PRO
GRAM

Johann Sebastian Bach (1685-1750)
Mass in B Minor BWV232

Obligati soli
Nancy Wilson, violin
Mary Schmidt, flute
Tuck Lee, oboe d'amore
Jeremy Kesselman, oboe d'amore
Shelagh Abate, corno da caccia

Continuo
Loretta O’Sullivan, violonecello
Anne Peterson, contrabass
Seth Baer, bassoon
Bradley Brookshire, organ

Vocal Soli
Abigail Haynes Lennox, soprano
Sarah Pelletier, soprano
Ian Howell, countertenor
Christopher Pfund, tenor
Joshua Copeland, baritone

Princeton University Glee Club
Richard Tang Yuk, conductor

Kyrie
Kyrie eleison
Christe eleison
Kyrie eleison

Gloria
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

Credo
Credo in unum Deum
Patrem omnipotentem
Et in unum Dominum
Et incarnatus est
Crucifixus
Et resurrexit
Et in Spiritum sanctum Dominum
Confiteor
Et expecto

Sanctus
Osanna in excelsis

Benedictus

Agnus Dei

Dona nobis pacem
The Mass in B minor (BWV 232) is an exemplary representation of the full range of Bach's creativity during his lifetime, and the numerous performances over the following centuries since its initial compilation are a testament to its permanent establishment in the realm of major choral works. Perhaps what has made the Mass in B minor so appealing over the course of the past two centuries is the broad spectrum of influences from which Bach drew, ranging from *stile antico* of the Renaissance to *gallant* style that was popular among his 18th-century contemporaries. The reasons behind Bach's compilation of the Mass in B minor are unclear, and the question of whether it was intended to be performed in its entirety remains a mystery. Bach himself was Lutheran and devoted considerable attention to composing German Lutheran cantatas for weekly services. It was not until 1730 at the latest that Bach began focusing on Latin church music. Scholars have speculated about the precise reason for the compilation of the Mass. A romantic-era argument about the genesis of the Mass is that Bach conceived of the work as a time capsule for himself (similar to Beethoven's *Missa Solemnis*). Thus, it has been suggested that the Mass in B minor was a compositional exercise at the climax of Bach's career, intended more as a gift for posterity than for liturgical performance. Other scholars argue that such movements as "Et resurrexit," "Et in Spiritum Sanctum," and "Osanna" are far from purely compositional; in fact they are so extroverted that they seem to have been specifically designed to appeal to Bach's 18th-century audiences.

The fact that the Mass in B minor was never performed in its entirety during Bach’s lifetime has raised questions about why Bach would have written a Latin mass on such a grand scale. In fact, no evidence exists of a performance of the complete Mass in B minor before 1859 in Leipzig. Reasons for the delay between conception and posthumous establishment of this major choral work include the sheer virtuosity required of the singers and the necessity for duplicating so many parts for the large choruses that were fashionable in the 19th century. While the Mass in B minor is an Ordinary of the Mass in the Catholic tradition, its performance practice has changed over the centuries, and tonight's performance by the Princeton University Glee Club in Richardson Auditorium illustrates how the Mass has become a concert masterpiece.

Beginning in the 1950s, the historical performance movement inspired a rejection of the large orchestras for performances of Bach's choral works, which can be seen as the post World War II rejection of Romantic interpretations of Bach. An re-examination of primary documents in the 1980s sparked a musicological debate in which Joshua Rifkin radically proposed that Bach's choral music was originally performed with even fewer singers than previously assumed: one voice on a part. While it would be impossible to incontrovertibly prove precisely how many singers Bach intended for the Mass in B minor, the most important outcome of the continuing debate is the consideration that modern aural expectations of Bach's choruses are fundamentally different from those of the 18th century, and even those of the 19th century. Tonight, the Princeton University Glee Club will be performing in the modern tradition with up to sixteen singers per vocal section, which is a testament to the collective virtuosity of the group in its ability to perform difficult contrapuntal passages with remarkable blend and unity of sound.

What is certain is that Bach moved to Leipzig in 1723 and composed the Kyrie and Gloria in 1733 as part of his petition for the court title *Predicate in the Hoff-Cappelle of Friedrich August II, the new Elector of Saxony. He sent the two sections as an independent Missa to Dresden along with a letter claiming that he suffered "one slight or another quite undeservedly, and sometimes also a diminution of Fees" as Kapellmeister at Leipzig, hinting that a court title would cause all these perceived slights to cease. At the time, Dresden was the Catholic and the operatic capital of Germany with a distinct Italian influence. In contrast, Leipzig was traditional, conservative, and Lutheran Orthodox. The Latin Missa would have suited the court at Dresden; although August II's father was Catholic, many of the officials at Dresden were Lutheran. Furthermore, music based on a traditional text such as the Ordinary of the Mass would have had greater appeal than a cantata written according to the local liturgy at Leipzig. Bach seems to have made particular efforts to associate his work with the style of mass composition popular in Dresden by using, for example, soprano parts, setting the "Christe Eleison" as a duet and avoiding da capo arias. Independent instrumental parts, vocal coloratura (such as in "Laudamus te"), and the "Lombard" rhythms that he added to the instrumental parts of the "Domine Deus" were all features of the *gallant* style that had become popular in Dresden.

The origins of the other two sections, the *Symboolum Nicenum* (Credo) and *Sanctus-Ohio-Anna-Benedictus-Agnus Dei* (labeled by Bach as a single section rather than presenting the *Agnus Dei* as a separate movement) are less clear. The notation of the "Confizor" suggests that the Symboolum Nicenum did not exist as a complete work before Bach compiled the final manuscript in the 1740s. Although most, if not all, of the other movements are revisions of earlier material, Bach's manuscript of the Mass in B minor represents the only known version of the Symboolum Nicenum as a complete movement. The first section, "Credo in unum Deum," is based on the plainchant intonation of this text that was commonly used in the Renaissance to introduce an otherwise polyphonic movement. The subsequent section, "Paterem omnipotentem," is widely recognized as a parody of "Gott, wie dein Name, so ist auch dein Ruhm" ("God, as thy name is, so too is thy fame"), which opens Cantata BWV 171.

The Sanctus was parodied from an earlier Sanctus setting, sung in Leipzig on Christmas Day, 1724. The Lutheran use of the Sanctus is clearly evident in the text, which has the last line "Pleni sunt caeli et terra gloria eius" ("Heaven and earth are full of his glory"), instead of the traditional Catholic "Pleni sunt caeli et terra gloria tua" ("Heaven and earth are full of your glory"). Another spot in which the text of the Mass in B minor differs from the traditional text is in the "Domine Deus" section of the Gloria, which contains the text "Domine Fili unigenite, Jesu Christe, Aliissime, Domine Deus, Agnus Dei, Filius Patrias" ("Lord, only begotten Son, Jesus Christ, Highest, Lord God, Lamb of God, Son of the Father"), whereas the traditional Gloria does not contain the word "Aliissime" (highest). The "Osanna" section of the final movement is the only section scored for two 4-part choirs and may have been parodied from the chorus "Es lebe der Konig" from a secular cantata of the same name written for the name day of Friedrich August I in 1732. This cantata was intended to be performed outdoors, and the overlapping polyphoral writing may have been intended to convey the sense of increasingly enthusiastic shouts of praise.
and provide an 18th-century version of stereo surround-sound effect. That the "Benedictus" was written in lighter ink first and then finalized seems to indicate that it was not parodied from a previous composition. Notably, the instrument for the obbligato line of the "Benedictus" was never specified and could have been intended for violin, flute, or oboe. Most commentators consider the range and style to be more suitable for the transverse flute since the range never employs the G-string of the violin, and the figuration is better suited to flute than violin. (B minor was also one of Bach's favorite keys for the transverse flute.) The music for the Agnus Dei was almost certainly derived from the aria "Entfernet euch, ihr kalten Herzen" for a lost 1725 wedding cantata.

The Kyrie I that opens the Mass begins with a dramatic 4-bar adagio section; the tension of diminished seventh chords, the syncopation in the soprano voices beautifully representing the Christian soul, and the dominant resolution with descending sixteenths in the violins add anguish to this opening. The rest of the movement is a solemn fugue with extended chromatic development and rising strength and momentum, which then resolves with a Picardy-third cadence. In contrast, the Kyrie II, a stile antico fugue in 4 voices, displays heavy Renaissance counterpoint. Here mankind's sin is portrayed using suspensions and chromaticism in conjunction with ancient 16th-century principals of voice-leading. The combination of the old and the new displays Bach's ability to fuse many styles in his writing. Both Kyries contain minor-key mercy-pleading figures that encircle "Christe eleison", a sweet galant love duet which evokes a feeling of pleasing lightness and charm. This first section of the Mass has a more serious nature than the rest of the work, since humanity is asking for God's compassion.

The Gloria comes with a triumphant D-major proclamation of the glory of God in the highest. The trumpet fanfare, the moving sixteenth notes, the timpani rolls, and the dancing gigue-like rhythms create joy and excitement, replacing the previous section's somber affect. The elided arrival of "Et in terra pac" changes the mood, bringing a calmness filled with earthy peace. The hushed quality and disappearance of boisterous brush instruments abruptly evoke a pastoral quality. The choral fugue theme is contrasted with a countersubject of running 16th notes, linking the joy in the previous section to the newfound sense of peace. The entire Gloria has a very exquisite interplay of concerted writing, arias, and baroque fugues, and most movements are in a major key. Bach includes a majestic Renaissance motet, "Gratias agimus tibi," which is reused at the end of the work. The sovereignty of Christ is represented by the soaring D major obbligato born in the following bass aria, "Quoniam tu solus sanctus". The movement's elided cadence leads into "Cum Sancto Spiritu" with a change in tempo to Vivace. This concluding movement of the Gloria is a brilliant vocal fugue, "a triumphant hymn to Christ, who, having finished His earthly course, sits on the right of the Father," in the words of Philip Spitta. The animated weaving sixteen notes on "Amen" act as foil for the leading main subject. The trumpets and timpani at declamatory points and the fugal sections accompanied by continuo produce a contrapuntal ecstasy about the ascension of Christ in this final movement.

The Symbolum Nicenum, written fifteen years after the Kyrie and Gloria, demonstrates more stylistic contrast, containing 16th century Renaissance movements with chant melodies and concerted movements that are more progressive than in the previous section. Bach's architectural mind is displayed in the symmetry of this nine-movement section with Crucifixus, the pillar of Christian belief, in the middle. The Symbolum Nicenum starts with a choral movement that combines the styles of the 16th and 18th centuries: a Renaissance a capella motet containing a chant-like melody immersed in dense vocal counterpoint and a Baroque quasi-ostinato walking-bass continuo. The following "Patrem omnipotentem" is a 4-voice fugue with imitative ritornello, a marriage of stile antico and stile moderno, a union of traditional Christian beliefs and the modern world. In the following duet, "Et in unum Dominum," the main subject is imitated at the unison, reflecting the unity of the Father and Son, one God. "Crucifixus" marks the most dramatic point in the Mass: the death of Christ. This lament is marked by a steady ground bass pattern that repeatedly descends chromatically from the first to the fifth scale degree. Suddenly, "Et resurrexit" arrives with a burst of light, and Bach's use of concerto style, running sixteenths, and dancing 3/8 meter in D major express exuberant joy. A bridge of rich, unexpected harmonic progression at the end of the section magically links the Confiteor back to D major, and the fugal "Et expecto" chorus closes the creed with confidence in the hope of life in the world to come.

In the first movement of the Sanctus, Bach presents a 4-bar invocation of the theme ("Holy"), and uses variegated polychoral style to create an alternating interplay of voices. The first half could be considered a prelude to the fugue "Pleni sunt coeli." The Osanna's double choirs continue the jubilation of the previous section, praising the Lord in the highest with a theme that leaps from the tonic to the dominant before repeating the tone at a higher octave. The "Benedictus," encircled by the same Osanna, with the elaborately ornamented solo violin line, adds an introspective, searching quality to the light-hearted celebratory nature of the "Osanna".

The final section of the Mass, Agnus Dei, has two movements: an alto aria and a choral motet. The former has a pleasing nature; the theme's dissonant leaps and fragmented line mimic the cry for the Lamb of God to forgive our sins. The last movement of the Mass, "Dona nobis pacem", recalls the "Gratias agimus tibi" from the Gloria. With no episodic material, Bach uses counterpoint and imitation to high-light climactic moments colored by trumpets and timpani. The steady tactus of this Renaissance a capella double fugue closes the Mass with a dignified and majestic chorus, reflecting humanity plea for God's abundant peace.
Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria
Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Altissime, Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
misericors nobis.
Qui tollis peccata mundi,
suscipe demolition nostram.

Qui sedes ad dextram Patris,
O miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Lord, have mercy.
Lord, have mercy.
Lord, have mercy.

Gloria be to God in the highest.

And on earth peace
to men of good will.

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

We give thanks to Thee
for Thy great glory.

O Lord God, Heavenly King,
God the Father Almighty.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.

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

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

Together with the Holy Ghost
in the glory of God the Father. Amen.

Credo
Credo in unum Deum.
Pater omnipotens, factotum coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre naturum ante omnia secula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantalem Patri:
qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et resurrexit.

Et resurrexit tertia di
secundum Scripturas.

Et ascendit in coelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicatu vivos et mortuos:
cujus regni non erit finis.

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.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi saeculi.

Amen.

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

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;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven.

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

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

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

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 spoke by the Prophets.
And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.

And I await the resurrection of the dead
and the life of the world to come.

Amen.
Joshua Copeland, a native of Knoxville, Tennessee, recently completed his master's degree in voice at Yale University's Institute of Sacred Music. In June 2006 he was awarded second prize in the American Bach Soloists International Young Artists Competition, and this past January, Joshua gave his debut performance of Schubert's monumental song cycle Winterreise in Yale's Morse Recital Hall. Other recent engagements include a recital of Charles Ives songs at New York's famed Weill Recital Hall, Messiah with the Hartford Symphony Orchestra, Bach's Magnificat and Christmas cantatas with Helmuth Rilling, Mozart's Vespers, Faure's Requiem with the Yale Glee Club and Symphony Orchestra, Mendelssohn's Elijah, Bach's St. John Passion and the Brahms Requiem.

Ian Howell, Countertenor, has performed on major concert stages on five continents and in thirty-five American states. In 2006, Mr. Howell took First Prize at the American Bach Soloists International Solo Competition with an acclaimed performance of Bach's Cantata BWV 170. This Blacksburg, VA native can be heard with the all male chamber choir Chanticleer. Recent roles include the alto soloist in Handel's Messiah at Carnegie Hall's Stern Auditorium, Solomon in Handel's Solomon, Endimion in Cavalli's La Calisto, and Lichas in Handel's Hercules. Mr. Howell is committed to spreading awareness of the countertenor voice and is an active teacher and clinician, Mr. Howell graduated in 2006 with a Master of Music Degree in Voice offered jointly by the Yale Institute of Sacred Music and the Yale School of Music.

Abigail Haynes Lennox, originally from Bartlett, Tennessee, served as music director for the Wesley Foundation of First Methodist and performed with the Michigan Opera Theater under Stephen Lord. In May 2007, Abigail completed her master's degree in voice at the Yale Institute of Sacred Music. She has performed as soloist in Bach’s St. John Passion and Buxtehude’s Membra Jesu nostri under Simon Carrington, Mozart Vespers with Sir David Willcocks and again with Sir Neville Marriner, Bach’s Magnificat in E-flat Major with Helmuth Rilling, Beethoven’s Missa in C and multiple Bach cantatas with Yale ensembles, and a program of French Baroque music with the Ensemble Europden William Byrd. She made her debut with American Bach Soloists as a soloist in Bach’s Christmas Oratorio in January 2007.
Soprano Sarah Pelletier recently completed a tour of Madama Butterfly and Peter Grimes with Maestro Seiji Ozawa to Japan, China, and Italy with performances at the Saito Kinen Festival and the Maggio Musicale Fiorentino. Last spring, she made her Carnegie Hall debut, performing Mozart Vesperae Solennes and Rutter Mass of the Children. Her recent performances have included Brahms’ Requiem, Haydn’s The Creation, Mozart’s Requiem and C minor Mass, Handel’s Alexander’s Feast, and Handel’s Messiah at the Washington National Cathedral. She holds a Ph.D. in music from CUNY; and attended the Professional Studies Program of Mannes College of Music.

Tenor Christopher Pfund has earned critical acclaim for his performance as the Roasting Swan in Carmina Burana, as well as in performances of Handel’s Messiah, Bach’s Weihnachtsoratorium and Magnificat, Haydn’s Creation, and Mozart’s Requiem. On the operatic side he has portrayed Sempronio in Haydn’s Lo Speziale, Pong in Puccini’s Turandot, in Smetana’s The Two Widows and the New York City premiere of Ernst Krenek’s Vertrauenssache. A Colorado native, Christopher Pfund holds degrees from both the University of Northern Colorado and Manhattan School of Music.

Conductor Richard Tang Yuk holds a Doctoral degree from the Indiana University School of Music and is a Licentiate of the Royal Schools of Music (UK). He studied conducting with Amy Kaiser, Robert Poro, Thomas Dunn and Helmut Rilling; Harpsichord and continuo studies with Elizabeth Wright at the Early Music Institute at Indiana University. He is Artistic Director and Conductor for The Princeton Festival where he will conduct Britten’s opera “A Midsummer Night’s Dream” this June. He is currently on the music faculty at Princeton University as Director of Choral Music and Associate Director of the Program in Music Performance. He teaches classes in Conducting, Opera and Vocal Performance. He has served as choral clinician for the New Jersey Regional Schools Council, and has conducted at Lincoln Center, New York. Last season he conducted Handel’s Hercules for The American Handel Society. His performances of the major choral-orchestral literature have received critical acclaim.

The Princeton University Glee Club is the oldest choir at Princeton. It was founded in 1874 by Andrew Fleming West ’74, who later became the first Dean of the Graduate College. The Glee Club is currently celebrating its 127th season of concerts.

In 1907 Charles E. Burnham was the first professional musician to lead the Glee Club. Since then several distinguished musicians have led the ensemble: Alexander Russel (1918-1924), James Giddings (1934-1940), Timothy Cheney (1940-1941), J. Merrill Knapp (1943-1945), Russell Ames Cook (1943-1946), J. Merrill Knapp again (1946-1952), Elliot Forbes (1952-1953), Carl Weinebreich (1953-1958), Walter L. Nollner (1958-1992), William Trego in 1992, and Richard Tang Yuk since 1994. The Princeton University Glee Club was involved in some remarkable projects in the 1930’s. They gave the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931; performances of Schoenberg’s Gurrelieder and Wagner’s Parsifal in 1932 and 1933; Bach’s Mass in B minor at the Metropolitan Opera House in 1935; and with the Vassar College Choir, gave the first performance in this country of Jean Philippe Rameau’s Castor et Pollux in 1937.

Under the current director Richard Tang Yuk, the Glee Club has continued its tradition of overseas concert tours and has expanded the repertoire to include more works of contemporary composers. The Glee Club presents several concerts every year in the spectacular acoustic of Richardson Auditorium on the Princeton campus. They perform a major oratorio each spring with professional soloists and orchestra. Recent masterworks performed include Honegger’s Le Roiv David, Brahms’ Ein Deuchtes Requiem, Mendelssohn’s Elijah, and Bach’s St. Matthew Passion.
ORCHESTRA

Violin I
Nancy Wilson, concert master
Margaret Banks
Kiri Murakami
Cheng-Chih Tsai
Ruotao Mao
Mary Kim Walsh

Violin II
Leah Nelson, principal
Amy Kimball
Agnes Simkens
Urara Mogi
Naho Tsutsui

Viola
Jessica Troy, principal
Jacqueline Watson
Kathleen Foster
Renee Warnick

Cello
Loretta O'Sullivan, principal
Elizabeth Thompson

Bass
Anne Peterson, principal
Heather Miller Lardin

Flute
Mary Schmidt, principal
Yevgeny Faniuk

Oboe & Oboe d'Amore
Tuck Lee, principal
Jeremy Kesselman
Adam Hollander

Bassoon
Seth Baer, principal
Edward Burns

Horn
Shelagh Abate

Trumpet
Terrence Szor, principal
Kyle Resnick
Micah Killion

Timpani
Gregory Landes

Organ
Bradley Brookshire

Orchestra contractor & manager
Elizabeth Thompson

Upcoming Events:
Glee Club audition dates
Monday 14 Sept, 2009
Tuesday 15, Sept. 2009
Wednesday 16, Sept. 2009
log onto www.princeton.edu/gleeclub for audition details

Friday 23 October 2009 8pm
Princeton & Harvard Glee Clubs
Sanders Theatre, Cambridge, MA

Friday 13 November 2009 8pm
Princeton & Yale Glee Clubs
Richardson Auditorium, Princeton
www.princeton.edu/utickets

Sunday 22 November 2009 3pm
PU Chamber Choir
Richardson Auditorium, Princeton
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Sunday 5 December 2009 3pm
Glee Club & Chamber Choir Holiday concert
Richardson Auditorium, Princeton
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