

Nantwich Choral Society

Stoke-on-Trent Chamber Orchestra.

Mass in B Minor J S Bach

Catrin Ley, *soprano*

Carol Leatherby, *alto*

James Watson, *tenor*

Benjamin Odam, *bass*

*St Mary's Church Nantwich
22nd March 1986*

Joy Roberts, *continuo*

conducted by
Stephen Buckman



MASS IN B MINOR (Bwv 232)

J.S. Bach

"the greatest musical work of art of all ages and peoples." – Hans Georg Nägeli

I MISSA

Kyrie

1. Kyrie eleison (chorus)
2. Christe eleison (duet)
3. Kyrie eleison (chorus)

Gloria

4. Gloria in excelsis Deo (chorus)
5. Et in terra pax (chorus)
6. Laudamus te (aria)
7. Gratias agimus tibi (chorus)
8. Domine Deus, rex coelestis (duet)
9. Qui tollis peccata mundi (chorus)
10. Qui sedes ad dexteram Patris (aria)
11. Quoniam tu solus sanctus (aria)
12. Cum Sancto Spiritu (chorus)

II SYMBOLUM NICENUM

1. Credo in unum Deum (chorus)
2. Patrem omnipotentem (chorus)
3. Et in unum Dominum Jesum Christum (duet)
4. Et incarnatus est de Spiritu Sancto (chorus)
5. Crucifixus (chorus)
6. Et resurrexit tertia die (chorus)
7. Et in Spiritum Sanctum (aria)
8. Confiteor unum baptisma (chorus)
9. Et expecto resurrectionem mortuorum (chorus)

III SANCTUS

IV OSANNA BENEDICTUS. AGNUS DEI

1. Osanna in excelsis (chorus)
2. Benedictus qui venit (aria)

3. Osanna in excelsis (chorus)
4. Agnus Dei (aria)
5. Dona nobis pacem (chorus)

THERE WILL BE AN INTERVAL AT THE END OF PART ONE

Unlike the majority of the compositions of Johann Sebastian Bach, the MASS IN B MINOR was not written for any specific occasion. Together with "The Musical Offering", "The Art of Fugue", and the "Goldberg Variations", the MASS IN B MINOR stands as a supreme work that occupied the great composer's final years.

The MASS IN B MINOR consists of four independent compositions collected together in one volume, by Bach himself, in 1738-39. The four works were:

1. Missa – a setting of the Kyrie and Gloria, composed in 1733.
2. Symbolum Nicenum – a setting of the Nicene Creed, composed in 1732.
3. Sanctus – composed in 1736.
4. The movements Osanna to Dona nobis pacem – composed in 1738-39.

The grouping together and wording of the movements of the Mass differ from those in the Roman Missal. However, they do correspond exactly to the use of these texts in the liturgy of the Lutheran Church in Saxony at the time of Bach, and it is beyond doubt that the composer wrote them for his own use in the principal churches of Leipzig. The four pieces would only have been employed separately.