

Concert Program for March 31 and April 1, 2012

David Robertson, conductor
Susanna Phillips, soprano
Kate Lindsey, mezzo-soprano
Nicholas Phan, tenor
Stephen Powell, baritone
St. Louis Symphony Chorus
Amy Kaiser, director

BACH **Mass in B minor, BWV 232** (1724-49)
(1685-1750) Missa

Kyrie eleison
Christe eleison
Kyrie eleison
Gloria in excelsis—
Et in terra pax
Laudamus te
Gratias agimus tibi
Domine Deus—
Qui tollis peccata mundi
Qui sedes ad dextram Patris
Quoniam tu solus sanctus—
Cum Sancto Spiritu

Intermission

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

Symbolum Nicenum

Credo in unum Deum—

Patrem omnipotentem

Et in unum Dominum

Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum sanctum

Confiteor unum baptisma—

Et expecto resurrectionem

Sanctus

Sanctus—

Pleni sunt coeli

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

Osanna in excelsis

Benedictus

Osanna repetatur

Agnus Dei

Dona nobis pacem

Susanna Phillips, soprano

Kate Lindsey, mezzo-soprano

Nicholas Phan, tenor

Stephen Powell, baritone

Mark Sparks, flute

Cally Banham and Jonathan Fischer, oboe d'amore

Roger Kaza, horn

David Halen, violin

St. Louis Symphony Chorus

Amy Kaiser, director

David Robertson is the Beofor Music Director and Conductor.

Susanna Phillips is the Laura and Bill Orthwein Guest Artist.

Kate Lindsey is the Robert R. Imse Guest Artist.

Nicholas Phan is the Helen E. Nash, M.D. Guest Artist.

Stephen Powell is the Daniel, Mary, and Francis O'Keefe Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The concert of Sunday, April 1, is the Thomas M. Peck Memorial Concert.

Pre-Concert Conversations are presented by Washington University Physicians.

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David Robertson Beofor Music Director and Conductor

A consummate musician, masterful programmer, and dynamic presence, David Robertson has established himself as one of today's most sought-after American conductors. A passionate and compelling communicator with an extensive knowledge of orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2011, Robertson began his seventh season as Music Director of the 132-year-old St. Louis Symphony, while continuing as Principal Guest Conductor of the BBC Symphony Orchestra, a post he has held since 2005.

Robertson's guest engagements in the U.S. include performances with the Chicago Symphony Orchestra, San Francisco Symphony, Seattle Symphony, Orchestra of St. Luke's, Ensemble ACJW, and the New York Philharmonic, where Robertson is a regular guest conductor. In May 2012, Robertson returns to the Metropolitan Opera to conduct Britten's *Billy Budd* with Nathan Gunn and James Morris in the leading roles. Internationally, guest engagements include the Royal Concertgebouw Orchestra, where Robertson appears regularly, the Symphonieorchester des Bayerischen Rundfunks, as part of *Music Viva*, and several concerts with the BBC Symphony. In addition to his fresh interpretations of traditional repertoire, this season Robertson conducts world premieres of Graham Fitkin's Cello Concerto with the BBC Symphony Orchestra and cellist Yo-Yo Ma; John Cage's *Eighty* with the Symphonieorchester des Bayerischen Rundfunks; *Providence*, a newly commissioned work by Dutch composer Klaas de Vries, with the Royal Concertgebouw Orchestra; and new works by Yann Robin and Michael Jarrell with the New York Philharmonic.

A champion of young musicians, Robertson has devoted time to working with students and young artists throughout his career. On February 5, 2012, he conducted the Orchestra of St. Luke's and a chorus of New York City students in the Carmina Burana Choral Project at Carnegie Hall's Stern Auditorium. The program included Orff's cantata, as well as new works written by three high school-aged composers based on musical themes of *Carmina burana*.

In March, Robertson led the St. Louis Symphony in a triumphant return to Carnegie Hall. *New York Times* critic Allan Kozinn wrote of the concert finale, Stravinsky's *The Firebird*: "[Robertson's] tempos were relaxed and often surprisingly (in a good way) fluid, an approach that made the tactile brashness of the 'Infernal Dance' and the grandeur of the finale stand out all the more vividly..." and "the ensemble produced a beautifully polished, enveloping sound that captured the work's mythological magic."



Ken Howard

Susanna Phillips Laura and Bill Orthwein Guest Artist
Alabama native Susanna Phillips has attracted special recognition for a voice of striking beauty and sophistication. Recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, she returns to the Met this season for a reprisal of her signature Musetta in *La bohème*. Other engagements in her 2011-12 season include appearances in the title role of *Lucia di Lammermoor* with Lyric Opera of Chicago and the

Minnesota Opera; as Pamina in *The Magic Flute* at the Gran Teatro del Liceu Barcelona; and as the Countess in *The Marriage of Figaro* with the Grand Théâtre de Bordeaux. She will also perform in concert with the Orchestra of St. Luke's and the Santa Fe Concert Association.

Highlights of Phillips's 2010-11 season included Metropolitan Opera appearances as Pamina, in Julie Taymor's celebrated production of *The Magic Flute*, and as Musetta—the role with which Phillips made her 2008 house debut—in *La bohème*, in New York and on tour in Japan. She was a featured artist in the Met's Summer Recital Series in Central Park and Brooklyn Bridge Park, and a resident artist at the 2010 Marlboro Music Festival. In August 2011, Phillips was featured at the opening night of the Mostly Mozart Festival, which aired live on PBS's *Live from Lincoln Center*. Major concert appearances included the Marilyn Horne Foundation gala at Carnegie Hall, and a solo recital in Chicago.

In recital, the soprano has appeared at the Kennedy Center in Washington, D.C. under the auspices of the Vocal Arts Society, and at New York's Carnegie Hall with the Marilyn Horne Foundation. Her ever-expanding concert repertoire has been showcased with many prestigious organizations: she has performed with the Royal Stockholm Philharmonic under Alan Gilbert, and has sung Mozart's Mass in C minor with the Chicago Symphony, and Beethoven's Mass in C and Choral Fantasy at both Lincoln Center—for her Mostly Mozart debut—and Carnegie Hall, with Kent Tritle and the Oratorio Society of New York.

Born in Birmingham, Alabama and raised in Huntsville, Phillips is grateful for the ongoing support of her community in her career. She sang Strauss's *Vier letzte Lieder* and gave her first concert performances in the title role of *Lucia di Lammermoor* with the Huntsville Symphony, and returns frequently to her native state for recitals and orchestral appearances. Over 400 people traveled from Huntsville to New York City in December 2008 for Phillips's Metropolitan Opera debut as Musetta in *La bohème*.

Susanna Phillips makes her St. Louis Symphony debut this weekend.



Diane Acosta

Kate Lindsey Robert R. Imse Guest Artist

This season, rising star mezzo-soprano Kate Lindsey returns to the Metropolitan Opera as Hansel in *Hansel and Gretel* and Siebel in *Faust*, and makes her debuts at both the Royal Opera House Covent Garden and the San Francisco Opera as Zerlina in *Don Giovanni* and the Aix-en-Provence Festival as Cherubino in *The Marriage of Figaro*. She also appears in concert with Boston Symphony Orchestra, Los Angeles Philharmonic (at the Hollywood Bowl), NDR Symphony, and the Prague Philharmonia, and will be presented in recital by Smith College.

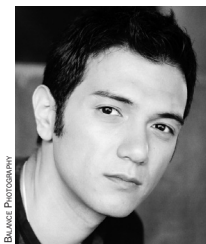
Lindsey has already appeared in many of the world's prestigious opera houses, including the Metropolitan Opera, Santa Fe Opera, Seattle Opera, Bayerische Staatsoper, Lille Opera, and the Théâtre des Champs-Élysées. Her growing repertoire includes Rosina in *The Barber of Seville*, Angelina in *La Cenerentola*, Zerlina in *Don Giovanni*, Nicklausse in *The Tales of Hoffmann*, and Idamante in *Idomeneo*. She also created the title role in the premiere of Daron Hagen's *Amelia* at the Seattle Opera.

An accomplished concert singer, Lindsey sang the premiere performances of a new commission by John Harbison, with James Levine and the Boston Symphony Orchestra. She has also appeared with the New York Philharmonic, Cleveland Orchestra, Met Chamber Orchestra (in Carnegie Hall), and at the Tanglewood and Mostly Mozart festivals, and has worked with many of the world's most distinguished conductors including Emmanuelle Haim, James Levine, Lorin Maazel, David Robertson, and Franz Welser-Möst. In recital, she has been presented by the Metropolitan Museum of Art and Rockefeller University in New York City.

Lindsey recently starred in the Metropolitan Opera's HD broadcast of its new production of *The Tales of Hoffmann*. She was also featured in its broadcast of *The Magic Flute*, which was subsequently released on DVD.

A native of Richmond, Virginia, Lindsey holds a Bachelor of Music Degree with Distinction from Indiana University and is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program. Her many awards include a prestigious 2011 grant from the Festival Musique et Vin au Clos Vougeot, the 2007 Richard F. Gold Career Grant, the 2007 George London Award in memory of Lloyd Rigler, the 2007 Lincoln Center Martin E. Segal Award, and a 2006 Sullivan Foundation Grant.

Kate Lindsey most recently performed with the St. Louis Symphony in October 2009.



Nicholas Phan Helen E. Nash, M.D. Guest Artist

American Nicholas Phan began the 2011-12 season with performances of Lurcanio in Handel's *Ariodante* with Alan Curtis and his acclaimed orchestra, Il complesso barocco, in Turin and Bucharest, followed by his debut with the Los Angeles Philharmonic for Mozart's Requiem. Other highlights of the season include performances with the New York Philharmonic, Baltimore Symphony, and the National Symphony

Orchestra; a further concert tour of *Ariodante*, including stops at the Concertgebouw in Amsterdam, Theater an der Wien in Vienna, and the Auditorio Nacional in Madrid; a solo recital on the prestigious Philadelphia Chamber Music Society series; and a return to the Atlanta Opera as Don Ottavio in *Don Giovanni*. He will also return twice to Carnegie Hall this season—for Bach's Magnificat with Robert Spano and the Orchestra of St. Luke's, and again for Bach's *St. John Passion* with Bernard Labadie and Les Violons du Roy.

An avid proponent of vocal chamber music, Phan has collaborated with pianists Mitsuko Uchida, Richard Goode, Cecile Licad, and Principal Horn of the Philadelphia Orchestra, Jennifer Montone, among others. He is also the Artistic Director of the Collaborative Arts Institute of Chicago, a Chicago-based organization devoted to promoting the teaching, performance, and development of the vocal chamber music repertoire.

Also considered one of the rising young stars of the opera world, Phan recently made his debut with the Seattle Opera as Count Almaviva in *The Barber of Seville*. Other recent opera performances have included his debuts at the Glyndebourne Opera and the Maggio Musicale in Florence, as well as appearances with the New York City Opera, Los Angeles Opera, Houston Grand Opera, Glimmerglass Opera, Chicago Opera Theater, and Frankfurt Opera.

Phan's first solo album, *Winter Words*, was released in the fall of 2011 by AVIE. His growing discography includes the Grammy-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony Orchestra (CSO Resound) and the world premiere recording of Evan Chambers's orchestral song cycle, *The Old Burying Ground* (Dorian).

A graduate of the University of Michigan, Phan also studied at the Manhattan School of Music and the Aspen Music Festival and School, and is an alumnus of the Houston Grand Opera Studio and the Glimmerglass Opera Young American Artists Program. He was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.

Nicholas Phan most recently performed with the St. Louis Symphony in April 2007.



Stephen Powell

Daniel, Mary, and Francis O'Keefe Guest Artist

In 2011-12 Stephen Powell returns to the Atlanta Symphony Orchestra in Bach's *St. Matthew Passion*, to the Baltimore Symphony Orchestra in *Messiah*, to both the New York City Opera and the Pittsburgh Opera as Germont in *La traviata*, and to the Cincinnati Symphony Orchestra as soloist in *Carmina burana*, under James Conlon. He sings the title role of *Rigoletto* in concert in a return to the Minnesota Orchestra, and debuts with the Nashville Symphony Orchestra in *Carmina burana*, with Atlanta Opera as Enrico in *Lucia di Lammermoor*, and with Fort Worth Symphony in Beethoven's Symphony No. 9. He also sings as soloist with the American Symphony Orchestra at Carnegie Hall in Franz Schmidt's *The Hunchback of Notre Dame*.

His 2010-11 season included re-engagements with the San Francisco Opera as De Guiche in *Cyrano de Bergerac*, with the Atlanta Symphony Orchestra in Rachmaninoff's *Spring Cantata*, and with the Cincinnati Symphony Orchestra in Fauré's Requiem. He debuted with Cincinnati Opera as the title role in *Rigoletto*, with Montreux Festival in Schoenberg's *Gurrelieder*, with Minnesota Opera as Germont in *La traviata*, with Palm Beach Opera as Scarpia in *Tosca*, and with Singapore Symphony Orchestra in Walton's *Belshazzar's Feast*. He sang as soloist in Brahms's *Ein deutsches Requiem* with the St. Louis Symphony, returned to the Philadelphia Orchestra as soloist in *Carmina burana*, and sang as soloist in *Messiah* with San Francisco Symphony and Rochester Philharmonic Orchestra.

Powell has sung under the distinguished batons of Andrew Litton, Robert Spano, Charles Dutoit, Leonard Slatkin, Edo de Waart, Carlos Kalmar, David Zinman, and Michael Tilson Thomas. He created the role of Felipe Nuñez in the world premiere of *The Conquistador* with San Diego Opera, and performed and recorded Bach's Magnificat with Boston Baroque.

An avid recitalist, Powell made his first recital appearance with New York Festival of Song, with Steven Blier at the piano. He subsequently performed at Weill Recital Hall singing Lee Hoiby's song cycle *I Was There: Five Poems of Walt Whitman*, with the composer at the piano. He now performs frequently with his wife, soprano Barbara Shirvis, in three recital programs they created together: "Hearts Afire: Love Songs through the Ages," "Bellissimo Broadway!" and "American Celebration." They also give master classes at universities across the U.S. Powell is an alumnus of the Lyric Opera of Chicago Center for American Artists.

Stephen Powell most recently performed with the St. Louis Symphony in January 2011.



Amy Kaiser AT&T Foundation Chair

One of the country's leading choral directors, Amy Kaiser has conducted the St. Louis Symphony in Handel's *Messiah*, Schubert's Mass in E-flat, Vivaldi's *Gloria*, and sacred works by Haydn and Mozart as well as Young People's Concerts. She has made eight appearances as guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director

of the Dessoff Choirs in New York for 12 seasons, she conducted many performances of major works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has conducted over twenty-five operas, including eight contemporary premieres.

A frequent collaborator with Professor Peter Schickele on his annual PDQ Bach concerts at Carnegie Hall, Kaiser made her Carnegie Hall debut conducting PDQ's Consort of Choral Christmas Carols. She also led the Professor in PDQ Bach's Canine Cantata "Wachet Arf" with the New Jersey Symphony.

Kaiser has led master classes in choral conducting at Indiana University Jacobs School of Music, served as faculty for a Chorus America conducting workshop, and as a panelist for the National Endowment for the Arts. An active guest speaker, Kaiser teaches monthly classes for adults in symphonic and operatic repertoire and presents PreConcert Conversations at Powell Hall. Her four-week series, "Illuminating Opera," at Opera Theatre of St. Louis sold out quickly, and just opened up a new session on Saturday mornings in the month of April, beginning April 7, 2012.

Amy Kaiser has prepared choruses for the New York Philharmonic, the Ravinia Festival, the Mostly Mozart Festival, and Opera Orchestra of New York. She also served as faculty conductor and vocal coach at Manhattan School of Music and the Mannes College of Music. An alumna of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.

St. Louis Symphony Chorus 2011-2012

Amy Kaiser <i>Director</i>	Heather Fehl Robin Fish, Jr. Alan Freed Mark Freiman Kristen Frost Amy Telford Garcés Lara Gerassi Megan E. Glass Susan Goris Karen Gottschalk Susan H. Hagen Cliff Hardy Rebecca Hatlelid Nancy Helmich Ellen Henschen Jeffrey Heyl Matthew S. Holt Allison Hoppe Heather Humphrey Kerry Jenkins Paul V. Kunnath A. William Larson Kendra Lee Debby Lennon Sharon Lightfoot Gregory C. Lundberg Gina Malone Kellen Markovich Jan Marra Lee Martin Alicia Matkovich Matthew Mayfield Dan Mayo Rachael McCreery Andrew McDermott Elizabeth Casey McKinney Scott Meidroth Lolita K. Nero Elsa Toby Newburger Michael Oelkers Nicole Orr Heather McKenzie Patterson Susan Patterson Matt Pentecost Shelly Ragan Pickard Sarah Price	Valerie Christy Reichert Kate Reimann Samuel Reinhardt David Ressler Gregory J. Riddle Patti Ruff Riggle Paul Robinson John Michael M. Rotello Stephen Rotello Terree Rowbottom Marushka Royse Jennifer Ryrie Susan Sampson Patricia A. Scanlon Mark V. Scharff Paula K. Schweitzer Holley Sherwood Lisa Sienkiewicz John William Simon Charles G. Smith Rachel L. Smith Shirley Bynum Smith Joshua J. Stanton Adam Stefo J. David Stephens Denise M. Stookesberry Greg Storkan Maureen Taylor Natanja Tomich Pamela Triplett David R. Truman Greg Upchurch Caetlyn Van Buren Kevin Vondrak Samantha Wagner Keith Wehmeier Nicole Weiss Donna Westervelt Paul A. Williams Christopher Wise Mary Wissinger Lucy Wortham Pamela Wright Elena Zaring Carl S. Zimmerman
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Program Notes

BY LAURIE SHULMAN

Ideas at Play

An all-J.S. Bach program is almost unheard of for a modern symphony orchestra—but the Mass in B minor, BWV 232, is an exceptional work. Within Bach's astounding choral output, it is on a par with the *St. Matthew Passion* and the *St. John Passion*. The Mass differs from those masterpieces in several respects.

To begin with, it is a largely traditional Latin setting, whereas the Passions are German settings of the respective gospel texts. Second, the deployment of the vocal forces is different. The Passions emphasize chorales and include extensive passages of recitative. There is no recitative in the Mass. The choruses are far more complex in the B-minor Mass. Bach wrote glorious fugues that require exceptional precision and agility from the choral forces.

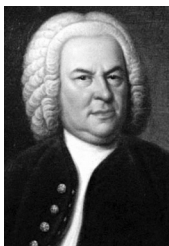
The most unusual aspect of the Mass in B minor is its diverse origins and disparate styles. Although Bach compiled it in the last decade of his life, he drew on multiple sources, primarily works he composed in the 1720s and 1730s; one goes back to 1714. Most of these self-borrowings came from sacred cantatas and other liturgical compositions. He adjusted the existing music in order to accommodate the revised setting in Latin.

The result of his labors is a Mass that was oversize for practical performance in a church service. Bach probably did not expect that it would be performed in its entirety; however, he was intent on codifying his legacy as a master of counterpoint and a master of vocal writing. The arias, duets, and choruses of the B-minor Mass are magnificent testimony to his genius. Surprisingly, performance of this mighty work is musically and dramatically effective. As John Butt has written, "What is most remarkable about the overall shape of the Mass in B minor is the fact that Bach managed to shape a coherent sequence of movements from diverse material."

For listeners who do not know the Mass, this weekend's performances by the St. Louis Symphony and the St. Louis Symphony Chorus will be a marvelous voyage of discovery. Bach, it turns out, was one of the great melodists of the 18th century. If the noble choruses stir you, the arias and duets will delight in a different way. Listen for instrumental solos and the particular combinations of voices and instruments that Bach chooses.

Johann Sebastian Bach Mass in B minor, BWV 232

Born: Eisenach, Germany, March 21, 1685 **Died:** Leipzig, Germany, July 28, 1750 **First performance:** Individual movements were performed in Germany starting in the early years of the 19th century; however, no complete performance took place until 1859, when Carl Riedel conducted the B-minor Mass in Leipzig **STL Symphony premiere:** April 25, 1975, with soprano Carolee Coombs-Stacy, contralto Joanne Cruickshank, tenor Thomas Collins, bass-baritone Ronald Billingsley, Bach Chorus under the direction of Ronald Arnatt, Ronald Arnatt conducting **Most recent STL Symphony performance:** February 4, 1995, with soprano Harolyn Blackwell, mezzo-soprano Cynthia Clarey, tenor John Aler, bass-baritone John Cheek, St. Louis Symphony Chorus under the direction of Amy Kaiser, Leonard Slatkin conducting **Scoring:** In 1733, when Bach sent the Missa of the B-minor Mass to Friedrich August, His Royal Majesty and Electoral Highness of Saxony, he listed the performing forces as 21 voices [this was the chorus], three violins, two sopranos, alto, tenor, bass [these were the soloists], three trumpets, timpani, hunting horn, two transverse flutes, two oboes, two bassoons, violoncello, and continuo **These performances** employ soprano, mezzo-soprano, tenor, and baritone, a mixed double chorus, two flutes, three oboes and two oboi d'amore, two bassoons, horn, three trumpets, timpani, continuo, harpsichord, organ, and strings **Performance time:** Approximately 108 minutes plus intermission



J.S. Bach

In Context 1724-49 *Ruins of Pompeii discovered; Voltaire writing in France; J.S. Bach's St. Matthew Passion premieres in Leipzig*

Bach lived and worked in Leipzig from 1723 until his death in 1750. Most of his best-known instrumental works, including the beloved Brandenburg Concertos, preceded the 27 years he spent as Music Director of Leipzig's Thomaskirche and Music Director for the town of Leipzig. His choral works, however, were heavily concentrated during the extended Leipzig period.

The primary reason for this vocal/choral emphasis was Bach's extensive church duties. During the first few years in Leipzig, he composed several series of sacred cantatas tailored to the Lutheran church calendar. More than 200 such works survive. (Scholars believe that as many as 125 others have been lost.) His responsibilities also included composing and overseeing the performance of ceremonial music for weddings, funerals, state occasions, and official celebrations. These compositions customarily involved both vocal and instrumental forces.

Bach's best-known choral works—the *St. Matthew Passion*, *St. John Passion*, Magnificat, Christmas Oratorio, and the Mass in B minor—all date from the Leipzig years. The Mass, however, is largely a compilation of earlier works. Relatively little of the music dates from the 1740s. During this last decade of his life, Bach seemed at pains to codify his legacy as a composer. In the realm of complex counterpoint, his valedictory work was the remarkable *The Art of the Fugue*, which was incomplete at his death. He

seems to have regarded the Mass as a vessel that would encapsulate and summarize his achievement as a composer of sacred choral music.

In so doing, he returned to a number of earlier works, primarily the Leipzig church cantatas. He “borrowed” music from them, in most cases adapting and reworking the originals, with even better results. Consequently, the Mass reflects an overview of his choral and instrumental style spanning at least three decades. It is unlikely that he anticipated complete performances. Rather, he hoped it might serve as a *magnum opus*, a bequest commemorating his lifetime achievement in sacred choral music. Bach scholar Robert Marshall describes the Mass as “...an encyclopedic, universal compendium of just about all the styles and forms available to the composer: *Stile antico*, *stile moderno*, *style galant*, fugue, concerto, passacaglia, pastorale, *aria di bravura*, and so on.” In his landmark 1996 biography, Karl Geiringer wrote, “Together with Beethoven’s *Missa Solemnis*, [the B-minor Mass] belongs to the immortal documents of man’s quest for the eternal truths.”

Bach in Leipzig Bach left the court of Anhalt-Cöthen in 1723 to assume a new position as music director of the city of Leipzig. The north-central German city was to be his home for the rest of his life. His first decade there was a period of astonishing productivity, particularly in the area of sacred music.

Ten years after Bach moved to Leipzig, Elector Friedrich August of Saxony died on February 1, 1733. The official period of mourning mandated that no concerted church music was to be performed for several months. Bach thus had a reprieve from composing weekly cantatas for church services. In anticipation of the new Elector’s installation, he composed a Kyrie and Gloria, presenting them to the heir in the hope of securing a court appointment. The Saxon court was Catholic, therefore Bach composed pieces suitable for the Catholic liturgy.

Bach biographer Karl Geiringer has suggested that the Kyrie would have been a gesture of mourning for the deceased Elector, and the Gloria a post-sermon expression of joy for the new Elector’s elevation.

Those two segments were the first major portion of what would become the B-minor Mass. The Leipzig Lutheran liturgy permitted church performance of the Kyrie on the first Sunday of Advent, the Gloria at Christmas, and Sanctus at Easter and other high holidays. Bach had hedged his bet by ensuring possible future use. That turned out to be a wise decision, since his petition for a court appointment was unsuccessful.

Bach’s other sources The Kyrie and Gloria, together referred to as the “Missa” portion of the work, comprise approximately half of the entire B-minor Mass. Thus, when Bach began compiling a full setting of the Mass in the 1740s, it was logical to start with this substantial “trunk” of existing liturgical music.

What remained to be written were a Credo, which Bach called *Symbolum Nicenum*, Sanctus, Osanna, Benedictus, Agnus Dei, and Dona nobis pacem. Bach trawled the rich waters of his earlier compositions, adapting earlier

movements for use in the nascent Mass. This process is variously called self-borrowing and parody. Essentially Bach recomposed existing music, adjusting where necessary for the altered text and frequently changing the instrumentation. He was not above editing himself. In every case, he improved upon the pre-existing music: adding another contrapuntal line here, rewriting the concluding bars there.

The church cantatas proved his most fruitful sources. For *Patrem omnipotentem*, he borrowed the opening chorus from Cantata 171, *Gott, wie dein Name, so ist auch dein Ruhm*, [God, How Great Thy Name, So Is Thy Fame]. The Crucifixus is an adaptation of the first chorus in Cantata 12, *Weinen, Klagen, Sorgen, Zagen* [Weeping, Crying, Sorrowing, Sighing]. The brilliant *Et expecto* is an arrangement of *Jauchzet ihr erfreuten Stimmen*, the first chorus in Cantata 120 *Gott, man lobet dich in der Stille zu Zion* [God, We Praise Thee in the Stillness; 1728]; the *Qui tollis* from the opening chorus to Cantata 46, *Schauet doch und sehet* [Look Now and See], and so forth.

The Mass contains at least a dozen such choral borrowings from the cantatas, and the *Sanctus* derives from a 1723 Christmas setting that Bach wrote shortly after his arrival in Leipzig, making it one of the earlier sources for the Mass. Scholars believe that the *Et resurrexit* came from an instrumental concerto that has not survived; Bach probably wrote it during his years in Cöthen.

Bach as master of old and new The *Credo in unum Deum* and the *Confiteor* choruses are probably the only segments in the Mass that Bach composed anew in the 1740s. Ironically, both are in the so-called *Stile antico*: old style Baroque writing using Gregorian chant. These are splendid five part fugues employing every sophisticated contrapuntal device, including stretto and augmentation. The *Confiteor* is even more complex, weaving together two fugue subjects, first independently then superimposed, then introducing the chant. Along with Bach's rigorous exploration of complex counterpoint in *The Art of the Fugue* (also from the 1740s), these two choruses reinforced his image as a musical arch-conservative completely out of touch with contemporary taste and new stylistic developments.

In fact, Bach knew 18th-century Italian opera almost as well as he knew Italian concerto style. He transcribed many concertos by Vivaldi; some are among his better known instrumental works. Less well known are his skilled applications of the newer vocal style. The arias of the B-minor Mass are the best evidence. Rich melodic lines, less intricate counterpoint, and glorious instrumental *obbligato* parts characterize the soprano's *Laudamus te*, the tenor's *Benedictus*, and the mezzo-soprano's *Agnus Dei*. In these and the other arias and duets, contrapuntal imitation mingles with coloratura, we hear Bach in a more *galant* mode.

Another element of Bach's mastery that figures prominently in the B-minor Mass is concerto style. Although the emphasis is on the chorus and vocal parts delivering the Latin text, Bach does not short his orchestra. He signals the importance of the instrumental parts early on, after the opening four measure *Kyrie* statement. An extended instrumental *sinfonia*

follows, presenting the initial fugue material in its entirety before the chorus re-enters. Similarly prominent instrumental preludes and postludes occur in later choruses. In addition, Bach allots prominent *obbligato* roles to several instruments in the Mass's arias and duets.

More on the B-minor Mass

- Bach was keenly interested in number symbolism and its relationship to music. Examples in the B-minor Mass abound. One of the easier ones to hear is the Sanctus, which emphasizes the symbolism of the Trinity. The first chorus is dominated by triplets, even though it is technically in 4/4 time. The movement's dominant choral texture is three blocked parts in parallel inverted triads. Finally, the *Pleni sunt coeli* switches to triple meter.
- The Crucifixus is a passacaglia that repeats the same descending chromatic bass line as the opening movement of Bach's Cantata *Weinen, Klagen, Sorgen, Zagen*, BWV 12, written for the Weimar Court in 1714. That makes this the movement with the oldest ancestry of any in the Mass. The original chorus has 12 variations. Bach added a 13th for the B-minor Mass, to associate the unlucky number 13 with Christ's crucifixion.
- Bach's music is the most personal and emotive when the Latin text alludes to Jesus Christ: in the duet *Christe eleison* and the three choruses *Qui tollis*, *Crucifixus*, and *Et incarnatus*.
- The *Dona nobis pacem* repeats the music of the *Gratias agimus tibi*. The practice of setting *Dona nobis pacem* to music used earlier comes from Neapolitan cantata masses. Bach was familiar with similar settings in the music of his German contemporaries Jan Zelenka (1679-1745) and Johann Adolf Hasse (1699-1783), both of whom worked in Italy. Hasse composed more than twenty operas for the Neapolitan court.
- Bach's sense of architecture is evident in the structure of the Credo. It consists of nine movements, with three choruses in the center addressing incarnation, crucifixion, and resurrection. The outer twin choruses—*Credo* and *Patrem omnipotentem* at the front end and *Confiteor* and *Et expecto resurrectionem* at the conclusion—are intentional pairings of *stile antico* and *stile moderno*.
- B minor was a key associated with suffering in Bach's time; he used it in the Passions as well. More of the B-minor Mass is in D major, however, which is a celebratory and joyous key.

A Brief Chronology of Bach's Professional Life

Bach was born in Eisenach, in the former East Germany. After his parents died in 1694, he was sent to live with his eldest brother in Ohrdruf. He completed his education in Lüneburg, singing in the local church chorus and probably studying organ. His principal professional positions were:

Arnstadt, 1703-07 as organist at the Neukirche

Mühlhausen, 1707-08, as organist at St. Blasiuskirche. During these years he composed primarily for organ and clavier, although his earliest choral cantatas also date from this period.

Weimar 1708-17, as court organist to Duke Wilhelm Ernst of Weimar. Much of Bach's organ music is from the Weimar years. The Duke promoted him to *Konzertmeister* in 1714. His new duties included composing a cantata each month.

Cöthen 1717-23, as court musician to Prince Leopold of Anhalt-Cöthen. The court was Calvinist, not Lutheran, therefore Bach's cantatas here were secular works. Prince Leopold loved music and maintained an excellent court orchestra. Bach composed an enormous amount of instrumental music during his Cöthen years, including the Brandenburg Concertos, the Two- and Three-Part Inventions, Part I of the *Well-Tempered Clavier*, and the solo works for violin and violoncello.

Leipzig, 1723-50, as Kantor of Leipzig. Bach applied for the position in 1722, after Prince Leopold married a woman who did not care for music. He was appointed in May 1723. His duties included serving as Kantor for the Thomasschule and as *Director musices* for the town of Leipzig. He oversaw musical activity at both the Nikolaikirche and the Thomaskirche. In his first years there, he produced more than 200 cantatas. During the 1730s, he composed both choral and instrumental music. The 1740s, his final decade, were years of consolidation for him. The B-minor Mass dates from those final years, and stands as a compendium of Bach's achievement in sacred choral music.