

UW SYMPHONY ORCHESTRA
Peter Erös, *director*
Jeremy Briggs-Roberts, *assistant director*

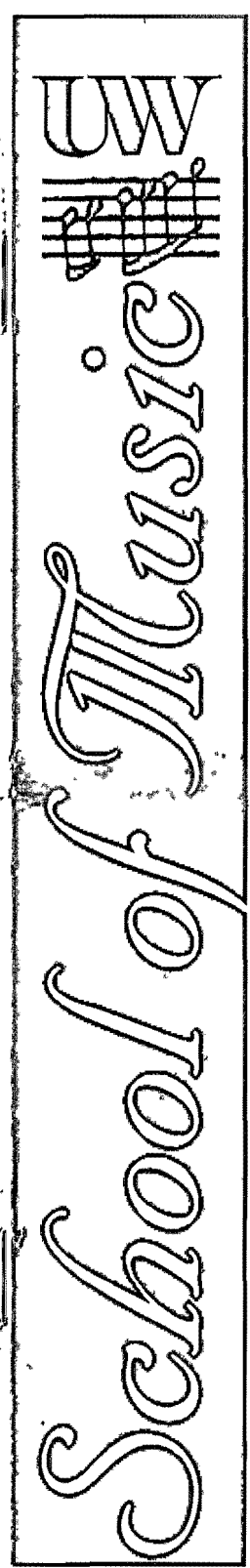
VIOLIN I	BASS
Erica Brewer <i>concertmaster</i>	Leslie Woodworth
Evelyn Gottlieb	Bren Plummer
Ric Dorfer	
Emily Terrell	FLUTE
Carolyn Willis	Helen Lee
Miodrag Veselinovic	Emily Slack

VIOLIN II	OBOE / OBOE D'AMORE
Nicholas Addington	Jennifer Muehrcke
Natasha Lewis	Bruce Carpenter
Catherine Chi	Angela Walker
Claire Pirotte	
Theo Benson	BASSOON
Roy Lim	Aaron Chang

VIOLA	HORN
Colin Todd	Josiah Boothby
Anna Wonaschütz	
Felisa Hernandez-Salmeron	TRUMPET
Dane Armbruster	Brian Chin
	Chad McCullough
	Hilma Yantis

CELLO	TIMPANI
Dylan Rieck	Memmi Ochi
Nick Brown	
Joanna de Mars	CONTINUO
Aaron Rose	Tom Joyce

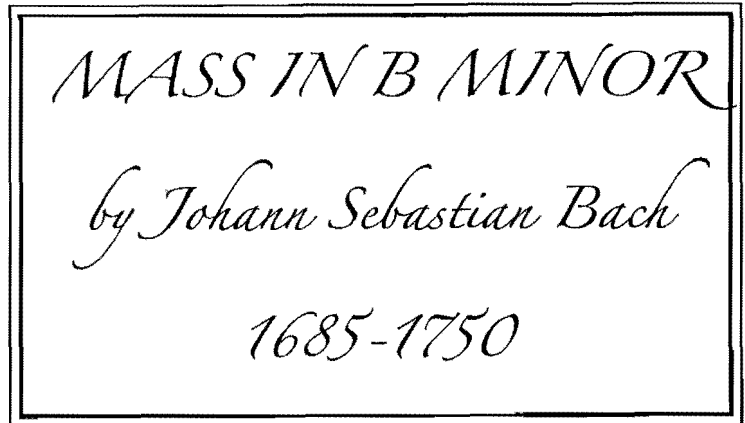
Organ Courtesy of Puget Pipes.
Special thanks to the following instrumental faculty for their assistance in coaching the singers and players: Vinson Cole, Tom Collier, Tom Harper, Nathan Hughes, David Kappy, Barry Lieberman, Julian Patrick, Ron Patterson, Toby Saks, Felix Skowronek, Allen Vizzutti



University of Washington
THE SCHOOL OF MUSIC

presents

COMPACT
DISC
~~UW~~ 599
2004
6-4



performed by the

UNIVERSITY CHAMBER SINGERS

and members of the

UNIVERSITY SYMPHONY

7:30 PM
June 1, 2004
MEANY THEATER

7:30 PM
June 4, 2004
SUZZALLO LIBRARY

CD 14.661; DAT 14.659 MASS IN B MINOR
JOHANN SEBASTIAN BACH

1] COMMENTS, G. Boers; Tuning 4:27

2] KYRIE 19:57

1. Kyrie eleison
2. Christe eleison Mary Grant and Taryn Webber sopranos
3. Kyrie eleison

3] GLORIA 39:43

4. Gloria in excelsis Deo
5. Et in terra pax
6. Laudamus te Laura Cervinsky soprano
7. Gratias agimus tibi
8. Domine Deus, rex coelestis Maria Mannisto soprano,
James Bowyer tenor
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris Eva Wolff alto
11. Quoniam tu solus Sanctus José Rubio baritone
12. Cum Sancto Spiritu

CD 14.662; DAT 14.660

1] SYMBOLUM NICENUM. 33:44

13. Credo in unum Deum
14. Patrem omnipotentem
15. Et in unum Dominum Maria Mannisto soprano, Tess Altiveros alto
16. Et incarnatus est
17. Crucifixus
18. Et resurrexit
19. Et in Spiritum Sanctum Matthew Melendez baritone
20. Confiteor
21. Et expecto resurrectionem

2] SANCTUS 16:02

22. Sanctus
23. Osanna in excelsis
24. Benedictus Brendan Tuohy tenor
25. Osanna in excelsis

3] AGNUS DEI 10:07

26. Agnus Dei Tess Altiveros alto
27. Dona nobis pacem

KYRIE

1. Kyrie eleison. Lord, have mercy on us.
2. Christe eleison. Christ, have mercy on us.
3. Kyrie eleison. Lord, have mercy on us.

GLORIA

4. Gloria in excelsis Deo. Glory be to God on high.
5. Et in terra pax hominibus bonae voluntatis. And on earth peace to men of good will.
6. Laudamus te, benedicimus te, adoramus te, glorificamus te. We praise thee; we bless thee; we adore thee; we glorify thee.
7. Gratias agimus tibi propter magnam gloriam tuam. We give thee thanks for thy great glory.
8. Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris. Lord God, heavenly King, God the almighty Father. O Lord, the only begotten Son, Jesus Christ, Most High. Lord God, Lamb of God, Son of the Father.
9. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Thou who takest away the sins of the world, have mercy on us. Thou who takest away the sins of the world, receive our prayer.
10. Qui sedes ad dexteram Patris, miserere nobis. Thou who sittest at the right hand of the Father, have mercy on us.
11. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe. For thou alone art the Holy One. Thou alone art the Lord. Thou, Jesus Christ, alone art the Most High.
12. Cum Sancto Spiritu in gloria Dei Patris. Amen. With the Holy Ghost in the glory of God the Father. Amen.

SYMBOLUM NICENUM

13. Credo in unum Deum. I believe in one God.
14. Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. I believe in one God, the Father almighty, Maker of heaven and earth and of all things visible and invisible.
15. 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 And in one Lord Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, Light of Light, very God of very God, begotten, not made, being of one substance with the Father, by whom all things were made. Who

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| nostram salutem descendit de coelis. | for us men and for our salvation came down from heaven. |
| 16. Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est. | And was incarnate by the Holy Ghost of the Virgin Mary and was made man. |
| 17. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. | And was crucified also for us under Pontius Pilate. He suffered and was buried. |
| 18. Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. | And the third day he rose again according to the scriptures. And ascended into heaven. And sitteth on the right hand of the Father. And he shall come again with glory, to judge both the quick and the dead; whose kingdom shall have no end. |
| 19. 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 Ghost, 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 I believe in one catholic and apostolic church. |
| 20. Confiteor unum baptisma in remissionem peccatorum. | I acknowledge one baptism for the remission of sins. |
| 21. Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen. | And I look for the resurrection of the dead, and the life of the world to come. Amen. |

SANCTUS

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| 22. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus. | Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of thy glory. |
| 23. Osanna in excelsis. | Hosanna in the highest. |
| 24. Benedictus, qui venit in nomine Domini. | Blessed be he that cometh in the name of the Lord. |
| 25. Osanna in excelsis. | Hosanna in the highest. |

AGNUS DEI

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| 26. Agnus Dei, qui tollis peccata mundi, miserere nobis. | Lamb of God, who takest away the sins of the world, have mercy on us. |
| 27. Dona nobis pacem. | Grant us peace. |

NOTES and TRANSLATIONS

Bach's monumental *Mass in B Minor*, which many musicians proclaim as the greatest musical creation in all of western music, is at once an awesome creation as well as a curiosity. Why would Bach, at the end of a long and distinguished career, at a time when he had grown weary of church music, and was seen by many as old-fashioned—choose to write a mass of such magnitude?

To add to the mystery, the Lutheran church had no use for a complete mass, as tradition at the time eschewed the use of the complete ordinary (Kyrie, Gloria, Credo, Sanctus, benedictus, Agnus Dei). In addition, the Roman Catholic church had no use for a mass of such length and whose text rendered it liturgically useless. Finally, its sheer size made it virtually an insurmountable project, and indeed, Bach was never to hear it performed in its entirety.

Yet the work remains the most carefully constructed, deeply layered, and virtuosic of his entire life. It put to use materials spanning the final forty-six years of his life.

The *Mass in B[♭] Minor* first took shape in 1733 as a *missa brevis*; that is, a typical "brief" mass, employing only the first two movements of the ordinary. As was Bach's *modus operandi* the mass (along with his other *missa brevis*) was an opportunity to collate some of the greatest moments of his cantatas set to new text. Bach's borrowing material from himself, or from others, was a common practice called *parody*, and was to become the foundation of the remainder of the B minor.

The final movements of the mass were collected, reworked, and assembled during the final decade of Bach's life and consumed him virtually to his dying day. These *parodies* range from a reworking of a *passacaglia* from 1714 into the moving *Crucifixus* ("He was crucified"), to the majestic D major *Sanctus* from 1724. Each work was carefully selected and woven into an intricate, yet ultimately useless musical tapestry, but why?

The last decade of Bach's life was spent in assembling and composing a series of collections representing the highest achievement of his creative output. The *Clavier-Übung*, *Well-Tempered Clavier*, *The Art of the Fugue*, are but a few of the great collections. Perhaps the *Mass* represents then the "summa" of his vocal composition. It contains virtually every

form and compositional style available to him: the *Gloria* is a veritable concerto, the *Gratias* an ancient motet, the *Kyrie* a traditional fugue, the *Confiteor* a strict canon, the solo movements employ various operatic styles, and so much more.

Within this rich variety of forms, Bach weaves layers of theological meaning through visual and aural structures of motive and melody, as well as through Bach's fondness for numerology. For example the *Et Incarnatus* (He was made man) is a five note motive, (five being Bach's number for humanity), "descending from heaven" set against a meter of three beats to the measure, representing the Trinity of God. In addition this melody, along with many of the motives are *cruciform* in construction, that is, if one were to "connect the dots, and draw lines from one motive to the next on the page, the form of a cross would appear. Themes which magically appear are calculated to the exact measure dictated by the golden mean of proportion and balance. The number of entrances of voices are dictated by numerological principals. The entire work is also set in a balanced and proportional manner. The *Credo*, for example consists of three sections, each portion, dedicated to a person of the Trinity, creates a balanced *chiastic*, or cross-like, structure, and the three movements themselves combine into a larger chiastic design. These layers of form, motive, number, and meaning combine into a rich and deep fabric of musical and theological meaning that can take a lifetime to discover.

But the *B Minor* is not merely a compilation or a science project. It perhaps seen as a gift. Perhaps the idea that Bach never was to hear it is a part of its greatness. Perhaps he desired to cull the best of his musicality, theology, spirituality into a grand musical epistle, not for himself but for the ages

UW CHAMBER SINGERS

Dr. Geoffrey Paul Boers, *director*

Gary D. Cannon, *assistant director*

Clint Kraus, Melody Chen and Mivanda Yu,
rehearsal accompanists

SOPRANO I

Laura Cervinsky
Maggie Godwin
Mary Grant
Johanna Grimsson
Maria Mannisto
Ellen Pepin

SOPRANO II

Heather MacLaughlin Garbes
Ester Kim
Amy Marsh
Ava Trenga Schein
Taryn Webber
Emily Ziskind

ALTO

Tess Altiveros
Anne Chappell
Linda Gingrich
Nichola Mayes
Stacy Timke
Eva Wolff

TENOR

Adam Burdick
Gary D. Cannon
Tom Cohen
Chris de Leon
Matthew Melendez
Gary Panek
Brendan Tuohy

BASS

Jason Anderson
Ryan Dye
Bob Soo Kim
Paul Kramer
Jeremy Matheis
Bill Owen
José Rubio
Leo Sanker
Handel Shin
Heath Thompson