

RHODES

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The Department of Music

presents

THE QUINQUENNIAL PERFORMANCE

**JOHANN SEBASTIAN BACH
MASS IN B MINOR
BWV 232**

**Rhodes Singers
Rhodes MasterSingers Chorale**

Timothy W. Sharp, Conductor

SOLOISTS

**Carole Choate Blankenship, soprano
Diane Clark, mezzo-soprano
Cynthia F. Linton, alto
Randal Rushing, tenor
Charles Billings, bass**

**April 14, 2002
3:00 p. m.**

**St. John's Episcopal Church
322 South Greer**

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 dexteram patris
aria - bass and corno di caccia obbligato	quoniam tu solus sanctus
5-part chorus	cum sancto spiritu

Symbolum Nicenum

Credo

5-part chorus	credo in unum deum
4-part chorus	patrem omnipotentem
duet - mezzo-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 unum baptisma
5-part chorus	et expecto resurrectionem mortuorum

Sanctus

6-part chorus	sanctus
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Osanna and Benedictus

8-part double chorus	osanna
aria - tenor and violin obbligato	benedictus
8-part double chorus	osanna

Agnus Dei and Dona Nobis Pacem

aria - alto and violin obbligato	agnus dei
4-part chorus	dona nobis pacem

PROGRAM NOTES

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 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 is the "stile moderno," which showed the forward looking Bach using the compositional techniques of his day as well as emerging new ones. 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 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, 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 a 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 the 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 a text in which important words 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.

Jordan Badgett '03	← Caitlin Goodrich '04	SOPRANOS	Sarah May '03	Sowgand Sheikholeslami
Christine Bertz '98	← EvanBeth Goss '03		Shelley Miller '98	Sheila Vamplin
← Amanda Brewer '01	Gina Hamblen '92		Keisha Moses '03	← Caroline Vance '04
Becca Cox	Patty Harris		Telky Murphy '98	← Julia Walsh '04
Christine Dietz '02	Elisabeth Lay		Catherine Nathan	Dorothy Wells '82
Pam Dotson	Lorinda Lewis		Sarah Pruettt '02	← Liz Wiedemann '05
Margaret Garner '05	Margaret Love '03		Carolyn Ransford '98	Margarett Zavodny '83
← Emily Goodman '04	Erin Maguire		Beth Serex '02	

← Raven Babcock '01	Taylor Driskill '05	ALTOS	← Lauren Lachner '05	Jean Schmidt
Joyce Baker	Katie Franklin '02		Joy Lingerfelt	Riddell Scott '95
Caroline Bishop '05	Brook Fries		Rebecca Luter '96	Oma Strickland
← Katie Castille '02	Erin Gabbert '04		Susan Mallory	← Nicole Vazquez '05
Sarah Clark '03	Amanda Hall '98		Teresa Peter	← Lucy Waechter '05
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← Susanna Cullen	Amber Isom-Thompson '96			Maria Wright '95

Larry Ahokas	Lance Harris	TENORS	← Stanley Vance '05
Jim Brinson '70	John Hogue '04	Allan Lummus	Jim Vogel '77
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← Craig Cooper '05	Bazile Lanneau '05	← Mills Ramsay '04	← Tim Walsh '03
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	Kyle Linson	Trey Thomas	

Daniel Anglin '04	Sam Jordan '98	BASSES	Jon Peter
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		Robert Patterson	

VIOLIN 1
Paul Turnbow
Wen-Yih You
Marisa Polesky

VIOLIN 2
Gaylon Patterson
Heather Trussell
Jane Cawthorn

VIOLA
Michael Molnau
Lenny Schranze
Beth Luscombe
Jane Schranze

CELLO
* Yalin Song
Jeremy Hake

BASS
* Sara Chiego

OBOE/OBOE D'AMORE
Shelly Sublett
Saundra D'Amato

FLUTE
Karen Busler
Ruth Ann McClain

BASSOON
* Leyla Zamora
Terese Holm

TRUMPET
Scott Moore
Susan Enger
Mike McKenzie

HORN
Bob Gilbert

TIMPANI
Ed Murray

ORGAN
* David Ramsey

[* denotes continuo]

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CREDITS
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