

Royal Tunbridge Wells Choral Society

Christ Church,
Tunbridge Wells

Mass in **B** Minor

J. S. BACH

Wednesday, 2nd March, 1960
at 7.30 p.m.

Programme 3/-

ADRIENNE COLE	-	-	-	Soprano
SYLVIA ROWLANDS	-	-	-	Contralto
STEPHEN MANTON	-	-	-	Tenor
BRYAN DRAKE	-	-	-	Bass

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

ORCHESTRA

(Leader: RONALD GOOD)

Organ: Dr. ALLAN W. BUNNEY, F.R.C.O.

Piano Continuo: WALTER NEAL

Conductor :

Dr. HAROLD MAY

MASS IN B MINOR

by

JOHANN SEBASTIAN BACH

(1685 - 1750)

KYRIE

No. 1 CHORUS

Kyrie eleison.

Lord, have mercy upon us.

No. 2 DUET

(Soprano and Contralto)

Christe eleison.

Christ, have mercy upon us.

No. 3 CHORUS

Kyrie eleison.

Lord, have mercy upon us.

GLORIA

No. 4 CHORUS

Gloria in excelsis Deo,
et in terra pax,
hominibus bonæ voluntatis.

Glory to God on high,
And in earth peace;
Good will towards men.

No. 5 AIR (Contralto)

Laudamus Te;
Benedicimus Te;
Adoramus Te;
Glorificamus Te;

We praise Thee;
We bless Thee;
We worship Thee;
We glorify Thee;

No. 6 CHORUS

Gratias agimus Tibi
propter magnam gloriam tuam,

We give thanks to Thee
for Thy great glory,

No. 7 DUET (Soprano and Tenor)

Domine Deus, Rex cœlestis,
Deus Pater Omnipotens.

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

Domine Fili unigenite,
Jesu Christe altissime;

O Lord, the only begotten Son,
Jesu Christ most high;

Domine Deus, Agnus Dei,
Filius Patris,

O Lord God, Lamb of God,
Son of the Father,

No. 8 CHORUS

Qui tollis peccata mundi, miserere nobis;	Thou that takest away the sins of the world, have mercy upon us;
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou that takest away the sins of the world, receive our prayer.

No. 9 AIR (Contralto)

Qui sedes ad dextram Patris; miserere nobis;	Thou that sittest at the right hand of God the Father, have mercy upon us.
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No. 10 AIR (Bass)

Quoniam Tu solus sanctus;	For Thou only art holy;
Tu solus Dominus;	Thou only art the Lord;
Tu solus altissimus, Jesu Christe,	Thou only, O Christ, art most high,

No. 11 CHORUS

Cum Sancto Spiritu, in gloria Dei Patris.	With the Holy Ghost, . . . in the Glory of God the Father.
AMEN.	AMEN.

INTERVAL

CREDO

No. 12 CHORUS

Credo in unum Deum,	I believe in one God,
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No. 13 CHORUS

Patrem omnipotentem, Factorem cœli et terra, Visibilem at invisibilem;	The Father Almighty, Maker of Heaven and Earth, And of all things visible and invisible.
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No. 14 DUET
(Soprano and Contralto)

Et in unum Dominum Jesum Christum, Filiū Dei unigenitum, Et ex Patre natum ante omnia sæcula, 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 cœlis;	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; Very God of Very 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, came down from heaven;
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No. 15 CHORUS

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.

No. 16 CHORUS

Crucifixus etiam pro nobis,
sub Pontio Pilato;
Passus et sepultus est.

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

No. 17 CHORUS

Et resurrexit tertia die
secundum Scripturas;
Et ascendit in cœlum;
Sedet ad dextram Patris;

And the third day He rose again
according to the Scriptures;
And ascended into Heaven;
And sitteth on the right hand of the
Father;

Et iterum venturus est cum gloria
judicare vivos et mortuos;
Cujus regni non erit finis.

And He shall come again with glory
to judge both the quick and the dead;
Whose Kingdom shall have no end.

No. 18 AIR (Bass)

Et in Spiritum Sanctum,
Dominum, et vivificantem;
Qui ex Patre Filioque procedit;

And I believe in the Holy Ghost,
the Lord, and Giver of Life;
Who proceedeth from the Father
and the Son;

Qui cum Patre et Filio
Simul adoratur et
conglorificatur;

Who with the Father and the Son
together is worshipped and
glorified;

Qui locutus est per prophetas;
Et unam Sanctam Catholicam
et Apostolicam Ecclesiam.

Who spake by the Prophets;
And I believe one Catholic and
Apostolic Church.

SANCTUS

No. 20 CHORUS

Sanctus; Sanctus; Sanctus;
Dominus Deus Sabaoth.
Pleni sunt cœli et terra
gloria ejus.

Holy, Holy, Holy;
Lord God of Hosts.
Heaven and earth are full of
Thy glory.

No. 22 AIR (Tenor)

Benedictus qui venit in
nomine Domine.

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

No. 21 CHORUS

Hosanna in excelsis.

Hosanna in the highest.

AGNUS DEI

No. 23 AIR (Contralto)

Agnus Dei, qui tollis
peccata mundi,
Miserere nobis.

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

No. 24 CHORUS

Dona nobis pacem.

Grant us Thy peace.

HYMN

AT the Name of JESUS
Every knee shall bow,
Every tongue confess Him
King of glory now;
'Tis the FATHER's pleasure
We should call Him LORD,
Who from the beginning
Was the Mighty WORD.

Bore it up triumphant
With its human light,
Through all ranks of creatures,
To the central height;
To the Throne of GODHEAD,
To the FATHER's breast,
Fill'd it with the glory
Of that perfect rest.

At His voice creation
Sprang at once to sight,
All the Angel faces,
All the hosts of light,
Thrones and Dominations,
Stars upon their way,
All the heavenly Orders,
In their great array.

Name Him, brothers, name Him,
With love as strong as death,
But with awe and wonder,
And with bated breath;
He is GOD the Saviour,
He is CHRIST the LORD,
Ever to be worshipp'd,
Trusted, and adored.

Humbled for a season,
To receive a Name
From the lips of sinners
Unto whom He came,
Faithfully He bore it
Spotless to the last,
Brought it back victorious,
When from death He pass'd:

In your hearts enthrone Him;
There let Him subdue
All that is not holy,
All that is not true:
Crown Him as your Captain
In temptation's hour;
Let His Will enfold you
In its light and power.

Brothers, this LORD JESUS
Shall return again,
With His FATHER's glory,
With His Angel train;
For all wreaths of empire
Meet upon His Brow,
And our hearts confess Him
King of glory now. Amen.

THE GRACE

Historical Note

BACH was born in 1685 in Eisenach, of a musical family. During his adult life he was never a free-lance musician — he held various posts, as church organist, court musician (a title covering much work of composing, arranging, rehearsing and performing), and then for the last 27 years of his life he was Cantor of St. Thomas' Church, Leipzig. This meant that he was responsible for the music in four of the city's churches, for its arrangements, rehearsal and performance. As the morning service in Lutheran churches lasted five hours, and included among other music, a motet or cantata for soloists, choir, organ and orchestra, this entailed endless work, especially as for some years Bach himself regularly composed a cantata for each Sunday, and all the chorus and orchestra parts had to be written out by hand. He was also responsible for the upkeep, tuning and repair of the organs in the four churches, and for teaching Latin in the choir school — this in addition to all his private teaching and other composition.

MASS IN B MINOR is one of the most colossal choral works, from all points of view, that has ever been written. The composer was 52 when he finished it and it had occupied him for nearly six years. It was not published until at least 50 years after his death, and was probably never performed in its entirety during his lifetime. The first complete performance in England of this Mass (he wrote 4 others) was given in 1876 by a special choir formed for the purpose and conducted by Otto Goldschmidt, whose wife, Jenny Lind, was one of the singers. This choir later became a permanent organisation under the name of the Bach Choir.

It may seem strange that Bach, a staunch Lutheran, should have set to music the Latin words of the Catholic Mass. But at St. Thomas', Leipzig, parts of the Liturgy were often sung in Latin. "Mass" in the Lutheran church meant only the Kyrie and the Gloria in excelsis. Bach, though a protestant, was, as a citizen of Leipzig, a subject of the Roman Catholic Duke of Saxony. In 1733 Bach wrote to the Duke to ask for a court appointment at Dresden and with the letter he sent the Kyrie and Gloria which he afterwards made the first two choruses of the B Minor Mass. Bach owned many books on theology — he was deeply interested in the subject, but not in any narrow sense and this Mass transcends all dividing lines between protestant and catholic and becomes truly Catholic — that is to say, universal.

The Mass is less personal a work than the St. Matthew Passion, which is the story of the passion of Jesus Christ. Perhaps the very fact that the Mass is sung in Latin, a language used by the churches in many lands, but the mother tongue of none, adds to its impersonal nature. Yet there is in many of the sections much dramatic and descriptive writing. The Sanctus with the upper voices soaring up like a celestial choir and the basses (and the instrumental accompaniment) descending in the depths, perhaps give us Heaven as Bach saw it in his mind, with the whole creation singing praises.

The Gloria in excelsis is a joyful chorus with a dance-rhythm — Bach often uses such in his church music — and then at the words "peace on earth", the whole mood changes to one of calm and tranquility. Three quiet choruses should be specially noted: Qui Tollis (Who taketh away the sins of the world), one of Bach's contemplative movements; Et

incarnatus est— which expresses in music awe and wonder at a great mystery; and Crucifixus, with its pulsating bass accompaniment and its simple yet sublime tragedy, which ends with one of the most wonderful changes of key (from minor to major) in all music. Bach follows this immediately with Et resurrexit, a great outburst of joy.

Next Choral Concert:—

WEDNESDAY, 4th MAY, 1960

St. Luke's Church, Tunbridge Wells, at 7.30 p.m.

HYMN OF PRAISE STABAT MATER

(Mendelssohn)

(Rossini)

IRIS KELLS

(Soprano)

PATRICIA CRACKNELL

(Mezzo-Soprano)

JOHN STODDART

(Tenor)

NORMAN TATTERSALL

(Baritone)

Organ: **WALTER NEAL**

ORCHESTRA

Conductor: **Dr. HAROLD MAY**

Programmes 5/- and 3/-

Royal Tunbridge Wells Symphony Orchestra

ASSEMBLY HALL

SUNDAY, 6th MARCH, 1960, at 2.45 p.m.

Mendelssohn—The Hebrides Overture, Symphony No. 4 (The Italian)

Handel—Water Music

Arias by *Mozart* and *Handel*

OWEN BRANNIGAN (Bass)

Conductor: **JOHN HOLLINGSWORTH**

Tickets: 6/6, 5/- and 4/- from Assembly Hall Box Office (T.W. 3313)

Unreserved 3/- and 2/- at the door only