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

APRIL CANTELO — WILFRED BROWN

NANCY THOMAS — RICHARD STANDEN

Organ: Francis Thomas

Continuo: Dr. Mary Grierson

USHER HALL

WEDNESDAY, 1st MARCH, 1961

AT 7 P.M.

Programme One Shilling

This term's Orchestral Concert by the Edinburgh University Musical Society Orchestra, conducted by Dr. Kenneth Leighton, will be given in the Reid School of Music on Monday, 6th March, at 7.30 p.m. The programme will consist of:

Overture: " Die Meistersinger " ... ... *Wagner*

Violin Concerto ... ... *Dvorák*
(*Soloist*: DAPHNE GODSON)

Symphony No. 100: " The Military " ... *Haydn*

Academic Festival Overture ... ... *Brahms*

ADMISSION FREE

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.	I.
Chorus	Kyrie eleison,	Lord have mercy upon us.
Duet	Christe eleison,	Christ have mercy upon us.
Chorus	Kyrie eleison.	Lord have mercy upon us.

	II. GLORIA.	II.
Chorus	Gloria in excelsis Deo,	Glory be to God on high,
Chorus	Et in terra pax hominibus bonæ voluntatis.	and on earth peace to men of good will.
Aria	Laudamus Te; benedicimus Te; adoramus Te; glorificamus Te;	We praise Thee; we bless Thee; we worship Thee; we glorify Thee:
Chorus	Gratias agimus Tibi propter magnam gloriam tuam.	We give thanks to Thee for Thy great glory.
Duet	Domine Deus, Rex cœlestis, 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, the only begotten Son, Jesu Christ 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.	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:
Aria	Qui sedes ad dexteram Patris, miserere nobis.	Thou Who sittest at the right hand of the Father, have mercy upon us.
Aria	Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe	For Thou only art holy; Thou only art Lord; Thou only art most high—Jesu Christ—
Chorus	Cum Sancto Spiritu in gloria Dei Patris.	with the Holy Spirit in the glory of God the Father.
	Amen.	Amen.

INTERVAL

III. Credo.	III.
Chorus Credo in unum Deum,	I believe in one God,
Chorus Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium:	The Father Almighty, Maker of heaven and earth, and of all things visible and invisible:
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;	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 with the Father, by Whom all things were made; Who for us men and for our salvation descended from heaven;
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;
Chorus Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est:	And was crucified also for us under Pontius Pilate. He suffered and was buried:
Chorus Et resurrexit tertia die secundum Scripturas, et ascendit in cœlum; sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis;	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.
Aria Et in Spiritum Sanctum, Dominum et vivisicantem, 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 apostolicam ecclesiam.	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 Prophets, And I believe in one Catholic and Apostolic Church.
Chorus Confiteor unum baptisma in remissionem peccatorum, et exspecto—	I acknowledge one Baptism for the remission of sins. And I look for—
Chorus resurrectionem mortuorum, et vitam venturi sæculi.	the Resurrection of the dead, And the life of the world to come.
Amen.	Amen.

INTERVAL

IV. Sanctus.	IV.
Chorus Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.	Holy, holy, holy, Lord of Hosts.
Chorus Pleni sunt cœli et terræ gloria ejus.	Heaven and earth are full of His glory.
Chorus Hosanna in excelsis.	Hosanna in excelsis.
Aria Benedictus qui venit in nomine Domini.	Blessed is He that cometh in the name of the Lord.
Chorus Hosanna in excelsis.	

V. Agnus Dei.	V.
Aria Agnus Dei qui tollis peccata mundi, miserere nobis;	O Lamb of God, Who takest away the sins of the world, have mercy upon us;
Chorus Dona nobis pacem.	Grant us peace.