

Saturday, March 10, 2012, 8pm
Zellerbach Hall

Amsterdam Baroque Orchestra & Choir
Ton Koopman, *conductor*

SOLOISTS

Teresa Wakim, *soprano*
Bogna Bartosz, *alto*
Tilman Lichdi, *tenor*
Klaus Mertens, *bass*

PROGRAM

Johann Sebastian Bach (1685–1750)

Mass in B minor, BWV 232
for soprano, alto, tenor and bass soloists, chorus and orchestra

I. MISSA

Kyrie
Christe
Kyrie
Gloria
Laudamus te
Gratias
Domine Deus
Qui tollis
Qui sedes
Quoniam

Cum Sancto Spiritu

II. SYMBOLUM NICENUM

Credo
Et in unum Dominum
Et incarnatus est

Crucifixus

Et resurrexit

Et in Spiritum Sanctum

Confiteor

Et expecto

INTERMISSION

III. SANCTUS

Sanctus

IV. OSANNA, BENEDICTUS, AGNUS DEI

Osanna

Benedictus

Osanna

Agnus Dei

Dona nobis pacem

This performance is made possible, in part, by Patron Sponsors Michele and Kwei Ü.

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AMSTERDAM BAROQUE ORCHESTRA

Ton Koopman, *conductor*

Catherine Manson *concertmaster*
 Joseph Tan *violin 1*
 John Meyer *violin 1*
 Anna Eunjung Ryu *violin 1*
 Persephone Gibbs *violin 1*
 David Rabinovich *violin 2*
 Marc Cooper *violin 2*
 Ann Roux *violin 2*
 Liesbeth Nijs *violin 2*
 Emilia Benjamin *viola*
 Laura Johnson *viola*
 Werner Matzke *cello*
 Robert Smith *cello*
 Michele Zeoli *double bass*
 Marion Moonen *flute*
 Brian Berryman *flute*
 Antoine Torunczyk *oboe*
 Michel Henry *oboe*
 Matthieu Loux *oboe*
 Wouter Verschuren *bassoon*
 Rebecca Mertens *bassoon*
 David Hendry *trumpet*
 Robert Vanryne *trumpet*
 James Ghigi *trumpet*
 Thomas Müller *horn*
 Luuk Nagtegaal *timpani*
 Kathryn Cok *organ*

AMSTERDAM BAROQUE CHOIR

SOLOISTS

Teresa Wakim, *soprano*
 Bogna Bartosz, *alto*
 Tilman Lichdi, *tenor*
 Klaus Mertens, *bass*

SOPRANO

Caroline Stam
 Dorothee Wohlgemuth
 Andrea Van Beek
 Els Bongers
 Vera Lansink
 Esther Ebbinge
 Gela Birckenstaedt
 Isabel Delemarre
 Margareth Iping (*doubling alto*)

ALTO

Annemieke Cantor
 Hugo Naessens
 Annette Stallinga
 Peter de Groot
 Anne-Marieke Evers

TENOR

Henk Gunneman
 Joost van der Linden
 Otto Bouwknecht
 Tilmann Kögel
 Jörg Krause

BASS

Matthijs Mesdag
 Hans Wijers
 Donald Bentvelsen
 René Steur
 Ralf Ernst
 Johan Lippens

Johann Sebastian Bach
Mass in B minor, BWV 232

Born March 21, 1685, in Eisenach, Germany. Died July 28, 1750, in Leipzig.

Bach composed the Kyrie and Gloria of his Mass in B minor in 1733, and dedicated them to King Friedrich August II of Prussia. The remaining movements, based on music from as early as 1724, were revised and compiled into the finished work around 1747–1748. The Kyrie and Gloria were probably heard in Leipzig on April 21, 1733. There was no performance of the complete score during Bach's lifetime. Individual movements were performed in Hamburg (1786, by Bach's son Carl Philipp Emanuel), Vienna (1816), Berlin (1827, 1828, 1834) and Frankfurt (1828). The earliest known performance of the full work was in Berlin, but it was divided into two parts, with the first half given on February 20, 1834, and the second half a year later, on February 12, 1835. Karl Riedel, the distinguished German choral conductor and specialist in old sacred music, seems to have been the first to produce the complete B minor Mass for a single performance when he presented it in Leipzig in 1859—more than a century after Bach's death and 135 years after the score's earliest music had been written. A truncated version of the Mass (with 13 of its 24 numbers eliminated) was given in America at the Cincinnati May Festival in 1886 under the direction of Theodore Thomas. Performances in 1900 in Bethlehem, Pennsylvania, and New York City gave more full accounts of the work.

An edition of the Mass was printed in 1812 by the Swiss educator and publisher Hans Georg Nägeli; the orchestral score was brought out by Simrock in 1845. It was among the earliest works to appear (1856) in the edition of the Bach Gesellschaft, the gallant venture (for which Johannes Brahms was an editor) that published, over a half century beginning in 1850, the collected works of Bach. The individual movements of the Mass encompass several styles and call for a wide variety of instrumental combinations. The total instrumental complement required is three trumpets and timpani, two flutes, three oboes, two oboes

d'amore (a mezzo-soprano instrument pitched a minor third below the soprano oboe), bassoon, horn, strings and continuo (bass and keyboard). The vocalists include two soprano and alto, tenor and bass soloists. The mixed chorus is divided into as many as eight parts.

MARTIN LUTHER published the text for his “German Mass” in 1526 with a certain reluctance. As strong as were his schismatic theological views, Luther still revered the old traditional Latin language of worship, and he was not eager to replace it with the vernacular. He did so for the simple reason that few worshippers understood Latin. He realized that for his revolutionary religious movement to gain converts, it was necessary that it appeal to a wide audience—an uneducated audience in 16th-century Germany—and it could only do so in their native tongue. However, Luther, himself a composer who supplied music for the early Protestant services, allowed some Latin to remain in the new liturgy, partly to relieve the sting of breaking with the old ways, partly out of necessity. “On festival days,” he wrote, “like Christmas, Michaelmas, Purification, etc., it must go on as hitherto, in Latin, until we have enough German songs, because this work is in its early beginnings; therefore, everything that belongs to it is not yet ready.”

Certain Lutheran service items remained stubbornly in Latin for years. When Bach arrived in Leipzig in 1723, it was customary for the great Protestant churches of that city to include in the order of worship polyphonic settings of the *Kyrie* on the first Sunday of Advent and the *Gloria* at Christmas, and plainchant settings of those texts much more frequently. In addition, polyphonic settings of those and other remnants of the Catholic Mass found their way into several of the most important services and celebrations of the church and civic year. Since before the turn of the 18th century, the Leipzig town council had tried to supplant these items with ones in German, but had had little success because they lacked strong support from the local congregations, whose leaders were trained in Latin through their associations with Leipzig

University and enjoyed the occasional venture into the old monkish tongue.

Bach had no complaint against the practice of Latin in the Lutheran service. Not only was he interested in Latin church music (he copied and arranged sacred works by Palestrina, Pergolesi, Lotti, Caldara and others), but his talent easily allowed him to produce whatever kind of music was required: instrumental, orchestral or vocal; Latin or German; religious or secular made little difference to him. In the 1730s, he wrote four “Short” Masses, which were probably heard in Leipzig but seem to have been intended primarily for the Catholic court of Count Franz Anton von Sporck in Lissa, Bohemia. These Masses, mostly arrangements of earlier cantata movements fitted with the appropriate Latin text, consisted of only a *Kyrie* and a *Gloria*, the two items that would have been most useful for a Lutheran musician, and lack the other Mass sections.

In 1733, Bach had the opportunity to compose another “Short” Mass. The death of Friedrich August I, Elector of Saxony, on February 1 began a period of mourning during which polyphonic music was forbidden in the churches. Plans were immediately begun for the installation of his son as successor, and, as part of the celebration, Friedrich August II was to receive the homage of the city of Leipzig in April. Bach, taking advantage of the time opened up by the lessening of his duties during the mourning weeks, composed grand new settings of the *Kyrie* and *Gloria* that would be appropriate to the solemnity of the upcoming occasion. These works were probably performed on April 21, 1733, in the Thomaskirche as part of the official ceremonies; but the Elector, a Catholic, would not have entered the Lutheran church to hear them sung.

Though Bach's religious and civic motivations cannot be discounted when considering this *Kyrie* and *Gloria*—the nucleus of the B minor Mass—he had another, more practical, reason for their composition. In Bach's time, one of the chief means for a musician to strengthen his public and professional positions was through the granting of an honorary

appointment to a royal court. Such awards were not unlike the recognition given today, for example, to suppliers to the British royal houses, who are allowed to display the prestigious seal noting that they are a “Purveyor to the Crown.” Most of the appointments of Bach's time were *von Haus aus* (“not part of the household”), and required that the composer supply such music as was demanded and that he attend at court if ordered. Bach had a fortunate run of such distinctions. He came to Leipzig in 1723 as honorary *Kapellmeister* to his previous employer, Prince Leopold of Cöthen. Upon Leopold's death in 1728, Bach was awarded a similar position with the Duke of Weissenfels, which continued until 1736. In 1733, with the accession of Friedrich August, Bach made a bid for the most coveted appointment of all, that of Court Composer to the King-Elector of Saxony. To this end, he sent the new *Kyrie* and *Gloria*—this “trifling example of my skill” as he called it—to Friedrich in Dresden on July 27, 1733. It is uncertain if the *Kyrie* or *Gloria* was performed there, though it is possible that Wilhelm Friedemann Bach, the oldest son of Johann Sebastian, who was appointed organist only the month before at the local Sophienkirche, may have produced the work. At any rate, Bach heard nothing about his request for the next three years, not least because the Elector was busy dealing with demonstrations in Poland against his rule. It was not until November 1736 that Count von Keyserling, the Russian ambassador at the Saxon court and an admirer of the composer, encouraged the Elector to name Bach *Hofkomponist* (“Court Composer”). Bach paid his respects by giving a two-hour recital on the newly installed Silbermann organ in Dresden's Frauenkirche on December 1.

The Mass remained a torso, consisting of only the first two sections, until around 1747, when Bach gathered together some of his existing German-language movements to complete the collection by fitting them with the remaining Latin Mass texts. It was the German custom at that time for men of great learning to gather up their thoughts on a lifetime of work as they approached their last years, compiling a sort

of autobiography of their contribution to their discipline. Bach, in his sixties and beginning to have trouble with his eyesight, was not immune to this need for summing-up, and the *Musical Offering*, the *Schübler* Chorales and *The Art of Fugue* were meant as demonstration exercises showing the highest technical skill attainable in the field of musical composition rather than as scores for public performance. The work now known as the Mass in B minor is another that recent research shows must be added to this group. Bach considered this work a compendium of the various ways in which Mass texts could be composed rather than as a single, monolithic span of music. “Bach’s aim,” wrote Christoff Wolff in the *Grove Dictionary of Music and Musicians*, “seems to have been to bring together a collection of large-scale Mass movements to serve as models rather than to create a single, multi-movement work on an unprecedented scale.” Charles Sanford Terry found additional motivations behind the compilation of this Mass: “Two reasons, themselves complementary, moved Bach to expand his original idea. In the first place, the Mass is neither Roman nor Lutheran in intention and outlook, but the expression of a catholic [lower case] Christianity. In the second place, Bach’s genius was Teutonic in its inclination to complete a design. If another reason is sought, it is found in the compulsion to express himself in an art-form which he had studied deeply.”

To the *Kyrie* and *Gloria* composed in 1733, Bach added a *Sanctus* that was originally written for Christmas in 1724, and performed at least three times in subsequent years. The *Osanna*, *Benedictus*, *Agnus Dei* and *Dona nobis pacem* were all based on the music of earlier cantatas and vocal works fitted with the appropriate Latin text, a process known as “parody.” Only the *Credo* and *Confiteor* sections were composed anew in 1747–1748. The resulting “Mass in B minor” is far too large for practical liturgical use (half again as long as Beethoven’s *Missa Solemnis*), has twice as many movements in the key of D major as in B minor and encompasses a wide variety of musical styles and techniques. Bach might well have been surprised

at the modern practice of performing the work at a single sitting (or, perhaps, of performing it at all), and some modern scholars do not suffer this situation gratefully, any more than they do an integrated performance of *The Art of Fugue*. However, Bach did make some attempt to unify portions of the Mass by recalling music from the *Kyrie* and the *Gloria* in the closing *Dona nobis pacem*. Terry noted the work achieved musical integrity because it is “the design of a superb architect, perfect in proportion and balance. Even in their adaptation, the borrowed movements reveal his creative genius, while a collation of them with their originals exposes the sensitiveness of his judgment and self-criticism.” Whatever scholarly exegesis washes up against the Mass, there remains, first and last, the music, and there is no argument for the performance of this magnificent work that can be made in words that is any stronger than that Bach makes for himself with his notes.

Space does not allow consideration here of the individual movements of Bach’s Mass. It will have to suffice to point out that much of the greatness of this music lies in its synthesis of contrasting elements: of monumental choruses beside delicate solos; of blazing full orchestral sonorities beside intimate chamber ensembles; of the sweeping, transcendent grandeur of the eternal words coupled to music of the greatest personal expression. All listeners find in this work a renewal of their faith, whether it be in the power of a religious belief or in the power of music to sing with a profound beauty across the ages. Wrote Karl Geiringer, “The Mass in B minor is an abstract composition of monumental dimensions, a gigantic edifice conceived by the composer as the crowning glory of his life-work in the field of sacred music.” Hans Georg Nägeli, the Swiss publisher who made the first printed edition of the Mass in 1812, was completely robbed of any adverse comment in the face of such sublime music. He called the Mass in B minor, simply, “the greatest musical work of art of all ages and all peoples.”

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Johann Sebastian Bach Mass in B minor, BWV 232

MISSA

Kyrie: Coro

Kyrie eleison.

Christe: Duetto (Soprano I & II)

Christe eleison.

Kyrie: Coro

Kyrie eleison.

Gloria: Coro

Gloria in excelsis Deo.
Et in terra pax hominibus bonæ voluntatis.

Laudamus te: Aria (Soprano II)

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.

Gratias: Coro

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus: Duetto (Soprano I & Tenore)

Domine Deus, Rex cœlestis,
Deus pater omnipotens.
Domine Fili unigenite,
Jesu Christe altissime,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis: Coro

Qui tollis peccata mundi:
miserere nobis;
qui tollis peccata mundi:
suscipe deprecationem nostram.

Qui sedes: Aria (Alto)

Qui sedes ad dexteram Patris: miserere nobis.

Chorus

Lord, have mercy.

Duet: (Soprano I & II)

Christ, have mercy.

Chorus

Lord, have mercy.

Chorus

Glory to God in the highest.
And on earth peace to men of good will.

Aria (Soprano II)

We praise you,
we bless you,
we worship you,
we glorify you.

Chorus

We give you thanks for your great glory.

Duet: (Soprano I & Tenore)

Lord God, heavenly King,
God the Father almighty.
The only-begotten Son,
Lord Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Chorus

You take away the sin of the world:
have mercy on us;
you take away the sin of the world:
receive our prayer.

Aria (Alto)

You are seated at the right hand of the Father: have mercy on us.

Quoniam: Aria (Basso)

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe.

Cum Sancto Spiritu: Coro

Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

SYMBOLUM NICENUM

Credo: Coro

Credo in unum Deum.

Credo in unum Deum,
Patrem omnipotentem,
factorem cœli et terræ,
visibilem omnium et invisibilem.

Et in unum Dominum: Duetto (Soprano I & Alto)

Et in unum Dominum Jesum Christum,
Filius Dei unigenitus
et ex patre natus 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.

Et incarnatus est: Coro

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

Crucifixus: Coro

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

Et resurrexit: Coro

Et resurrexit tertia die
secundum scripturas,
et ascendit in cœlum,
sedet ad dexteram Dei Patris.

Aria (Bass)

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ.

Chorus

With the Holy Spirit, in the glory of God the Father.
Amen.

Chorus

We believe in one God.

We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is seen and unseen.

Duet (Soprano I & Alto)

And in one Lord, Jesus Christ,
the only Son of God,
eternally begotten of the Father.
God from God,
Light from Light,
true God from true God,
begotten, not made, of one Being with the Father.
Through him all things were made.
For us men and for our salvation
he came down from heaven.

Chorus

By the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.

Chorus

For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.

Chorus

On the third day he rose again
in accordance with the Scriptures,
and ascended into heaven
and is seated at the right hand of the Father.

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

Et in Spiritum Sanctum: Aria (Basso)

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 unum sanctam catholicam et apostolicam ecclesiam.

Confiteor: Coro

Confiteor unum baptisma in remissionem peccatorum.

Et expecto: Coro

Et expecto resurrectionem mortuorum
et vitam venturi sæculi. Amen.

SANCTUS

Sanctus: Coro

Sanctus, sanctus, sanctus
Dominus, Deus Sabaoth,
pleni sunt cœli et terra gloria tua ejus.

OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Osanna: Coro

Osanna in excelsis.

Benedictus: Aria (Tenore)

Benedictus qui venit in nomine Domini.

Osanna: Coro

Osanna in excelsis.

Agnus Dei: Aria (Alto)

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Dona nobis pacem: Coro

Dona nobis pacem.

He will come again
in glory to judge the living and the dead,
and his kingdom will have no end.

Aria (Bass)

And in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son he is worshipped and
glorified. He has spoken through the Prophets.
And in one holy catholic and apostolic Church.

Chorus

We acknowledge one baptism for the forgiveness of sins.

Chorus

We look for the resurrection of the dead,
and the life of the world to come. Amen.

SANCTUS

Chorus

Holy, holy, holy
Lord, God of power and might,
heaven and earth are full of your glory.

OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Chorus

Hosanna in the highest.

Aria (Tenore)

Blessed is he who comes in the name of the Lord.

Chorus

Hosanna in the highest.

Aria (Alto)

Lamb of God, you take away the sins of the world:
have mercy on us.

Chorus

Grant us peace.



Marco Borggreve

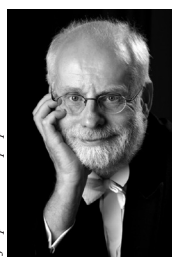
THE AMSTERDAM BAROQUE ORCHESTRA was founded by Ton Koopman in 1979. The group consists of internationally renowned baroque specialists who meet up several times a year and work together to prepare and perform new exciting programs. For the musicians, each concert is a new experience and Mr. Koopman's boundless energy and enthusiasm are a guarantee of the highest quality.

The Amsterdam Baroque Choir was founded in 1992 and it made its debut during the Holland Festival of Early Music in Utrecht performing the world première of the Requiem (for 15 voices) and Vespers (for 32 voices) by H.I.F. Biber. The recording of both of these works won the Cannes Classical Award for the best performance of 17th- or 18th-century choral music. For its rare combination of textural clarity and interpretative flexibility, the Amsterdam Baroque Choir is considered among today's most outstanding choirs.

Beyond Bach's music, the Amsterdam Baroque Orchestra & Choir has recorded all of the major baroque and classical works. Major recognitions include the Gramophone Award, Diapason d'Or, 10 de Répertoire, Stern des Monats-Fono Forum, the Prix Hector Berlioz

and two Edison Awards. In 2008, the ensemble and Mr. Koopman were honored with the prestigious BBC Award, and in 2009, for the second time, with the Echo Klassik Award for Vol. VII of *Dieterich Buxtehude: Opera Omnia*.

All-new CDs and DVDs of Ton Koopman and the Amsterdam Baroque Orchestra & Choir are published by Antoine Marchand, a sub-label of Challenge Classics. The latest releases include all 22 boxes of the Bach's cantatas, Bach's *St. Matthew* and *St. Mark* passions (on CD and DVD), the first nine volumes of the *Buxtehude: Opera Omnia* Edition and Bach's *Musical Offering*.



Jans van de Klomp

Ton Koopman was born in Zwolle, Netherlands, in 1944. After a classical education he studied organ, harpsichord and musicology in Amsterdam and was awarded the Prix d'Excellence for both instruments. From the beginning of his musical studies he was fascinated by authentic instruments and a performance style based on sound scholarship and in 1969, at the age of 25, he created his first

baroque orchestra. In 1979 he founded the Amsterdam Baroque Orchestra, followed by the Amsterdam Baroque Choir in 1992.

Mr. Koopman's extensive activities as a soloist, accompanist and conductor have been recorded on a large number of LPs and CDs for labels like Erato, Teldec, Sony, Philips and DG, besides his own record label, Antoine Marchand, distributed by Challenge Records.

Over the course of a 45-year career Mr. Koopman has appeared in the most important concert halls and festivals on the five continents. As an organist he has performed on the most prestigious historical instruments of Europe, and as a harpsichord player and conductor of the Amsterdam Baroque Orchestra & Choir he has been a regular guest at venues which include the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, the Lincoln Center and Carnegie Hall in New York and leading concert halls in Vienna, London, Berlin, Brussels, Madrid, Rome, Salzburg, Tokyo and Osaka.

Between 1994 and 2004 Mr. Koopman has been engaged in a unique project, conducting and recording all the existing cantatas by Johann Sebastian Bach, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis Echo Klassik, the BBC Award 2008, the Prix Hector Berlioz, has been nominated for the Grammy Award and the Gramophone Award. Accompanying CD recordings, three books have been edited and published by Mr. Koopman and musicologist Christoph Wolff, and a series of six documentaries was produced and broadcasted by various TV stations. In 2000 Mr. Koopman has received an honorary degree from the Utrecht University for his academic work on the Bach cantatas and Passions and has been awarded both the prestigious Silver Phonograph Prize and the VSCD Classical Music Award. In 2006, he received the Bach-Medaille from the City of Leipzig.

In 2010 Mr. Koopman finished another large-scale project: the recording of the complete works by Dietrich Buxtehude, one of the great

inspirations of the young J. S. Bach. The final release amounted to 30 CDs. Mr. Koopman is President of the International Dieterich Buxtehude Society.

Mr. Koopman is very active as a guest conductor, and he has collaborated with the most prominent orchestras of Europe, United States and Asia, including the Royal Concertgebouw Amsterdam, Orchester des Bayerischen Rundfunks in Munich, DSO Berlin, Tonhalle Orchestra Zurich, Boston Symphony, Chicago Symphony, Orchestre Philharmonique de Radio France, Cleveland Orchestra, Santa Cecilia in Rome, Deutsche Kammerphilharmonie and Wiener Symphoniker. Mr. Koopman is Artist in Residence at the Cleveland Orchestra for three consecutive years starting in 2011.

Mr. Koopman publishes regularly, and for a number of years he has been engaged in editing the complete Händel organ concertos for Breitkopf & Härtel. Recently he has published Händel's *Messiah* and Buxtehude's *Das Jüngste Gericht* for Carus.

Ton Koopman leads the class of harpsichord at the Royal Conservatory in The Hague, is Professor at the University of Leiden, and is a Honorary Member of the Royal Academy of Music in London. He is artistic director of the French Festival Itinéraire Baroque.