

EDINBURGH UNIVERSITY MUSICAL SOCIETY  
in association with the  
UNIVERSITY OF EDINBURGH ORCHESTRAL CONCERTS

BACH  
MASS IN B MINOR

E.U.M.S. CHOIR  
THE REID ORCHESTRA

*Leader* : DR. JOHN FAIRBAIRN

*Conductor* : SIDNEY NEWMAN

ENA MITCHELL

WILFRED BROWN

NANCY THOMAS

IAN PATERSON

*Organ* : FRANCIS THOMAS

*Continuo* : HANS REDLICH

USHER HALL  
WEDNESDAY, 6th MARCH, 1957  
AT 7.30 P.M.

PROGRAMME ONE SHILLING

The National Federation of Music Societies, to which the Edinburgh University Musical Society is affiliated, supports this Concert with funds provided by the Arts Council of Great Britain.

## MASS IN B MINOR

When in 1773 Bach accompanied his son Friedemann to Dresden on the occasion of the latter's installation as organist of the *Sophienkirche*, he took the opportunity of presenting to his Prince, the Elector of Saxony, what he was pleased to term "a trifling proof of the science which he had acquired in music." This gift, by means of which he hoped to stand well with his Prince, consisted of the Kyrie and Gloria of the Mass in B minor. According to the usage of the Lutheran Church this constituted all the music necessary to be termed "*Missa*." The reason for Bach's subsequent completion of the Mass on the enormous scale set by these opening movements must remain a matter of speculation. But there can be no doubt as to either the religious or artistic significance of this gigantic work. By its very size it necessarily stands apart from liturgical usage. Some, in zealous defence of the offices of the Catholic Church, have refused to see that a concert of music may also be a concert of worship and praise. No doubt that which has caused most offence to these shortsighted folk is the manner in which the work divides into "numbers" or "items." They have forgotten that music requires room to ground its thought. The *tempo* of the spoken word gives place to that slower *tempo* which music of structural and not merely expressive significance imposes upon logical thought. In consequence, the "recital" of the Mass acquires a metaphysical character, with a breadth and profundity of personal contemplation that are the complete antithesis of the liturgical office. But Bach has been at pains to show the right grouping of the Mass in its five Hymns, a point which in performance has often been overlooked.

It is conspicuously a protestant Mass. The text itself does not adhere strictly to the Roman canon. Not only so, but the whole technique and idiom are those which Bach matured in the service and within the tradition of the Lutheran Church. And yet it is

catholic in the universality of its exposition of the faith of all Christendom.

The full significance of this Mass as a personal profession of faith only reveals itself gradually to those who have opportunity to view the work in relation to its antecedents. The knowledge that a very considerable part of the music is borrowed from various cantatas of Bach's own composition tends to be disquieting at first to those who are cognisant of this fact. But in every particular it will be found that Bach has drawn on earlier material because of its complete aptness. In some cases this procedure certainly involved Bach in as much careful workmanship as would have been occasioned by a completely new composition. Sometimes, the transference is made from a parallel German text to that of the Latin as in the *Gratias agimus* ; sometimes it is a quality or colour of thought that suggested the connection as in the *Qui tollis* ; the *Patrem omnipotentem* and several other items. In the case of the *Agnus Dei* the ritornello is borrowed and used in what is virtually an entirely new composition. So it is that the B minor Mass serves to reveal the intimate working of Bach's thought in a way that is invaluable for those who would understand the man as a whole.

But it is the significance of the Mass as an independent profession of faith, a work presented in completion to the world, that I would stress here. What could express so beautifully the intimate unity of Father and Son as two voices singing in a closely moulded canon the *Et in unum Dominum*, or the *Domine Deus* which is a divine sermon upon this mystical unity? The *Et in Spiritum Sanctum* is more than an air of great beauty. It is fresh and vigorous with the touch of the Giver of Life (*vivificantem*).

To mark such a wealth of significant detail one's own spirit must catch the keen vigour and earnest contemplation that were part and parcel of Bach himself. In truth, it is impossible to wonder too greatly.

S.T.M.N.

## TEXT

### I. KYRIE.

*Chorus* Kyrie eleison,  
*Duet* Christe eleison,  
*Chorus* Kyrie eleison.

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

### II. GLORIA.

*Chorus* Gloria in excelsis Deo,  
*Chorus* Et in terra pax hominibus bonæ voluntatis.  
*Aria* Laudamus Te ; benedicimus Te ; adoramus Te ; glorificamus Te ;  
*Chorus* Gratias agimus Tibi propter magnam gloriam tuam.  
*Duet* Domine Deus, Rex cœlestis, Deus Pater omnipotens ; Domine Fili unigenite Jesu Christe altissime ! Domine Deus, agnus Dei, Filius Patris !  
*Chorus* Qui tollis peccata mundi, miserere nobis : Qui tollis peccata mundi, suscipe deprecationem nostram.  
*Aria* Qui sedes ad dexteram Patris, miserere nobis.  
*Aria* Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe  
*Chorus* Cum Sancto Spiritu in gloria Dei Patris.

### II.

Glory be to God on high,  
and on earth peace to men of good will.  
We praise Thee ; we bless Thee ; we worship Thee ; we glorify Thee :  
We give thanks to Thee for Thy great glory.  
O Lord God, heavenly King, God the Father Almighty ; O Lord, the only begotten Son, Jesu Christ most high ; O Lord God, Lamb of God, Son of the Father.  
Thou Who takest away the sins of the world, have mercy upon us ;  
Thou Who takest away the sins of the world, receive our prayer :  
Thou Who sittest at the right hand of the Father, have mercy upon us.  
For Thou only art holy ; Thou only art Lord ; Thou only art most high—Jesu Christ—  
with the Holy Spirit in the glory of God the Father.

Amen.

Amen.

## INTERVAL

III. CREDO

*Chorus* Credo in unum Deum,

*Chorus* Patrem omnipotentem, factorem  
cœli et terræ, visibilibus omnium et  
invisibilibus :

*Duet* Et in unum Dominum, Jesum  
Christum, Filium 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;

*Chorus* Et incarnatus est de Spiritu Sancto  
ex Maria Virgine, et homo factus  
est ;

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

*Chorus* Et resurrexit tertia die secundum  
Scripturas ; et ascendit in cœlum ;  
sedet ad dexteram Patris, et iterum  
venturus est cum gloria iudicare  
vivos et mortuos, cujus regni non  
erit finis ;

*Aria* Et in Spiritum Sanctum, Dominum  
et vivificantem, qui ex Patre et Filio  
procedit, qui cum Patre et Filio  
simul adoratur et conglorificatur ;  
qui locutus est per Prophetas : Et in  
unam sanctam catholicam et apos-  
tolicam ecclesiam.

*Chorus* Confiteor unum baptismum in remis-  
sionem peccatorum, et expecto—

*Chorus* resurrectionem mortuorum, et  
vitam venturi sæculi.

Amen.

III.

I believe in one God,

The Father Almighty, Maker of  
heaven and earth, and of all things  
visible and invisible :

And in one Lord, Jesus Christ, the  
only begotten Son of God, born of  
the Father before all worlds: God  
of God, Light of Light, Very God  
begotten of Very God, not created,  
being of one substance of the  
Father, by Whom all things were  
made ; Who for us men and for our  
salvation descended from heaven ;

And was incarnate by the Holy  
Ghost of the Virgin Mary, and was  
made man ;

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

And the third day He rose again  
according to the Scriptures, And  
ascended into heaven And sitteth  
on the right hand of God the Father.  
And He shall come again with  
glory to judge both the quick and  
the dead : Whose kingdom shall  
have no end.

And I believe in the Holy Ghost,  
the Lord and Giver of life, Who  
proceedeth from the Father and  
the Son, Who with the Father and  
the Son together is worshipped and  
glorified, Who spoke by the Pro-  
phets, And I believe in one Catholic  
and Apostolic Church.

I acknowledge one Baptism for the  
remission of sins. And I look for—  
the Resurrection of the dead, And  
the life of the world to come.

Amen.

INTERVAL

IV. SANCTUS.

*Chorus* Sanctus, sanctus, sanctus, Dominus  
Deus Sabaoth.

*Chorus* Pleni sunt cœli et terra gloria ejus.

*Chorus* Hosanna in excelsis.

*Aria* Benedictus qui venit in nomine  
Domini.

*Chorus* Hosanna in excelsis

IV.

Holy, holy, holy, Lord of Hosts.

Heaven and earth are full of His  
glory.

Hosanna in excelsis.

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

V. AGNUS DEI.

*Aria* Agnus Dei qui tollis peccata mundi,  
miserere nobis ;

*Chorus* Dona nobis pacem.

V.

O Lamb of God, Who takest away  
the sins of the world, have mercy  
upon us ;

Grant us peace.

NOTICE TO PATRONS

Regretfully have to intimate that, owing to indisposition,  
Miss NANCY THOMAS is unable to take part in this  
performance.

We are pleased to be able to announce that we have  
been able to secure the services of Miss PAMELA BOWDEN  
as Contralto-soloist.