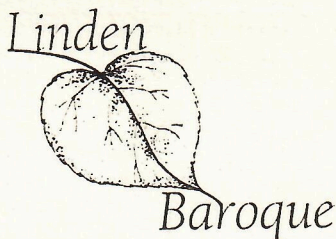


Linden Baroque Orchestra & Choir present:

BACH Mass in B minor



conductor Walter Reiter
Holy Trinity Church,
Sloane Street SW1
November 7th 1998

Programme

Welcome to our performance of what is considered to be one of the very greatest pieces of music. Bach's *B minor Mass* is the summation of all of his skills of writing music for voice and it was his last major choral work.

The *Kyrie* and *Gloria*, forming a *Missa Brevis*, was presented to the new Elector of Saxony, Friedrich August II in 1733 as a glorious visiting card, in the hope of gaining a post in his Dresden court. Although Bach continued to live and work in Leipzig until his death, he successfully achieved the position of Hofkapellmeister (court composer) in Dresden in 1736. He was dissatisfied with much of his life in Leipzig and was constantly involved in petty political and bureaucratic squabbles. He was seeking new musical opportunities, especially to move away from the regular production of church cantatas and to deploy his skills more freely amongst the famously brilliant Dresden players.

The rest of the Mass was composed by 1747-8. There is no record of a complete performance or whether one was even intended. Indeed its scale hardly suits it for liturgical use and there are variations in the text and structure making it impossible to use in the Catholic setting or, after Luther's excisions, the Protestant. It has been suggested that, seeing himself at the end of a great tradition, he sought to bring the historical progression of Mass settings from the 14th century to a triumphant idealised form.

Much of Bach's vocal writing had been for specific occasions in the church calendar; his many cantatas, for instance, were more or less 'disposable', used only a few times in his life-time and composed, to some extent, subject to the whims of fashion. He seemed to have wanted to leave a permanent record of his art, a legacy to the future, and a Mass was a solid and universal form. It is probably no coincidence that the 50 year old Bach had recently drawn up his extensive family tree and was delineating his place in the world.

Certainly the way in which he reused examples of some of his finest choral settings and chose to paint the widest range of textures and colours suggests this Mass as an exhibition of all he had learnt. The cyclical elements in the structure gives the work an architectural grandeur and the whole forms a stupendous and moving monument, not just the composer's skill but as much to his faith, integrity and sincerity.

KYRIE

1. **CHORUS:** *Kyrie eleison* (Lord have mercy upon us) 2. **DUET** (Sop/Mezzo): *Christe eleison* (Christ have mercy upon us) 3. **CHORUS:** *Kyrie eleison*

GLORIA

4. **CHORUS:** *Gloria in excelsis Deo* (Glory to God on High) 5. **CHORUS:** *Et in terra pax hominibus bonae voluntatis* (And on earth peace to men of good will) 6. **ARIA** (Sop): *laudamus te, benedicimus te, adoramus te, glorificamus te.* (We praise Thee, we bless Thee, we adore Thee, we Glorify Thee) 7. **CHORUS:** *Gratias agimus tibi propter magnam gloriam tuam* (We give Thee thanks for Thy great glory) 8. **DUET** (Sop/ Ten): *Domine Deus, rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, altissime. Domine Deus, Agnus Dei, Filius Patris.* (Lord God, heavenly king, God the almighty Father. O Lord, the only begotten Son, Jesus Christ, most High Lord God, Lamb of God, Son of the Father) 9. **CHORUS:** *Qui tollis peccata mundi, misere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram* (Thou who takest away the sins of the world, have mercy upon us. Receive our prayer.) 10. **ARIA** (Alto): *Qui sedes ad dextram Patris, misere nobis* (Thou who sittest at the right hand of the Father, have mercy upon us) 11. **ARIA** (Bass): *Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.* (For Thou alone art the Holy one. Thou alone art the Lord. Thou Jesus Christ, alone are the most High.) 12. **CHORUS:** *Cum Sancto Spiritu in gloria Dei Patris Amen* (With the Holy Ghost in the glory of God the Father.)

I N T E R V A L

Drinks are served at the back of the church

CREDO

13. **CHORUS:** *Credo in unum Deum* (I believe in one God) 14. **CHORUS:** *Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, Visibilibus omnium et invisibilibus* (I believe in one God, the Father almighty, maker of heaven and earth and all things visible and invisible. 15. **DUET** (Sop/Mezzo): *Et in unum Dominum, Jesum Christum, Filium Dei unigenitum et ex patre natum ante omnia saecula. 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 coelis* (And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of

God, Light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made. Who for us men and our salvation came down from heaven) 16. **CHORUS:** *Et incarnatus est de Spiritu Sancto ex Maria virgine et homo factus est.* (And was made incarnate by the Holy Ghost of the Virgin Mary and was made man) 17. **CHORUS:** *Crucifixus etiam pro nobis sub Potio Pilato passus et sepultus est* (And was crucified also for us under Pontius Pilate. He suffered and was buried) 18. **CHORUS:** *Et resurrexit tertia die secundum scripturas. Et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.* (And the 3rd day he rose again according to the scriptures. And ascended to heaven. And sittesth at the right hand of the Father and He shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end) 19. **ARIA** (Bass): *Et in Spiritum Sanctum, Dominum at vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas. et 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 spake by the Prophets. And I believe in one Catholic and Apostolic Church.) 20. **CHORUS:** *Confiteor unum baptisma in remissionem peccatorum* (I acknowledge one Baptism for the remission of sins) 21. **CHORUS** *Et expecto resurrectionem mortuorum et vitam venturi saeculi. Amen.* (And I look for the Resurrection of the dead and the Life of the world to come)

SANCTUS

22. **CHORUS:** *Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria ejus.* (Holy Lord God of hosts. Heaven & earth are full of Thy glory. 23. **CHORUS:** *Osanna in excelsis* (Hosanna in the highest) 24. **ARIA** (Ten): *Benedictus, qui venit in nomine Domini* (Blessed be He that cometh in the name of the Lord) 25. **CHORUS:** *Osanna in excelsis.*

AGNUS DEI

26. **ARIA** (Alto) *Agnus Dei, qui tollis peccata mundi, misere nobis* (Lamb of God who takest away the sins of the world, have mercy upon us. 27. **CHORUS:** *Dona nobis pacem* (Grant us peace)

C H O I R

Sopranos - Hilary Davies Antonia Donnelly, Barbara Downie, Fiona Eldridge, Jan Elson
Elizabeth Franklin-Kitchen, Clare Galton, Lucia Gomez- Santana, Heather Mathew, Mary Mogal,
Danielle Toyer, Jennifer Wilson
Altos - Sue Benson, Jill Caudle, Kate Chapman, Sue Klein, Alison Spottiswoode, Andrew
Stribley
Tenors - Christopher Benson, Nicholas Barham-Hall, Martin Hurst, David Lavender, Nicholas
Smith, Martin Toyer
Basses - Robin Daniel, Thomas Fea, John Gerard Hodgson, David Harris, Andrew Hope,
Richard Shillito,

O R C H E S T R A

Violins 1st - Catherine Martin (leader) Barbara Grant, Claire Duff, Alison Matthews, Muriel
Affolter, Alan Selwyn, Petr Benda, Rebecca Prosser
Violins 2nd - Ilana Cravitz, Laura Toffetti, Michael Jenner, Donata Bocking, Linda McDonald,
Ken Fudge
Violas - Kate Allott, Zenavia Edwards, Ron Porta, Kay Dixon, Peter Trevelyan
Cellos - Jennifer Morsches, Valerie Cullen, Louise Holman
Bass - Sarah Groser
Organ / Harpsichord - John Shea
Oboes / oboes d'amore - Mike Brain, Simon Galton, Ena Burgess
Flutes - Nicholas Jackman, Andrew Crawford
Bassoons - Maggie Bruce, Mathew Dart
Horn - Jorge Renteria
Trumpets - David Hendry, Michael Harrison, Peter Reid
Timpani - Nigel McGregor

Linden Baroque Orchestra was formed in 1982 by a group of early music enthusiasts in the front room of a house in Linden Gardens, Chiswick. Unusually -and uniquely anywhere at that time for a 'period instrument' orchestra - it combined the talents of amateurs, students and young professionals, many of whom later moved on to prominent careers in the early music field. We have an international line-up; tonight we include players from Switzerland, Czech Republic, Italy, Ireland, Germany and Spain. Paul Goodwin, the well-known baroque oboist and conductor, was musical director until Walter Reiter took over in 1996. The orchestra has played at venues from Norfolk to Rome (where it gave the first performances there of Purcell's King Arthur) and has a wide-ranging repertoire ranging from the familiar to the unheard.

Many concerts are given with the **Linden Baroque Choir**, formed in 1993 to combine with the orchestra in an appropriate musical style. Together they gave first complete performances in this country of music by Jean Gilles and J F Fasch.

For information about Linden Baroque please tel 0171 586 0553. If you wish to be included on our free mailing list, please complete the enclosed form and place it in the box near the exit.

We wish to thank Peter Trevelyan for the provision of the Harpsichord, Simon Hill for the organ, Bridgewood & Neitzert (Violin makers, dealers and repairers) of Stoke Newington for help with strings and Sarah Tennant -Flowers for help in the preparation of the choir. We do not thank the word processor for losing this entire programme at 1am on the concert day!

Watch out for Linden Baroque's CD
of music by J F Fasch,
due to be released in May/June 1999
on the Meridian label
– at a record shop near you!

As a violinist, **Walter Reiter** – conductor has led many period instrument groups in Europe and the UK, including L'Orchestra Barocca Italiana, Les Arts Florissants, L'Ensemble Baroque de Limoges, The Hanover Band, The King's Consort and The Symphony of Harmony and Invention. He has been a principal member of The English Concert for many years. He is also active as a conductor, both abroad - in Israel, France, Croatia and Canada - and in the UK with Linden Baroque. As a soloist he has recorded CD s of Leclair and Mondonville and of Vivaldi sonatas to be released next year on the Signum label.

Linda Perillo – Soprano studied in her native Canada as well as France and England. She has appeared with most of Canada's leading orchestras including the Montreal S.O., The CBC Vancouver Orchestra and period instrument groups such as Tafelmusik and the Philharmonia Baroque Orchestra of San Francisco. Her European career has included oslo performances with La Grande Ecurie, La Chapelle Royale (with whom she recorded motets by Delalande), the English Concert (including recording the part of Cupid in Purcell's *King Arthur*). She has recorded solo works by Mondonville, Rigatti and modern Canadian composers and has performed in operas by Handel (*Galatea in Acis & Galatea* and in *Tolomee*).

Deborah Miles-Johnson – mezzo-soprano fulfills a busy and versatile career in opera, oratorio and contemporary music. Recent performances have included Stravinsky with Simon Rattle (CBSO) and Andrew Davis (BBCSO), Mendelssohn's *Elijah* in Toronto, St Matthew Passion with Andrew Parrott in Norway and Ansbach and travelling with The Sixteen to Brazil. This summer she also stood in at three days' notice to warm acclaim in a new work, *Laments*, by Brian Elias at The Cheltenham Festival with the BBCSO. She has recorded works by Carl Rutt. Her Wigmore Hall debut was with George Benjamin's *Upon Silence*. The BBC recorded her performance in the London premiere of John Adam's *Nixon in China* at the Barbican (LSO) as it did her lead role in Handel's *Il Parnasso in Festa* for the London Handel Society.

Neil MacKenzie – tenor A Glaswegian, he studied at Oxford and Cambridge making his solo debut on London's South bank whilst an undergraduate. He has a busy international career and appears regularly at The Proms and The Aldburgh and Almeida Festivals. Recent first performances include works by Najim Hakim and Ronald Corp and he is shortly to perform a song-cycle, *The Pentecost Castle*, written for him by Hugh Collins Rice. Neil frequently performs on Radio 3 and has recently recorded a leading roles in a Scarlatti opera and the Evangelist in Schutz's *Christmas Story* with the BBC Singers He was acclaimed as a soloist with The Sixteen's CD of Montiverdi Vespers and is a noted Evangelist in Passion performances. Other solos on CD include *Israel in Egypt* for Collins Classics and Carl Rutt's *Magnificat* on ASV.

Jeremy White – bass-baritone appears world-wide in opera, concerts and recordings and has sung with all the leading British orchestras and at most of the major European festivals and venues and elsewhere from Brazil to Israel. He has been a regular soloist at Covent Garden every season since 1991 in works from Mozart to Janacek. His long association with early music has included being a founder member of Tallis Scholars and The Sixteen, his debut at the Amsterdam Concertgebouw under Ton Koopman and innumerable recordings, recent performances of *St John Passion* and Handel's *Acis and Galatea* with Trevor Pinnock, whilst in the contemporary field has had a number of works written for him and has worked with Berio. Forthcoming plans include Opera North, ENO and Royal Opera. He teaches, translates, conducts and has seven children.



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