**Disc 1**

<table>
<thead>
<tr>
<th>Kyrie</th>
<th>Gloria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus</td>
<td>Chorus</td>
</tr>
<tr>
<td>Kyrie eleison!</td>
<td>Gloria in excelsis Deo!</td>
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<tr>
<td></td>
<td>Et in terra, pax hominibus bonae voluntatis.</td>
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<tr>
<td>Duet (Sopranos I and II)</td>
<td>Chorus</td>
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<tr>
<td>Christe eleison!</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorus</td>
<td>Chorus</td>
</tr>
<tr>
<td>Kyrie eleison!</td>
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<td></td>
<td></td>
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<tr>
<td>Aria (Soprano)</td>
<td>Chorus</td>
</tr>
<tr>
<td>Laudamus te, benedicitus te, adoramus te, glorificamus te.</td>
<td>We praise you, we bless you, we worship you, we glorify you.</td>
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<tr>
<td>Chorus</td>
<td>Duet (Soprano and Tenor)</td>
</tr>
<tr>
<td>Gratias agimus tibi propter magnam gloriam tuam.</td>
<td>We give you thanks because of your great glory.</td>
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<tr>
<td></td>
<td>Domine Deus, Rex coelestis, Deus Pater omnipotens!</td>
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<tr>
<td></td>
<td>Domini Filìi unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris.</td>
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</tr>
<tr>
<td>Chorus</td>
<td>Chorus</td>
</tr>
<tr>
<td>Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.</td>
<td>You take away the sin of the world: Have mercy on us, receive our prayer.</td>
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<td></td>
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<tr>
<td>Aria (Alto)</td>
<td></td>
</tr>
<tr>
<td>Qui sedes ad dextram Patris, miserere nobis.</td>
<td>You sit at the right hand of the Father; Have mercy on us.</td>
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<tr>
<td>Aria (Bass)</td>
<td></td>
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<tr>
<td>Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.</td>
<td>For You alone are holy, you alone are the Lord, You alone are the highest, Jesus Christ.</td>
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<td></td>
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</tr>
<tr>
<td>Chorus</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

**Disc 2**

<table>
<thead>
<tr>
<th>Credo</th>
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</thead>
<tbody>
<tr>
<td>Chorus</td>
</tr>
<tr>
<td>Credo in unum Deum.</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Chorus</td>
</tr>
<tr>
<td>Patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibilium.</td>
</tr>
</tbody>
</table>
And (I believe) in one Lord Jesus Christ,
the only Son of God, begotten of the Father
before all worlds, God from God,
light from light, true God from true God;
begotten not made; of the one Being with the
Father, through whom all things were made.
Who for us humans and for our
salvation came down from heaven.

And became incarnate by the Holy Spirit from the
Virgin Mary, and became a human being.

He was also crucified for us under Pontius
Pilate; he suffered death and was buried.

And he rose on the third day according to the scriptures,
and ascended into heaven and sits on the right hand
of God the Father, and will come again with
glory to judge the living and the dead; His kingdom
will have no end.

And [I believe] in one holy, Catholic, and Apostolic Church.

I acknowledge one baptism for the forgiveness
of sins, and I look to the resurrection
of the dead, and the life of the world to come.
Amen.

Holy, holy, holy Lord, God of hosts,
heaven and earth are full of his glory.

Hosanna in the highest!

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

Hosanna in the highest!

Lamb of God, that takes away the sins of the world,
have mercy on us.

Give us peace.
Choir, Orchestra & Soloists – 1997 Recording

Greg Funfgeld, Artistic Director & Conductor The Marjorie Wright Miller Memorial Chair

The Bach Choir of Bethlehem

**SOPRANO I**
- Karen Gouc
- Leslie Dreyer-Sohn
- Susan Frederick
- Roberta F. George
- Corlis Hess
- Catherine L. Kwak
- Tamra Lulay
- Jean M. Moran
- Lucy Perusse
- Marilla Cox Popovich
- Joyce Roosengaarde
- Roberta Wagner
- Catherine Weir
- Michelle Wilson

**SOPRANO II**
- Wendy Beek
- Susan Baer
- Mary Davenport
- Rhonda DiGioianno
- Liz Ermert
- Melissa Funk
- Sandra Kenneser
- Mary Jo Kolke
- Tina Lebechech
- Michel Lloyd
- Lynn German Long
- Linda Maul
- Elizabeth Musselman
- Donna Osborne

Joyce Shankweiler
- Susan Smith
- Rebecca Tuszynski
- Karent Voit
- Laura Welkey
- Kimberly Williams
- Kathryn Ann Wol

**ALTO I**
- Lynne Beck
- Laura Ann Carlson
- Jean Donelan-Vredel
- Stephanie Ekman
- Ann Enger
- Mary Harboe
- Jean Marie Krollman
- Jeanne Lajewski
- Nicola Lamana
- Marilyn Ludib
- Linda Liptak
- Susan Reddy
- Beverly Rumble
- Carol Wunderman Schmid
- Kelly Schmitt
- Joan Anne Stajko
- Marsha Winnon Snyder
- Deborah Tutun

Thomas Goeman
- Accompanist

**ALTO II**
- Janet Beleitti
- Brenda Bolasky
- Carolyn Buzzard
- Evangeline Campbell
- Dorothy Z. Cokrell
- Jane Florenz
- Lynn Harman
- Jennifer Fay
- Carol M. Heinze
- Barbara Holle
- Catherine R. Kercher
- Kay S. Kunkel
- Mary Zsido Pumi
- Patti Skelton

**TENOR I**
- Kurt Amorotic
- Paul Bower
- Donald DeBoer
- Daniel DeKok
- Lynn Ditty
- Ellis Fanger
- Ervin Johnson
- Richard E. Miller
- Greg Quin
- Mark P. Sullivan
- R. Bruce Todt

**TENOR II**
- Leonard F. Ashford, Jr.
- Christopher Banko

Bruce Dawson
- Martin J. Donahue
- Joseph A. Downey
- Anthony R. Verrico

**BASS I**
- Michael Barnett
- James Chiada
- Walter Emery
- Bryan K. Gish
- Robert L. Glaser
- Kenneth Kuhns
- Raymond Malec
- Michael Maloney
- Richard Mosley
- Floyd E. Schlegel
- Brian C. Snyder
- Faber B. Trulsky
- Edward Wilkowsky
- Clarke Woodruff
- Edmund W. Young, Jr.
- Peter Young

**BASS II**
- Gilbert L. Bartholomew
- David G. Beckwith
- Todd Fennell
- Frank He Helke
- David Kolke
- John Smothers
- Phillip Tutun
- Charles G. Van Ness

Bach Festival Orchestra

**Viola**
- Lisa Rutenberg, Co-concertmistress The David Hainer M'Alton Memorial Chair
- Stephanie Bell
- Claire Bright
- Rebecca Brown
- Inna Fyodorova
- Mark Gustafsson
- Kathryn Hannauer
- Michael Locatelli
- Mary Ogletree
- Miriam Eppert
- Michele Zanly

**Bass**
- Steve Good, Principal
- The J. Carroll Tobias Memorial Chair
- Daniel McComb

**Flute**
- Robin Kan, Principal
- The Mrs. Allen Holmes Chair
- Linda Garns

**Oboe**
- Mary Mott, Principal
- The Henry & Claire Oder Memorial Chair
- Cheryl Blisko, Assistant Principal
- The Hon. Carlston T. Wooding & Margaret Blasi Wooding Memorial Chair
- Priscilla Todd Brown
- Kim Hahn

**Trombone**
- Charles Holdman, Principal
- The Henry Ingemar and Clara Brown Chair
- Anthony Chocchia

**French Horn**
- Anthony Geppert, Principal
- The Mrs. William M. Smith Martin Chair

**Trumpet**
- Lawrence Wright, Principal
- The Mrs. Elizabeth Johnson Trombone Chair
- Brian Kussik
- Kevin Rosenberry

**Timpani**
- Christopher Haring
- The Donald and Christine Wernick Memorial Chair

**Portatf Organ**
- Charlotte Matz
- The John Dewes Memorial Chair

**Organ**
- Thomas Goeman
- The Ruth Porter Doster Memorial Chair

*Indicates instrumental soloist*
Notes on the Program

Mass in B Minor, BWV 232

The Mass in B Minor began as Bach’s attempt to impress the new ruler of Saxony and ended as a work meant to impress a distant posterity with a grand summary of his vocal output. Arguably, in this work Bach built the expectations of appreciation for his craft, celebration of his oeuvre, and pious reverence that underpins The Bach Choir of Bethlehem’s May festival.

The story of the Mass begins with the death of August the Strong, Saxon Elector and King of Poland in 1733. During a three-month period of mourning, public performance was banned and Bach was free to pursue his own projects. With the death of a ruler, there was often a shake-up at court that allowed for opportunities to be appointed to court and Bach submitted this work as a portfolio to the new King and Elector. The Elector of Saxony was Catholic, and so Bach set the words of the Kyrie and Gloria portions of the Latin mass. Unlike his previous efforts in church music, this one completely exploded the bounds of music-for-use that had been the bulk of his professional life. At an hour for these first two mass movements, it was too long to be functional in the context of a service. Instead, it demonstrated his ability to write in a variety of styles for a large orchestra and chorus. The structure of the Gloria suggests it is a showcase piece. Between the five choral movements, there are four solo or duet movements for each of the five soloists who are paired with different obbligato instruments: violin with the second soprano, flute with the soprano and tenor duet, oboe d’amarre with alto, and horn with bass. His attempt at impressing the new King worked, and in 1736 he held the title Court Capellmeister without having to give up his position as Cantor in Leipzig.

He picked up the work again in 1748, just as he was completing The Art of Fugue, which like the Mass, had neither an immediate commission nor premiere planned. The first record of a performance of the Mass was when Bach’s son Carl Philip Emmanuel organized a performance of the Credo movements in 1754. Instead, Bach seems to have been archiving his best music in, what was for him, a timeless genre and a language still understood across Europe. At least 9 of 27 movements are parodies or reworkings of previous cantatas or service music, the oldest of which, the chromatic weeping gestures in “Crucifixus” over a passacaglia (repeating bassline) are borrowed from the titular opening chorus of Weinen, Klagen, Sorgen, Zagen (BWV 12) from 1714.

The mass unfolds in four large sections: Kyrie and Gloria from the 1733 mass; the newly-composed Credo; the Sanctus borrowed from a setting of the same text from 1724; and the final movements, Osanna, Agnus Dei, and “Dona nobis pacem”. Each sensitively treats the affect of its Latin text in a mixture of tour-de-force choruses and arias. The Kyrie provides a case-in-point. The three statements “Kyrie eleison/Christe eleison/Kyrie eleison” are broken into three separate movements each outlining a note in the B minor triad (B, D, F#). The first is a tortuously chromatic and melismatic choral fugue in the “strange and melancholic” key of B minor (as Bach’s contemporary Johann Matteson wrote), and thus this movement serves as a meditation on the penitents’ sins. The delightful soprano duet in D major for “Christ have mercy” recalls Neapolitan opera duets Bach likely encountered in Dresden with their graceful ornaments and series of parallel thirds. Here Christ emerges as hope for love and salvation. The Kyrie returns in F# minor as a hyperchromatic strict fugue for chorus with the instruments doubling the vocal parts. The return of minor and fugue form gives a structural integrity to this portion.

The Credo is no less structurally organized. It is set in a palindromic structure of 2 choruses + 1 solo + 3 choruses + 1 solo + 2 choruses. The “Credo in unum Deum” is constructed with a subject based on a Saxon variant of a Gregorian chant found in a Lutheran hymn book and sets it in long notes that build, in the words of George Stauffer, to a “dense web of polyphony” reminiscent of the Renaissance composer Palestrina. This double archaism hearkens back to the ancient roots of this statement of belief and the long, loud tones of each statement’s entrance suggest a chorus of people throughout the ages who have sung those notes with conviction. One of the most interesting parts of the Credo complex is the delicate writing for chorus and violin in “Et incarnatus,” which is the structural center of the Credo and gives particular attention to the central tenant of the Christian faith that God was made human; this movement was the last portion, which Bach wrote in 1749 in the year before his death.

The final movements rework some secular cantata movements into sacred ones. The grand double chorus Osanna with trumpet and timpani turns lauds to a Saxon King from “Preise dein Glücke, gesegnete Sachsen” (Praise your good Fortune, blessed Saxon) BWV 215 to the Palm Sunday Hosannas for King Jesus (the textual origin of the Osanna movement). The source for the earthy and melancholy Agnus Dei is a lost wedding cantata, one that Bach also reworked in his Ascension Oratorio, BWV 11. The final “Dona nobis pacem” recapitulates the movement “Gratias animus tibi” from the Gloria complex. The Gloria’s hymn of praise ascends to heaven with strettto, or fugal entrances that interrupt one another.

The Bach Choir of Bethlehem achieved the American premiere of the Mass in 1900. That the choir continues to perform the Mass in a twice yearly ritual in a festival dedicated to Bach’s works suggests that Bach also succeeded in reaching a group of people far away and in a distant time who would appreciate the best work he had to offer.

— Katherine Kaiser, Ph.D. © 2019

Katherine is a member of The Bach Choir of Bethlehem and teaches coursework in music and theatre history, theory, and performance at Muhlenberg College and at Northampton Community College.