

Melbourne Recital Centre & the Australian National Academy of Music (ANAM) present

BACH B MINOR MASS

Friday 21 June 2019, 7.30pm
Elisabeth Murdoch Hall
Melbourne Recital Centre



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great music

MELBOURNE
RECITAL
CENTRE

BACH B MINOR MASS

Benjamin Bayl conductor
VOCES8 with **Susannah Lawergren & Amy Moore**
ANAM Orchestra

JOHANN SEBASTIAN BACH (1685–1750)

I Missa

Kyrie

Kyrie eleison
 Christe eleison
 Kyrie eleison

Gloria

Gloria in excelsis
 Et in terra pax
 Laudamus te
 Gratias agimus tibi
 Domine Deus
 Qui tollis
 Qui sedes
 Quoniam tu solus
 Cum sancto spiritu

INTERVAL 20-minutes

II Symbolum Nicenum

Credo

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

III Sanctus

Sanctus
 Pleni sunt coeli

IV Osanna, Benedictus, Agnus Dei, Dona nobis pacem

Osanna in excelsis
 Benedictus
 Osanna
 Agnus Dei
 Dona nobis pacem

The ANAM at Melbourne Recital Centre series is generously supported by Loris Orthwein.

This performance is generously supported by John and Rosemary Macleod.

At a glance:

- Bach's Mass in B minor stands alongside his *St. Matthew* and *St. John Passions* as a major contribution to the music of Christian worship.
- Bach probably never heard it complete. Its first known complete performance was in 1859, more than a century after Bach's death.
- Bach's Lutheran church kept the Kyrie and Gloria, from the Catholic Mass, in Latin. In 1733 Bach submitted a setting of those two parts of the Mass to the Royal Court of Saxony in Dresden, seeking an official position. Most of the music was adapted, wonderfully, from other music by Bach.
- Towards the end of his life Bach added the remaining parts of the Mass to form a complete setting. He probably wanted it to stand alongside the *Passions* as an exemplary work.
- Too long for almost any service of worship, Bach's B minor Mass is a marvellous compendium of his musical and instrumental styles. Virtuoso solo arias with brilliant parts for solo instruments match exciting, powerful and expressive choruses, all illustrating the meaning of the text. This Mass transcends Christian divisions, and makes available, in a form that can be given in concert, much music originally devised by Bach for more transient contexts – you'd never guess!

Bach's Mass in B minor may never have been heard complete in his lifetime. The first known complete performance was more than a century after Bach's death, in Leipzig in 1859, and was based on the first published edition, which came out in 1845. Since then the Mass in B minor has remained one of Bach's most performed large-scale works.

Although assembled over more than a quarter of a century, Bach's Mass is a unity. In its final form, it is Bach's only setting of all the parts of the Roman Catholic Ordinary of the Mass. The devoutly Lutheran Bach completed it not for any service of worship, but probably to satisfy his sense of artistic completeness – to leave a worthy setting of the most important liturgical text. One of Bach's very last works, it illustrates the 'encyclopaedic tendencies' of his final years, seen also in the *Goldberg Variations*, *The Musical Offering*, and *The Art of Fugue*: a compendium displaying the composer's achievement in every appropriate type of writing, and an exemplary work.

Bach selected and adapted, largely from pre-existing vocal works of his own, music matching the words of the Mass. Where the adapted originals are not known, they may be assumed to have existed: this makes the Mass a treasure trove of lost glories! Most of this music was composed for specific occasions and days of the Christian year. By putting it into a Mass, Bach gave it a durable context. Some of the pieces are intimate, some brilliant. Some are deliberately old-fashioned and learned, others fashionably up to date.

ABOUT THE MUSIC

History of the Composition

On 27 July 1733, Bach deposited a set of parts of a *Missa* – the Lutheran term for a work comprising the Kyrie and Gloria of the Latin Mass – with the electoral court of Saxony in Dresden. He accompanied it with a supplication to be appointed Court Composer to the Elector. By acquiring this official, though largely honorific title, Bach probably wanted to strengthen his position *vis-à-vis* the municipal authorities in Leipzig, his employers with whom he often had difficult relations. The Saxon court had turned Catholic in 1697, so the sacred work accompanying such an application had to be suitable for the Catholic liturgy. This was not a religious compromise on the part of the Lutheran Bach. Luther had kept the Latin Kyrie and Gloria as part of Protestant worship.

Bach may have assembled his Latin *Missa* rather hastily, and many of the movements show signs of adaptation of music for different words. Bach may also have had in mind the music ensemble of the Dresden court. These instrumentalists and singers were among the most brilliant musicians in Europe. All the arias of the Gloria have solo instrumental parts, and each of the five voices in the ensembles has either a solo number or a duet. In Dresden, the music would probably have been performed with one voice and one instrument to each part, even in the choruses. Such a performance is hardly practicable in a large hall, but does remind us that much of the music, especially the solos and duets, is essentially chamber music.

The Saxon court probably never heard a performance of the *Missa*, though Bach did secure the appointment three years later. The remaining three sections of what we call the Mass in B minor were written in the very last years of Bach's life. He expanded the unused score of the *Missa* into a full setting of the Roman Mass. The way Bach divides the remaining sections is neither Catholic nor Lutheran – the Creed, here called *Symbolum Nicenum*, is followed by a *Sanctus* which, according to Lutheran practice, does not incorporate the *Benedictus* and *Osanna*. These, however, are grouped together in a separate section with the *Agnus Dei* and *Dona nobis pacem*. At the end Bach writes 'S.D.G.' (Soli Deo Gloria – to God alone be the glory.) Bach in his last years wrote this at the end of major compositions, showing that all that precedes these words is a unity. The same is shown by the return of the music for *Gratias agimus tibi*, to set the words *Dona nobis pacem*.

I Missa

Kyrie

Bach divides the text of the Mass into separate movements, with arias, duets and choruses (perhaps his model was Masses from Naples such as those by Alessandro Scarlatti). After four mighty introductory bars the *Kyrie* continues as a vast five-part fugue, a measured and thoughtful prayer for mercy. The *Christe eleison* is chamber music in the Italian style, where the two soloists sing in thirds, and plead in canon. The second *Kyrie* is a fugue on different material.

Chorus
Kyrie eleison Lord, have mercy

Duet: Soprano I, Alto
Christe eleison Christ, have mercy

Chorus
Kyrie eleison Lord, have mercy

Gloria

The *Gloria* opens with a lively concerto-like movement with three trumpets and oboes, then, at the words 'And on earth peace', a completely contrasted fugue. *Laudamus te* is a joyful chamber music solo, with a florid violin obbligato. The *Gratias* is a strict fugue also existing as the first chorus of Cantata BWV 29 *Wir danken dir Gott* (We thank thee, O God). In *Domine Deus* intertwining voices symbolise the unity of the Father and Son, with a solo flute as the Holy Spirit. *Qui tollis* is based on Cantata BWV 46, where music for the words 'Behold and see if there be any sorrow like unto my sorrow' proved suitable for contemplation of sin. *Qui sedes* features an obbligato for oboe d'amore. The bass solo *Quoniam* has a peculiar accompaniment for hunting horn and two bassoons, probably to express the singularity of Christ. It leads directly into *Cum Sancto Spiritu*, a very brilliant chorus with a central fugato section.

Chorus
Gloria in excelsis Deo,
et in terra pax hominibus bonae
voluntatis

Glory to God in the highest
and on earth peace to men
of goodwill

Aria: Soprano II
Laudamus te, benedicimus te.
Adoramus te, glorificamus te.

We praise thee. We bless thee.
We adore thee. We glorify thee.

Chorus
Gratias agimus tibi propter magnam
gloriam tuam.

We give thee thanks for thy great
Glory.

Duet: Soprano I, Tenor II
Domine Deus, Rex coelestis
Deus Pater omnipotens.
Domine Fili unigenite
Jesu Christe altissime
Domine Deus, Agnus Dei,
Filius Patris

O Lord God, heavenly King,
God the Father Almighty,
O Lord Jesus Christ, the only begotten Son.
Jesus Christ the most high
O Lord God, Lamb of God,
Son of the Father.

Chorus
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

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

Aria: Countertenor
Qui sedes ad dextram Patris,
miserere nobis.

Who sittest at the right hand of the Father,
have mercy on us.

Aria: Bass
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.

For thou alone art holy,
thou alone art Lord,
thou alone, O Jesus Christ, art most high.

Chorus
Cum Sancto Spiritu,
in gloria Dei Patris,
Amen.

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

II Symbolum Nicenum

Credo

In contrast with the *Gloria*, the *Credo* is dominated by choral movements, beginning with a fugue using the ancient Mixolydian 'church' mode, on the 'Credo' theme in Gregorian chant. 'Patrem omnipotentem' is a fugal movement derived from Cantata 171. In 'Et incarnatus est' the drooping theme illustrates the words. For *Crucifixus*, Bach reworked the opening of the Cantata BWV 12, 'Weeping, moaning, worry, trembling', with 13 repetitions of a ground bass. 'And was buried' takes the bass part to its lowest point, a darkness dispelled by the announcement of the Resurrection. The bass solo *Et in Spiritum Sanctum* is graceful and lyrical, pastoral in its 6/8 rhythm. *Confiteor*, possibly the only wholly new music in the Mass, is another peak of Bach's learning and contrapuntal skill. A five-part choral fugue on the Gregorian chant associated with this text, this shows how seriously Bach took the doctrine of baptism. Suddenly the music veers into harmonic no-man's land (the autograph shows this passage gave Bach a lot of trouble). Searching is resolved with excitement at the idea of the Resurrection.

Chorus

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilibus omnium et invisibilibus.*

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

Duet: Soprano II, Countertenor

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

And in one Lord, Jesus Christ,
the only begotten Son of God.
Born of the Father before all ages.
God of God, light of light,
True God of true God,
begotten not made;
of one being with the Father,
by whom all things were made,
who for us men,
and for our salvation
came down from heaven.

Chorus

*Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.*

And was made flesh by the Holy ghost
of the Virgin Mary,
and was made man.

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

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

*Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum, sedet ad
dexteram Dei Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.*

And on the third day he rose again,
according to the Scriptures;
and ascended into heaven, where he sitteth
at the right hand of the Father,
and he shall come again with glory
to judge the living and the dead,
and of his Kingdom there shall be no end.

Aria: Baritone

*Et in Spiritum Sanctum Dominum,
et vivificantem,
qui ex Patre,*

And in the Holy Ghost the Lord
and giver of life,
who proceedeth from the Father

*Filioque procedit;
qui cum Patre, et Filio simul
adoratur, et conglorificatur,
qui locutus est per Prophetas.
et unam sanctam catholicam et
apostolicam ecclesiam.*

and the Son;
who together with the Father and
the Son is no less glorified,
who spoke through the Prophets.
and in one holy catholic and
apostolic Church.

Chorus

*Confiteor unum baptismum in
remissionem peccatorum.*

I acknowledge one baptism
for the remission of sins.

*Et expecto resurrectionem
mortuorum, et vitam venturi
saeculi. Amen.*

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

III Sanctus

The *Sanctus* is the grandest of Bach's several settings of this text, originally written for performance at Christmas 1724.

Chorus

*Sanctus, Sanctus, Sanctus,
Dominus Deus, Sabaoth,
Pleni sunt coeli et terra gloria
ejus.*

Holy, Holy, Holy,
Lord God of Hosts,
Heaven and earth are filled with
his glory.

IV Osanna, Benedictus, Agnus Dei, Dona nobis pacem

The *Osanna* is written for two choirs with the orchestra as the third 'choir'. Earlier versions show up in cantatas celebrating secular rulers. The *Agnus Dei* existed in two previous versions, the most recent in the 'Ascension Oratorio' (Cantata BWV 11). Bach simplified the elaborate melodic line, shortened the aria, and made it appropriate to the new text. This adaptation cost Bach more effort than writing a new piece: he borrowed from himself with the utmost artistic care.

The mass concludes in D major, the key which has predominated since the end of the *Kyrie*. Repeating the music of *Gratias agimus tibi* to the words, 'Dona nobis pacem', Bach links the ideas of thanks and peace, and reverts to the earliest occurring music in his Mass appropriate for the new text.

Chorus

Osanna in excelsis

Hosanna in the highest

Aria: Tenor II

*Benedictus qui venit in nomine
Domini*

Blessed is he that cometh in the name
of the Lord.

Chorus

Osanna in excelsis

Hosanna in the highest.

Aria: Alto

*Agnus Dei,
qui tollis peccata mundi,
miserere nobis.*

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Chorus

Dona nobis pacem.

Grant us peace.

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[^] denotes Concertmaster

^{*} denotes Principal

ABOUT THE ARTISTS

Benjamin Bayl is Associate Director of The Hanover Band and Co-Founder and Guest Director of the Australian Romantic and Classical Orchestra. Born and raised in Sydney, he was the first Australian Organ Scholar of King's College Cambridge, and then studied conducting at the Royal Academy of Music. An alumnus of the National Opera Studio, he became Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer, and was also mentored by and assisted Sir John Eliot Gardiner, Yannick Nézet-Séguin, Richard Hickox, Harry Bicket and Ivor Bolton. From 2007–2010 he served as Assistant Artistic Director to the Gabrieli Consort and Paul McCreech, and also worked with Fischer and the Konzerthausorchester Berlin.

He recently made his conducting debut in the Amsterdam Concertgebouw with Collegium Vocale Gent and Akademie für Alte Musik Berlin, and was immediately re-invited to conduct them on a European tour with the music of CPE Bach. Working extensively in the early music field (both as conductor or directing from the keyboard) recent and regular collaborations include The Hanover Band, Concerto Copenhagen, Concerto Köln, Wrocław Baroque Orchestra, B'Rock, Akademie für Alte Musik Berlin and Warsaw Chamber Opera.

In the realm of opera, he has conducted at Wiener Staatsoper (*Fatima oder von den mutagen Kindern*), Dutch National Opera (*Il matrimonio segreto*), Staatsoper Berlin (*Fairy Queen*), Royal Danish Opera (*Don Giovanni*), Danish National Opera (*Così fan tutte*), Opera Vlaanderen (*Idomeneo*), Opera Australia (*Orlando*), Opera de Oviedo (*Agrippina* and *Le nozze di Figaro*), Budapest State Opera (*Fairy Queen* and *Così fan tutte*), Polish National Opera (*La clemenza di Tito*), Deutsche Oper am Rhein and Teatro Comunale di Sassari (*Carmen*), Theater an der Wien (*Candide*), Cartagena Festival Colombia (*Così fan tutte*), Norrlands Operan (*Le nozze di Figaro*), Warsaw Chamber Opera (*La finta semplice*, *Pygmalion* and *Armide*) and Nordic Opera (*L'incoronazione di Poppea* and Cavalli's *Gli amore d'Apollo ed i Dafne*).

Benjamin has made highly successful debuts in recent seasons with such orchestras as Mahler Chamber Orchestra, Hong Kong Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Royal Philharmonic Orchestra, Orquesta Sinfónica del Principado de Asturias, Taipei Symphony Orchestra, Bochumer Symphoniker, Britten Sinfonia, Netherlands Youth Orchestra, Orchestra Haydn di Bolzano, and Orchestra Filarmonica di Torino, as well as numerous orchestras throughout Scandinavia, conducting a broad range of repertoire from the great Viennese classics, historically informed Baroque and Romantic music, and new commissions. He is often invited to present the oratorios of Bach, Handel, Mozart and Haydn.

Current and forthcoming season highlights include concerts with the Malaysian Philharmonic Orchestra, Orchestra Haydn di Bolzano, Filarmonica Torino, Stavanger Symphony Orchestra, Bremer Philharmoniker, Warsaw Philharmonic, Orchestra i Pomeriggi Musicali, Sinfonia Varsovia, Opera Zuid (*Die Zauberflöte*), and the Young Euro Klassik Festival in Berlin. Benjamin is thrilled to return to ANAM and Melbourne Recital Centre to work with VOCES8 for the first time.



ABOUT THE ARTISTS

VOCES8

Andrea Haines soprano I
Eleonore Cockerham soprano II
Katie Jeffries-Harris alto
Barnaby Smith countertenor
Blake Morgan tenor I
Sam Dressel tenor II
Chris Moore baritone
Jonathan Pacey bass

With guests:

Susannah Lawergren soprano
Amy Moore soprano

The British vocal ensemble **VOCES8** is proud to inspire people through music and share the joy of singing. Touring globally, the group performs an extensive repertory both in its a cappella concerts and in collaborations with leading orchestras, conductors and soloists. Versatility and a celebration of diverse musical expression are central to the ensemble's performance and education ethos.

VOCES8 has performed at many notable venues including Wigmore Hall, Bridgewater Hall, Elbphilharmonie, Cité de la Musique, Vienna Konzerthaus, Tokyo Opera City, NCPA Beijing, Mariinsky Theatre Concert Hall, Victoria Concert Hall Singapore and the Palacio de Bellas Artes Mexico City. This season they will add the Sydney Opera House, Muziekgebouw aan 't IJ and La Seine Musicale Paris to that list. Keen musical collaborators, this season will see concerts with the Academy of Ancient Music, Manchester Camerata, the Edvard Grieg Kor, Hugo Ticciati, the Orchestre Philharmonique de Monte-Carlo, and with Baroque violinist Rachel Podger, with whom the critically acclaimed 'Guardian Angel' project will continue. Touring highlights of the season include concerts throughout the U.K. and Europe, across U.S.A. and Japan, and debut visits to Australia and Lithuania.

With an on-going program of recordings, videos and live broadcasts, VOCES8 is heard regularly on international television and radio. The ensemble is a Decca Classics artist and has released acclaimed recordings that have all reached the top of the classical charts. A new album is planned for 2019. VOCES8



has premiered commissions from Roxanna Panufnik, Alexander Levine, Alec Roth, Ben Parry, Ola Gjeilo, Philip Stopford, Graham Lack, Thomas Hewitt Jones and Owain Park. This year sees the premiere of a commission by Jonathan Dove to mark the culmination of his period as the group's Composer in Residence.

VOCES8 is passionate about music education and is the flagship ensemble of the music charity VCM Foundation. Engaging in a broad range of outreach work that reaches up to 40,000 people a year, the group runs an annual program of workshops and master classes at the Foundation's home in London, the Gresham Centre at St Anne and St Agnes Church. Dedicated to supporting promising young singers, the group awards eight annual choral scholarships through the VOCES8 Scholars initiative. These scholarships are linked to the annual Milton Abbey Summer School at which amateur singers of all ages are invited to work and perform with VOCES8. The ensemble is proud to be the Associate Ensemble for Cambridge University and delivers a Masters program in choral studies.

As official Ambassadors for Edition Peters, the ensemble publishes educational material including the 'VOCES8 Method'. Developed by Paul Smith, co-founder of VOCES8, this renowned and unique teaching tool is available in four languages and adopts music to enhance development in numeracy, literacy and linguistics. Also available are two anthologies of its arrangements, and an ever-expanding 'VOCES8 Singles' range. This season the ensemble becomes Ambassador for the Tido App, an inspirational resource and learning tool created by Edition Peters.

The VOCES8 Method and music arrangements will be made available via Tido during the 2018/19 season.

VOCES8 is very grateful for support from Arts Council England, the Merchant Taylors' Company, the Worshipful Company of Plaisterers, Holman Fenwick Willan and T.M. Lewin.

The **Australian National Academy of Music (ANAM)** is dedicated to the artistic and professional development of the most exceptional young classical musicians from Australia and New Zealand. It is a place in which musicians fulfil their potential as music leaders, distinguished by their skill, imagination and courage, and by their determined contribution to a vibrant music culture.

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With an outstanding track record of success, ANAM alumni regularly receive major national and international awards, and are currently working in orchestras and chamber ensembles around the world, performing as soloists, and contributing to educating the next generation of musicians.

ANAM aims to inspire these future music leaders and encourages audiences to share the experience.

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PETRUSHKA

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FALLA *El sombrero de tres picos (The Three-Cornered Hat)* – Suite (selections)

STRAVINSKY Petrushka (1947)

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ANAM Orchestra

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SCHUBERT Overture Die Zauberharfe
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