

Johann Sebastian Bach
MASS IN B MINOR

BWV 232

**Rhodes Singers
Rhodes MasterSingers Chorale
Rhodes Women's Chorus**

Memphis Symphony Orchestra

Timothy W. Sharp, Conductor

With Soloists

*Sopranos-Carole Blankenship, Jennifer Goode Cooper, Mona Kreitner
Countertenor-Mikah Meyer
Tenor-Randal Rushing
Bass-Sean Cooper*

**Friday, March 28, 2008
7:30 p.m.**

**Cathedral of the Immaculate Conception
1695 Central Avenue
Memphis, Tennessee**



Rhodes College

—1848—

Program

I. Missa

Kyrie

5-part chorus	Kyrie eleison
Duet-mezzo-soprano and alto	Christe eleison
4-part chorus	Kyrie eleison

Gloria

5-part chorus	Gloria in excelsis
5-part chorus	Et in terra pax
aria-soprano and violin obbligato	Laudamus te
4-part chorus	Gratias agimus tibi
duet-soprano and tenor	Domine Deus
4-part chorus	Qui tollis peccata mundi
aria-alto and oboe d'amore obbligato	Qui sedes ad dextram Patris
aria-bass and corno di caccia obbligato	Quoniam tu solus sanctus
5-part chorus	Cum Sancto Spiritu

II. Symbolum Nicenum

Credo

5-part chorus	Credo in unum Deum
4-part chorus	Patrem omnipotentem
duet-mazzo-soprano and alto	Et in unum Dominum
5-part chorus	Et incarnatus est
4-part chorus	Crucifixus
5-part chorus	Et resurrexit
aria-bass and oboe d'amore obbligato	Et in Spiritum sanctum Dominum
5-part chorus	Confiteor
5-part chorus	Et expecto

III. Sanctus

Sanctus

6-part chorus	Sanctus
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Osanna and Benedictus

8-part double chorus	Osanna in excelsis
aria-tenor and violin obbligato	Benedictus
8-part double chorus	Osanna in excelsis

Angus Dei and Dona Nobis Pacem

aria-alto and violin obbligato	Agnus Dei
4-part chorus	Dona nobis pacem

Text and Translation

MISSA

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy upon us
Christ, have mercy upon us
Lord, have mercy upon us

Gloria

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis

Glory be to God on high
And on earth peace to men of good will

Laudamus te, benedicimus te, adoramus te,
glorificamus te

We praise thee, we bless thee, we worship thee, we
glorify thee

Gratias agimus tibi propter magnam gloriam tuam

We thank thee for thy great glory

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

Lord God, heavenly King, Father Almighty
Lord, the only begotten Son, Jesus Christ, Highest,
Lord God, Lamb of God, son of the Father

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostrum

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

Qui sedes ad dextram Patris,
miserere nobis

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

Quoniam tu solus sanctus, tu solus Dominus, tu solus
Altissimus, Jesu Christe

For thou only art holy, thou only art the Lord, thou
only, Christ, art most high

Cum Sancto Spiritu in gloria Dei Patris.
Amen

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

SYMBOLUM NICENUM

Credo

Credo in unum Deum

I believe in one God.

(Credo in unum Deum) Patrem omnipotentem,
factorem coeli et terrae, visibillum omnium et
invisibillum

(I believe in one God) The Father Almighty,
maker of heaven and earth, and of all things
visible and invisible

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 nostrum
salutem descendit de coelis

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, true God of
true God, begotten, not made, being of one
substance with the Father by whom all things
were made: who for us and for our salvation came
down from heaven

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

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

And was crucified also under Pontius Pilate,
suffered, and was buried

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

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

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 holy
catholic and apostolic Church.

Confiteor unum baptisma in remissionem
peccatorum

I acknowledge one baptism for the remission
of sins

Et exspecto 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

Sanctus

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

OSANNA, BENEDICTUS, AGNUS DEI

Osanna, Benedictus

Osanna in excelsis
Benedictus qui venit in nomine Domini
Osanna in excelsis

Glory be to Thee, O Lord most high
Blessed is he, who cometh in the name of the Lord.
Glory be to Thee, O Lord most high

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis

O Lamb of God, that takest away the sins of the
world, have mercy upon us

Dona nobis pacem

Grant us peace

Program Note by Tim Sharp

Two years before he died, J.S. Bach began compiling and composing the most ambitious work of his life—the work we call his *B Minor Mass*. This gigantic choral work was an encyclopedic amalgamation of Bach's many different styles and compositional techniques. Bach's last years had seen activity similar to this choral activity for organ, symphony, and harpsichord. *The B Minor Mass* was his choral “how to”.

If we take the big picture view of the *B Minor Mass* it is apparent that Bach drew from three areas of compositional style to create this work. The first was a style known as “stile antico”, the Palestrina-like vocal polyphony which represented an old style, but much more significantly, the correct style of sacred choral writing which incorporated the revisions brought about in church music from the Council of Trent. The “stile antico” was the style used whenever composers wrote for stately occasions. This manner of sacred choral music composition had become the established way of symbolizing all that religious devotion represented. The second style found in the *B Minor Mass* is the “stile moderno”, which showed the forward looking Bach using the composition techniques of his day as well as emerging new styles. This style evidences the innovations of the Baroque period, including characteristic attention to affect, monody, and all stylistic issues related to melody, rhythm, harmony, textures, timbres, and the treatment of the bass and other accompaniment features. The third style found in the *B Minor Mass* is Bach's use of parody of his own compositions for the purposes of affect. Bach reached back into his own catalog to find the best of his earlier writing to make a point by borrowing from himself for poignant points to be made in this new composition. All three of these techniques of composition were built within a structural dimension which made its own theological statement.

By the 1700's Palestrina's style of church music had become a vehicle for expressing religious devotion. In the early 1740's Bach began an intensive study of the music of the Renaissance, and particularly the music of Palestrina. We know that Bach owned a copy of Fux's *Gradus ad Parnassum*, the definitive eighteenth century study of the Palestrina style, and according to his son, C.P.E. Bach, “In his last years esteemed highly Fux, Caldara, Handel, Keiser, Hasse, both Grauns, Telemann, Zelenka, Benda, and in general everything that was worthy of esteem in Berlin and Dresden.” Wolff states that “of special interest in the context of vocal polyphony is the fact that three of those named—Fux, Caldara, and Zelenka—are among the principal exponents of the contemporary conception of the stile antico.” We also know that Bach owned a copy of Palestrina's *Missa sine nomine*, which he performed in the 1740's.

Bach's use of the stile antico in the composition of the “Credo in unum Deum” and the “Confiteor” was a deliberate attempt to express the serious nature of the Nicene Creed. By using the Palestrina-like vocal polyphony of the church historic, Bach intentionally avoided the allurements of the Baroque affective practice, and it is indicative that the style is not associated with texts inviting madrigalisms (as is found in Bach's Passion settings), but is reserved for liturgical texts far removed from any subjectivity on the part of the composer.

To lend further weight to his use of an historic style to underscore orthodox Christian belief, Bach used a variant of the Credo II from the Catholic *Liber Usualis* which was found in the Lutheran *Vopelius Hymnbook* of 1682 as the basis for the theme of “Credo in unum Deum.” In doing this, Bach acknowledged the roots of the Nicene Creed in the ancient church. Many writers see Bach's inclusion of a chant which would have been familiar to both Lutherans and Catholics as a sign of the *Mass in B Minor's* universality. Jaroslav Pelikan calls it Bach's “Evangelical Catholicity.”

Bach also demonstrates that his writing was of the present, in addition to symbolizing the importance of the past. He does this with th

e modern techniques of the use of the bass line in combination with the stile antico vocal polyphony. In particular, the “Credo in unum Deum” and the “Confiteor” include an ostinato bass line, a technique used in the Baroque to highlight important words in a text which are often repeated. Wolff states that in the “Credo in unum Deum” it is the central thought that is consistently repeated and acquires particular emphasis through music.

By combining modern techniques of the Baroque with the ancient style of vocal polyphony, Bach demonstrates that the lasting validity of the Church historic and its ancient creedal statement is to be given contemporary relevance.

Biographies and Personnel

Timothy W. Sharp

Tim Sharp conducts the Rhodes Singers, MasterSingers Chorale and teaches Conducting at Rhodes College. He holds the Elizabeth G. Daughdrill Chair in the Fine Arts, chairs the Department of Music and is the College Dean of Fine Arts. Dr. Sharp is Executive Director – Designate of the American Choral Director's Association.

Carole Blankenship

Carole Blankenship is heard regularly in recitals, chamber music concerts, and choral works at Rhodes College and other venues in the area. Dr. Blankenship is a charter member of the Memphis Vocal Arts Ensemble and the Rhodes MasterSingers Chorale and has appeared as soloist with both groups as well as the University of Memphis Opera Theatre, the Memphis Symphony Orchestra Baroque Series, the University of Memphis Imagine Festival and as recitalist for the Memphis Chamber Music Society.

Jennifer Goode Cooper

Mrs. Cooper has won numerous awards with the following national opera competitions: Met Council Regionals, Eugene Opera, Birmingham Opera, Mobile Opera, MacAllister Awards, Orpheus Vocal Competition, and the Grand Prize at the Kurt Weill Foundation's Lenya Competition. She sang the role of Musetta in Baz Luhrmann's Broadway and LA productions of *La Bohème*, shortly after covering Second Lady in *The Magic Flute* at Opera Theater of St. Louis, and has worked closely with the Memphis and Omaha Symphonies.

Mona Kreitner

Mona Kreitner has appeared in solo recitals and chamber music concerts at Rhodes College, the University of Memphis, Christian Brothers University, and Lyon College in Arkansas. Dr. Kreitner has appeared locally under the auspices of the Rhodes MasterSingers Chorale, Memphis Chamber Music Society, Calvary and the Arts, the Birmingham Arts Festival, and the University of Memphis Imagine Festival. She is a frequent guest soloist with the Mockingbird Early Music Ensemble from Oxford, Mississippi, most recently joining them for a program of music in celebration of Benjamin Franklin's 300th birthday.

Mikah Meyer

Countertenor Mikah Meyer is a student of Pamela Gaston at the University of Memphis majoring in Voice Performance. He was the recent recipient of the Metropolitan Opera Auditions Encouragement Award. Mikah will be working this summer with the Cultural Attaché of the US Embassy in Serbia to develop recitals and workshops throughout Eastern Europe. An avid researcher and performer of the countertenor voice, Mikah is constantly looking for ways to expand the reach of the countertenor to new academic and musical mediums.

Randal Rushing

Professor of Voice and Assoc. Director for Student Services at the University of Memphis, Dr. Rushing is a gifted soloist of the concert and opera stage at home and abroad. He made his Lincoln Center debut this season in Handel's *Messiah* at Avery Fisher Hall. Dr. Rushing made his début in 2001/2002 with the St. Cecilia Chorus and Orchestra in a gala concert at Carnegie Hall as soloist in Mendelssohn's *Lobegesang* and in Finzi's *Ode for St. Cecilia*. He was soloist for Bach's *Christmas Oratorio* and Mozart's *Requiem* at Carnegie Hall, where he also debuted in the American premiere of Bok's *Missa Solemnis*. He has performed throughout Germany, Switzerland, Central America, the Czech Republic and the United States.

Sean Cooper

Sean Cooper has enjoyed an extensive performing career on the concert, musical theatre, and operatic stage. He has performed with such companies as Pittsburgh Opera, Opera Carolina, Opera Theatre of Pittsburgh, Liederkrantz Opera, Opera Theatre of Guam, Opera North, Pittsburgh Civic Light Opera, Arizona Theatre Company, Kansas City Repertory Theatre, Middle Tennessee Choral Society, Pittsburgh Symphony Orchestra, and Memphis Symphony Orchestra. On Broadway, he has appeared in both *La Bohème* and *Riverdance*. Sean has worked with such esteemed artists as Baz Luhrmann, Charles Riecker, Paul Gemignani, Julius Rudel, Warren Jones, Patti Lupone, and Marvin Hamlisch.

Rhodes MasterSingers Chorale

MasterSingers Chorale is a semi-professional choral ensemble made up of music professionals, faculty, staff, students and choral alumni of Rhodes College. The purpose of the MasterSingers Chorale is embodied in our philosophy: "Choral performance offers a most personal and universal expression. A singer's voice is connected to their body, and the sounds made by a choral ensemble are sculpted from the breath of each individual singer and blended into one voice. A choir is

the only musical instrument that can present a text in harmony. This harmony creates sonorities of limitless beauty that inspire, challenge, soothe, excite, and delight." Since 1994, MasterSingers Chorale has presented major choral/orchestral works throughout the region. In 2004, they made their Carnegie Hall debut with a performance of Morten Lauridsen's *Madrigali, O Magnum Mysterium*, and *Lux Aeterna*.

Rhodes Singers

Rhodes Singers is an auditioned concert choir of forty-five singers, focusing on smaller choral works from the unaccompanied choral tradition. The Singers tour annually and have recently performed in St. Patrick's and Washington's National Cathedral as well as Carnegie Hall.

Rhodes Women's Chorus

Rhodes Women's Chorus is an auditioned ensemble of female singers which specializes in music written for treble voices. They have performed locally at Holy Rosary Catholic Church, St. Mary's Catholic Church, and Evergreen Presbyterian Church.

Rhodes MasterSingers Chorale

Tim Sharp, Conductor / Sarah Weise, Organist

Sopranos

Carole Blankenship *

Charlotte Borst
Lynne Canestrari
Paige Carpenter
Pam Dotson
Shirley Harris
Caroline King
Melanie Marcom
Michelle Mattson
Shelby Monning
Amy Moore *
Virginia Nolen
Ann Sharp
Sowgand Sheikholeslami
Debbie Smith
Gillian Steinhauer
Stephanie Williams

Altos

Fran Addicott
Leah Bachmeyer
Christine Bertz
Eden Badgett
Jan Bullard
Diane Clark
Elizabeth Cooper
Marcie Hendrix
Mary Margaret Hicks
Amber Isom-Thompson
Ellen Koziel
Sue Lease
Teresa Peter
Connie Pride
Jean Schmidt
Oma Strickland
Amanda Vogel

Tenors

Larry Ahokas *

Daniel Frankel
Steve Gadbois
Jonathan Johnson
Greg Koziel
Keith Parsons
Jim Peebles
London-Silas Shavers
Jim Vogel
Pat Walker
Herb Zeman

Basses

Pete Addicott
John Baxter
Tony Bockhold
Jack Bugbee
Rick Censuillo
Leo Connolly
David Cooper
James Cornfoot
John Gill
Robert Harris *
Jeff Hendrix
Matthias Kaelberer
Robert Klingbeil
David Orland
David Ouzts
Bob Patterson
Dan Witherspoon

Rhodes Singers

Tim Sharp, Conductor / Sarah Weise, Accompanist

Soprano

Allison Andrews
Courtney Church
Leigh DeVries
Lauren Dill
Brynn Dickie
Sarah Godwin
Lauren Hampton
Brigid Hannon
Emma Hart
Laura McCain
Rebecca Rieger
Mathilde Semmes
Kelly Zhang

Alto

Lindsey Cloud
Tiffany France
Katie Frink
Katharine Gentsch
Emily Grace
Maia Henkin
Julianne Lindner
Courtney Mott
Kristin Pugh
Sarah Richardson
Lauren Smith
Kendal Stine
Kathryn Vernon

Tenor

Andrew Campbell
Warren Campbell
Johnny Dryman
Andrew Falls
Daniel Frankel
Kenneth Scott
Stephen Spainhour
Tyler Scott
Toney Walsh

Bass

Zac Berry
Nathan Corbitt
Erick DeVore
Michael Pluta
Stephen Rintoul
Daniel Sturtevant
Adam Teer

Rhodes Women's Chorus

Mona Kreitner, Conductor / Debbie Smith, Accompanist

Soprano

Lindsey Calder
Kalli Glenn
Jenna Hurt
Kirby Pool
Kelly Prak

Caitlin Smith
Sarah Smith
Anna Tisdale
Kathryn Willingham

Alto

Julia Anderson
Heather Bishop
JoBeth Campbell
Diana Comes
Amy DeLong
Sarah Endres
Lauren Foster

Josie Holland
Christina Jeziro
Christine Lu
Megan Patrick
Melissa Porter
Rachel Simmons*

* *denotes choral concertists*

Memphis Symphony Orchestra

David Loebel, Conductor

Violin 1

Paul Turnbow, Principal
Marisa Polesky
Barrie Cooper
Laurie Pyatt
Wen-Yih You
Jessica Munson

Viola

Jennifer Puckett, Principal
Michelle Walker
Irene Wade
Karen Casey

Flute

Karen Busler, Principal
Todd Skitch

Horn

Samuel Compton, Principal

Violin 2

Gaylon Patterson, Principal
Neal Shaffer
Heather Trussell
Erin Kaste
Ann Spurbeck

Cello

Meng Yang, Principal
Iren Zombor
Milena Albrecht

Oboe

Joseph Salvalaggio, Principal
Saundra D'Amato
Shelly Sublett

Trumpet

Scott Moore, Principal
Susan Enger
John McKenzie

Bassoon

Jennifer Rhodes, Principal
Michael Scott

Timpani

Frank Shaffer, Principal

Contrabass

Charles Block, Principal
Chris Butler

Organ

Sarah Weise

Acknowledgements

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Our thanks to Sumner Jenkins and Calvary Episcopal Church for the use of their portativ organ for this performance.

Funding for this performance was provided by The Center for Outreach in the Development of the Arts at Rhodes College (CODA), the Templeton Choral Performance Fund, the Maude Walker Memorial Fund, and the Rhodes College Department of Music.

A Word About Editions

The musical edition used in this performance is edited from original scores and prepared by Christoph Wolff. The edition is published by C. F. Peters. A new facsimile was used for score study, also prepared by Christoph Wolff and published by Bärenreiter.

In Memory

This concert is dedicated to the memory of Professor David Ramsey, colleague, beloved teacher and friend to so many.