has perfected her techniques with such renowned mezzo-sopranos as Marilyn Horne and Judith Frost. In 1997, she performed Wagner's *Wesendonck Lieder* with the Victoria Symphony, the success of which garnered an invitation to return with Berlioz's *Les nuits d'été* in 1998. She has also appeared with orchestras throughout the world including the principal orchestras of Cleveland, Pittsburgh, and Vancouver. Upcoming engagements include Bach's B-minor Mass with the Vancouver Symphony and Derek Holman's *Invisible Reality* with the Toronto Symphony.



Alan Bennett

tenor

Lyric tenor Alan Bennett enjoys an active performing, recording and teaching career. He studied voice at the University of North Carolina at Greensboro with the late Norman Farrow and Charles Lynam, and at Indiana University with Paul Elliott. He has performed extensively throughout the United States, Canada, South America and Europe, singing in concerts, recitals, operas and with numerous ensembles and orchestras. He is a frequent guest at music festivals throughout the US, including the Carmel Bach Festival where he is currently tenor soloist, the Bay Chamber Festival Concerts, the Oregon Bach Festival, and others. He has performed with numerous orchestras throughout North America including the Atlanta Symphony Orchestra, Tafelmusik, Les Violons du Roy, the Los Angeles Chamber Orchestra, the Indianapolis Chamber Orchestra and the Saint Paul Chamber Orchestra. Oratorio societies with which he has performed include the Oratorio Society of New York, the Handel and Haydn Society, the Dartmouth Handel Society and many others. Over the years, he has had the opportunity to work with several prominent conductors including Robert Shaw, Helmuth Rilling, Bruno Weil, and Sir David Willcocks. His performances have received wide critical acclaim, especially his interpretation of the music of J.S. Bach, including the Evangelist roles and his Lieder recitals with duo partner Leonard Hokanson. He is currently a member of the voice faculty at the Indiana University School of Music in Bloomington and has recorded for Harmonia Mundi, USA, Nonesuch, Telarc and Focus Records.



Jaco Venter

baritone

Jaco Venter recently completed his post-graduate studies at the San Francisco Conservatory of music and holds degrees in acting and opera from the Pretoria Technicon in his native South Africa. He also studied in London for two years with the well acclaimed Allistair Dawes and Garreth Hancock. Mr. Venter has sung extensively with opera companies in the San Francisco Bay area and has sung numerous performances in Johannesburg, Pretoria, Roodepoort, and Bloemfontein. His diverse roles include Figaro in *Le Nozze di Figaro*, Marcello and Schaunard in *La Bohème*, and Falke and Frank in *Die Fledermaus*. Mr. Venter is also a first-prize winner of the East Bay Opera League Competition, national second-prize winner of the Veronica Dunne International Competition, and finalist of the South African Broadcasting Corporation Competition. In 1999, Mr. Venter returned to South Africa to perform Ping in *Turandot* under the baton of Gerhard Korsten and as Guglielmo in *Così Fan Tutte*.



Los Angeles Master Chorale One of Los Angeles' cultural treasures, the 120-voice Los Angeles Master Chorale is the largest choral organization of its kind in the United States. Performing with its Sinfonia Orchestra, the Chorale also regularly performs and records with the Los Angeles Philharmonic. Led by its music director, the incomparable Paul Salamunovich, the Master Chorale has featured such stellar artists as Robert Shaw, Carlo Maria Giulini, Pierre Boulez, Michael Tilson-Thomas and Roger Norrington,

among many others, placing itself in the leading role in the ongoing resurgence of interest in choral music. This is evident in the Master Chorale's recent Grammy nomination from the National Academy of Recording Arts & Sciences for the critically acclaimed, top-selling recording of Morten Lauridsen's *Lux Aeterna*, as well as in its presence on the soundtracks of many major motion pictures including *Air Force One*, *Batman & Robin*, *Dracula*, *Independence Day*, and *My Best Friend's Wedding*. Extending its reach to young voices in the community, the Master Chorale hosts the the Los Angeles Chorale High School Choir Festival and offers educational outreach programs to over 35 elementary, middle, and high schools throughout Southern California. The Master Chorale will be a founding resident company upon the opening of the eagerly awaited Walt Disney Concert Hall.

Program Notes



JOHANN
SEBASTIAN
BACH
1685–1750

BACH **Mass in B minor, BWV 232**

Orchestration: 2 flutes, 3 oboes, 2 oboes d'amore, 2 bassoons, horn, 3 trumpets, timpani, harpsichord, organ, strings, solo soprano, solo alto, solo tenor, solo bass and chorus.

Johann Sebastian Bach

For all its force and majesty, Bach's mighty B-minor Mass has a curious, piecemeal history. Its composition spans two decades, and much of its music is borrowed from Bach's earlier works, mainly cantatas. Even today, many questions about this masterwork remain unanswered.

In 1733, after ten years as music director of the school and church of St. Thomas in Leipzig, Bach felt that the level of both his prestige and income were less than satisfactory. Hoping to secure the title of Court Composer with the new Elector of Saxony at the court in Dresden, he wrote a short Lutheran Mass, consisting of a *Kyrie* and *Gloria*. He sent the

two movements to Frederick Augustus III, along with his request for the honorary title. Since the new Elector, who also reigned as King of Poland, was up to his ears in pressing political problems, Bach had to wait until 1736 for his title. Never forging a closer connection with the Dresden court, Bach remained in Leipzig until his last days.

It was in the final years of his life that Bach felt compelled, for some personal reason, to expand his *Missa Brevis* of 1733. Perhaps the intensely religious man desired to offer his own contribution to that auspicious line of liturgical works by such luminaries as Dufay, Josquin and Palestrina. Bach's mind was now far removed from the workaday cantatas for weekly church services, and from technical keyboard pieces for students and family. This was the period of *The Musical Offering* and the *Art of the Fugue*—instrumental works which represent the summation and pinnacle of three centuries of contrapuntal art. With a universal, ageless text, the magnificent B-minor Mass represents the summation of his sacred vocal music—a stunning expression of faith and praise from Bach the Christian, Bach the musician.

To the short Mass, Bach added a *Credo* under the Lutheran title, *Symbolum Nicenum*. He thoroughly reworked a *Sanctus*, originally composed for a Christmas service in 1724. Although Lutheran liturgy omits the *Osanna* and *Benedictus*, Bach inserted these movements before the *Agnus Dei* and *Dona nobis pacem* to complete the work we know today as the B-minor Mass. Along with other works from his final years, the Mass exemplifies Bach's own statement that the aim of music "should be none else but the glory of God and the recreation of the mind."

The B-minor Mass demonstrates Bach's fascination with earlier musical styles and his genius for blending the most diverse elements into a balanced, cohesive whole. The wealth of musical techniques used in the work is staggering—the polyphony of the late-Netherlands Renaissance style in the second *Kyrie*; the use of *cantus firmus* from medieval and Renaissance times in the opening and closing segments of the *Credo*; the Venetian double-choir style in the *Osanna*—all symbolizing the continuity of Christian tradition. In addition, his consummate command of fugal technique sparks the score.

A powerful five-bar adagio for chorus and orchestra opens the *Kyrie*. To launch the noble largo of the movement proper, the instruments introduce a five-part fugue, eventually taken up by the singers. Following an orchestral interlude, the choral fugue returns, building from basses to sopranos. All ends majestically on a major chord, in the tradition of Renaissance and Baroque music in the minor mode.

The haunting *Christe eleison* becomes the private domain of two female soloists and a pair of violins, accompanied by continuo instruments. Initiated by a twisting chromatically tinged motif, a choral fugue on *Kyrie eleison* rounds off the first major segment. Near the end, an

intense stretto of highly compressed vocal entries climaxes as sopranos touch a high A.

To listeners in the Baroque era, the sound of trumpets symbolized power and glory. The luminous sound of three high trumpets adds a new brilliance to the score as the *Gloria* commences. Wide leaps and a brisk tempo lend vigor to the proceedings. Voices enter in rapid succession, creating luxurious counterpoint. The words *et in terra pax* (and peace on earth) signal an abrupt change of mood and pace. The replacement of trumpets by flutes and oboes imparts a hushed aura. Optimism and momentum are restored with the return of the trumpets, assuring a triumphant close.

Soprano and solo violin exchange praises of God in the more easy-going *Laudamus te*, which follows. Throughout the Mass, the chamber-music quality of arias and duets form oases of relaxation, which offer a perfect foil to the sumptuous sound of surrounding choruses. In Baroque style, vocal lines intertwine with solo instruments to sustain a single mood in each aria.

The ensuing chorus features the interplay of two themes—one for *gratias agimus tibi*, (We give Thee thanks) the other for *propter magnam gloriam tuam* (for Thy great glory). Soprano, tenor and solo flute then engage in a lightly accompanied aria graced with floating vocal lines. An intensification of mood at the end dissolves into the eloquent alto phrase which launches the deeply emotional chorus, *Qui tollis peccata mundi* (who takes away the sins of the world).

Two arias follow. A lyrical melody by oboe d'amore introduces the first, its words of entreaty (*miserere*—have mercy) abetted by dusky mezzo-soprano solo, plaintive oboe and minor mode. Then, a dark, virile aria of unusual color and texture features solo bass and horn, shaded by bassoons. With trumpets blazing, a dazzling choral *Cum sancto spiritu* winds up the *Gloria*, with its fugato interlude for chorus and continuo.

Though Bach laid out the entire Mass and each of its parts in careful symmetry, the *Credo* represents the height of his masterful architecture. Its nine sections begin and end with paired choruses, the first and last based on Gregorian chants. Led off by the tenors, the first movement features sustained violin lines floating above a constantly changing web of vocal motion. Then, trumpets and timpani bolster the energetic, extroverted *Patrem omnipotentem*, all concerned contributing to a fortissimo final cadence.

In the elegantly crafted *Et in unum Dominum*, two soloists in canon (soprano and mezzo-soprano), joined by two oboes d'amore, symbolize the mystical duality of God the Father and God the Son.

At the heart of the *Credo*, three choruses reveal the story of Christ in a most affecting way. A rhythmic pattern played by unison violins permeates every bar of the *Incarnatus*. Simple descending vocal lines reflect

a transformation from divine to human. Bach reworked and refined a choral *passacaglia* from a 1714 cantata written in Weimar, *Weinen, Klagen, Sorgen, Zagen* (Weeping, Wailing, Anguish, Dread), BWV 12, to create the quiet chorus, private grief, and expressive chromatic bass line of the profound central *Crucifixus*. The subtle modulation to a major key at the end suggests the hope of resurrection. Indeed, the ensuing choral fugue, *Et resurrexit*, is arguably the most amazing explosion of boundless joy—after hushed, reverential sorrow—in all music, sweeping the listener into the sheer joy of its exultation.

Two oboes d'amore lead off *Et in Spiritum sanctum Dominum*, a lengthy bass aria in lilting 6/8 time. Its challenging vocal line spans nearly two octaves: from low F-sharp to E above middle C.

The first of the *Credo*'s two concluding choral segments, *Confiteor*, is built on a five-part canon. In the face of death, the serene essay suddenly takes on a darker, slower aspect at the words *et expecto resurrectionem mortuorum* (and expect the resurrection of the dead). On the same words, without pause, a joyful vivace for full orchestra and chorus affirms belief in life everlasting.

With florid six- and eight-part polychoral writing, the *Sanctus* and *Osanna* underscore the intensity and jubilation of previous movements. Impelled by gentle triplets, the antiphonal *Sanctus* echoes the title word throughout the chorus. A tempo change to a lighter 3/8 occurs at the words *pleni sunt coeli*. The next section features contrapuntal versus homophonic renderings of the title word, *Osanna*. The *Benedictus* unfolds as a tranquil tenor aria—a private devotion framed by public celebration—as a repeat of the *Osanna* ensues. A brilliant orchestral postlude rounds off the sequence.

Considered one of Bach's most beautiful arias, the alto (sung by mezzo-soprano) solo, *Agnus Dei*, is based on an aria from Cantata No. 11, *Lobet Gott in Seinen Reichen*. Its artful final descent allows the last section to rise dramatically from the depths. For his finale, Bach fashions the *Dona nobis pacem* from the *Gloria*'s *Gratias agimus*, itself based on a chorus from the cantata *Wir danken dir, Gott*, BWV 29. Fervor gradually builds, sparked by the first trumpet's entry. In the final moments, all three trumpets float above the chorus, as Bach's glorious paean to faith and art comes to rest on its final cadence.