

?1992?

19 Nov 94

Uni Ch

THE CHERWELL SINGERS  
OXFORD SINFONIA

Director: Alasdair Jamieson

J S BACH  
MASS IN B MINOR

Soprano – Sarah Stobart  
Alto – Rosy Jamieson  
Tenor – Mark Milhofer  
Bass – Nicholas York-Jones

Continuo  
Organ – John Caldwell  
Harpsichord – Kah-Ming Ng

KYRIE

CHORUS – *Kyrie eleison*

DUET (Soprano and Alto) – *Christe eleison*

CHORUS – *Kyrie eleison*

GLORIA

CHORUS – *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis*

AIR (Soprano) – *Laudamus te, benedicimus te, adoramus te, glorificamus te*

CHORUS – *Gratias agimus tibi propter magnam gloriam tuam*

DUET – Soprano and Tenor – *Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris*

CHORUS – *Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram*

AIR (Alto) – *Qui sedes ad dexteram patris, miserere nobis*

AIR (Bass) – *Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus: Jesu Christe*

CHORUS – *Cum Sancto Spiritu: in gloria Dei Patris. Amen.*

—INTERVAL (15 MINUTES)—

CREDO

CHORUS – *Credo in unum Deum*

CHORUS – *Patrem omnipotentem, factorem coeli et terrae, visibilium  
omnium et invisibilium*

DUET (Soprano and 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, consubstantialem  
Patri: per quem omnia facta sunt. Qui propter nos homines et propter  
nostram salutem descendit de coelis.*

CHORUS – *Et incarnatus est de Spiritu Sancto ex 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  
coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare  
vivos et mortuos: cujus regni non erit finis.*

AIR (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*

CHORUS – *Confiteor unum baptisma in remissionem peccatorum. Et expecto  
resurrectionem mortuorum Et vitam venturi saeculi. Amen*

SANCTUS

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

CHORUS – *Osanna in excelsis*

AIR (Tenor) – *Benedictus qui venit in nomine Domini*

CHORUS – *Osanna in excelsis*

## AGNUS DEI

AIR (Alto) – *Agnus Dei, qui tollis peccata mundi: miserere nobis*

CHORUS – *Dona nobis pacem*

On 27 July 1733, J S Bach wrote to Friedrich August II, the new Elector of Saxony seeking employment at court:

"In deepest devotion I present to your Royal Highness this small product of that science which I have attained in Music, with the most humble request that you will deign to regard it not according to the imperfection of its composition, but with a most gracious eye, in accordance with you world-renowned clemency, and thus take me into your most mighty protection.'

The 'small product' which accompanied this petition was the beautifully prepared presentation parts for a *Missa* comprising the 'Kyrie' and 'Gloria' of what is now known as the *Mass in b minor*. Recent research suggests that Bach assembled the other mass movements right at the end of his compositional career. (It is most unlikely that Bach ever heard a performance of the complete work.) The *Mass in b minor* thus becomes a summation of his vocal technique, in the same way that *Clavierübung part III* presents the culmination of Bach's work as an organist. The 'Creed' (*Symbolum Nicenum*) is designed as a discrete manuscript with its own title page – perhaps Bach intended this component for liturgical use. Similarly the 'Sanctus' is contained in an independent manuscript, a direct adaptation of an existing 'Sanctus' setting of 1724. The final section, however ('Osanna' to 'Dona Nobis Pacem') are grouped together in one manuscript, even though they would presumably never have been performed in continuous sequence. It is likely that Bach compiled them merely to complete the mass.

Bach's self-borrowings and adaptation from his own music are well documented. In the *Mass in b minor* his re-shaping of material produces a work of structural and spiritual strength, truly a climax of his art.

## OXFORD SINFONIA

Leader – Mariette Richter

VIOLIN I – Jayne Dimmick, Michael Garrod, Andrew Gilchrist

VIOLIN II – Diane Wyatt, Chris Lightfoot, Mike Riley, Clare Julier

VIOLA – Jim Howarth, Jacqui Mackenzie

'CELLO – Valerie Findlay, David Julier BASS – John Pound

FLUTE – Christine Woodward, Catherine Goble

OBOE/OBOE D'AMORE – Neil Farrow, Alison Street

BASSOON – Simon Paine, Elise Whitley

HORN – Jonathan Williams

TRUMPET – Cathy Gough, David Fen, Simon Finney

TIMPANI – Pauline Bagnell

## THE CHERWELL SINGERS

Musical Director Alasdair Jamieson

SOPRANO I – Julia Craig-McFeely, Sarah Franks, Louise Locock,

Robyn Meslin, Joanna Tucker

SOPRANO II – Jane Carlton-Smith, Kipper Chipperfield, Amanda Morrison,

Caroline Richmond, Rebecca Skillman

ALTO – Christine Cox, Rosemary Keavy, Clare Singleton, Liz Healing,

Janet Jeffs

TENOR – Alan Armitage, Derek Fowler, Bill Johnston, Martin Price,

Allan Rostron, David Sutton, John Tucker

BASS – Richard Coleridge, Stephen Dunstone, Christopher Franks,

Anthony Headlam, Peter Jones, Paul Mayhook, Guy Peskett, Simon Street

The Cherwell Singers was founded in 1978 by a group of friends who wanted to perform the extensive choral chamber repertory to a high standard. The choir undertakes three or more major concerts each year, and has a full diary of private functions. Recent concerts of music by composers from 1500-1990 have included performances of Tallis *Lamentations*, J. S. Bach *Magnificat*, Scarlatti *Stabat Mater*, Duruflé *Requiem*, Monteverdi *Vespers*, Britten *St Nicolas*, and Langlais *Messe Solennelle* and music by White, Marenzio, Purcell, Elgar, Bononcini, Berlioz, Frank Martin, Pizzetti, Leighton and Tippett. If you would like to engage the choir for a private function or would like further information, please contact the Secretary, Richard Coleridge on Oxford 62882, or the Conference Secretary, Christopher Franks on Oxford 723056.