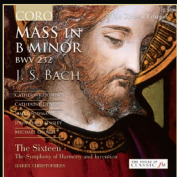


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BACH MASSES

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COR16194

Some years ago I devised a plan to record Bach's seldom heard Lutheran Masses. My intention was to use the full choir but, as luck would have it, it never materialised, because if there is any Bach that really does warrant more of a solo voice approach, it is these wonderful masses. I have actually adopted a pattern of using two voices to a part in the choruses, thereby allowing vocal support for the incredibly demanding and continuous phrases. Luck also played a part in the conception of this recording. I was asked by London's Kings Place to take part in their season's series, "Bach Unwrapped".



Photograph: Marco Borggreve

The concert hall is very much a chamber music venue, so I decided to programme the Lutheran Masses and investigate Bach and his self-plagiarism. Many composers, through the ages, have reworked other people's material as well as their own. Renaissance composers were notorious for their parody masses often using secular chansons as the basis for their imitation – Lassus was the undoubted master of that genre. Handel blatantly borrowed other composers' music and totally transformed it with his own unmistakable brilliance. Bach, more often than not, used his own material and the Lutheran Masses are a perfect example of his artistry.

On the first volume it is his Cantata 102 *Herr, deine Augen sehen nach dem Glauben!* for the Tenth Sunday after Trinity which provides some of the material for the G minor and F major Masses. The *Kyrie* of the G minor Mass is an exact borrowing from the first chorus of the cantata which Dürr called "one of the greatest achievements of the mature Bach". No wonder he wanted to reuse it. Consecutive arias in the F major Mass have very subtle reworkings from the cantata. The soprano aria *Qui tollis* is the beautiful alto lament,

Weh der Seele, and this is followed by the D minor *Quoniam* for alto which is the incredibly agitated G minor tenor aria with extraordinary flute obbligato *Erschrecke doch*.

On the second volume it is his Cantata 79 *Gott der Herr ist Sonn' und Schild* for the Feast of the Reformation which provides some of the material for the G major and A major Masses. The alto aria with unison strings, *Quoniam tu solus*, from the A major Mass, is an almost identical reworking of the obbligato oboe solo, *Gott ist unsre Sonn' und Schild* (also for the alto voice), the major difference being that the tessitura of the strings is an octave lower than that of the oboe, thus producing the rich and warm sonority for this movement. But the most inventive and extraordinary borrowings are reserved for the G major Mass. The soprano and alto duet, *Domine Deus*, is radically altered from its source in the cantata, but it is the way Bach totally transforms the opening chorus of the cantata from a joyous ceremonial processional with triumphant horns and insistent drum beat into a graceful and almost madrigalian *Gloria*, where the horn parts are transferred onto the soprano and alto voices with a delicacy and precision that simply accentuates Bach's genius.

The concerts and recording sessions were some of the most wonderfully concentrated days of our existence – Bach's music is quite simply a privilege for us all to perform and listen to.

Harry
Christophers,

(Originally released as COR16115 & COR16120.)

This recording was made possible by the generous support of the following donors:

Andrew Bowen · Adam and Sara Broadbent · Eric W. Nye and Carol D. Frost
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VOLUME I

MASS IN G MINOR, BWV 235

1	Kyrie	7.09
2	Gloria	3.05
3	Gratias	2.57
4	Domine Fili	5.24
5	Qui tollis - Quoniam	4.06
6	Cum Sancto Spiritu	4.39

CANTATA 102 – Herr, deine Augen sehen nach dem Glauben! BWV 102

7	Coro: Herr, deine Augen sehen nach dem Glauben!	6.29
8	Recitativo: Wo ist das Ebenbild, das Gott uns eingeprägt	1.07
9	Aria: Weh der Seele, die den Schaden	4.40
10	Arioso: Verachtetest du den Reichtum seiner Gnade	2.53
11	Aria: Erschrecke doch	3.22
12	Recitativo: Beim Warten ist Gefahr	1.17
13	Choral: Heut lebst du, heut bekehre dich	2.02

MASS IN F MAJOR, BWV 233

14	Kyrie	4.16
15	Gloria	5.20
16	Domine Deus	3.21
17	Qui Tollis	5.11
18	Quoniam	4.03
19	Cum Sancto Spiritu	2.33

Total playing time 74.07

§ The Sixteen

SOPRANO

Grace Davidson
Julia Doyle

ALTO

Robin Blaze
William Purefoy

TENOR

Jeremy Budd
Mark Dobell

BASS

Ben Davies
Eamonn Dougan

VIOLIN I

Simon Jones
Huw Daniel
Graham Cracknell

VIOLIN II

Daniel Edgar
Jean Paterson
Ellen O'Dell

VIOLA

Jane Rogers
Stefanie Heichelheim
Peter Collyer *

CELLO

Joseph Crouch
Imogen Seth-Smith

VIOLONE

Jan Spencer

FLUTE

Christine Garratt

OBOE

Hannah McLaughlin
Catherine Latham

BASSOON

Sally Jackson

HORN

Anneke Scott
Joseph Walters

ORGAN

Ian Watson

THEORBO

David Miller

* Tracks 4 and 16 only

VOLUME II

MASS IN G MAJOR, BWV 236

1	Kyrie	4.22
2	Gloria	5.08
3	Gratias	5.04
4	Domine Deus	4.10
5	Quoniam	5.03
6	Cum Sancto Spiritu	3.51

CANTATA 79 – Gott der Herr ist Sonn' und Schild, BWV 79

7	Coro: Gott der Herr ist Sonn' und Schild	4.53
8	Aria: Gott ist unsre Sonn' und Schild	3.02
9	Chorale: Nun danket alle Gott	1.49
10	Recitativo: Gottlob, wir wissen den rechten Weg	1.03
11	Aria: Gott, ach Gott, verlaß die Deinen nimmermehr	3.09
12	Chorale: Erhalt uns in der Wahrheit	0.57

MASS IN A MAJOR, BWV 234

13	Kyrie	6.19
14	Gloria	5.34
15	Domine Deus	6.39
16	Qui Tollis	5.55
17	Quoniam tu solus	3.13
18	Cum Sancto Spiritu	3.31

Total playing time 73.52

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Catherine Latham

BASSOON

Sally Jackson
Zoë Shevlin*

HORN

Anneke Scott
Joseph Walters

TIMPANI

Charles Fullbrook

ORGAN

Ian Watson

THEORBO

David Miller

* Track 4 only

J.S. Bach Lutheran Masses

As an example of the western cultural tradition before 1600, the 'Mass' might be considered the musical genre *par excellence*. Its structure of five movements – the 'Ordinary' – comprising *Kyrie*, *Gloria*, *Credo*, *Sanctus* (incorporating the *Benedictus* and *Osanna*) and *Agnus Dei*, provided composers with a text in a fixed and unalterable form; the compositional test was very much to see what the composer was capable of within these strict boundaries. Once into the 17th century, composers began to absorb a much broader range of cultural perspectives into their compositions for the Church; the growth of opera, and the more stand-alone impulses of the court and theatre were inevitably to influence composers' musical responses to arguably the most durable text so frequently set to music. By the early 18th century, the Mass was no longer the single emblem of the high Renaissance; instead, it was a cross-fertilisation of the many flavours of Church and State; a combination of opera, sonata, concerto and many other secular musical genres,

no longer from a uniquely 'German' climate, but more pan-European, and specifically more Italian.

It is within this broader cultural perspective that Bach was developing his ideal of the high Catholic Mass, but now firmly within the Lutheran tradition. It is a mistake to see Luther as a strict, anti-Catholic figure. He was not in opposition to Catholic liturgy per se; Latin was accepted in places where it could be readily understood. For Luther, his interests lay far more in reforming doctrine; his was a cause concerned with adaptability as opposed to strict rules. Luther's *Formula Missae*, an evangelical reform of the Latin Mass from 1523, resulted in a fragmentation of the Ordinary. Furthermore, his *Deutsche Messe* of 1526 introduced a vernacular liturgy with hymnic substitutes for some parts of the Ordinary. Later confluences of these two forms resulted in a mix and match approach; the first half of the service followed the Catholic *Formula Missae* for the *Kyrie* and *Gloria*, whilst the second half saw the introduction of the vernacular setting of the *Credo*, *Sanctus*

and *Agnus* from the *Deutsche Messe*. The *Credo*, *Wir glauben all an einen Gott*, was often intoned in German, and the *Sanctus* and *Agnus Dei* were optional. As musical settings of these three texts were rare, the so-called 'Lutheran Mass' evolved into the *Kyrie* and *Gloria* only. Whilst criticism of the Lutheran service was more widespread by the early 18th century, Lutheran directives were still keenly observed in Leipzig, where Bach worked from 1723 until his death in 1750. Even though worshippers in that city were not unaware of the disintegration of traditions elsewhere, they were conscious of the value accorded to church music by having, side-by-side, the Latin and German languages in a mix of concerted, chanted and polyphonic styles, some sung by choir alone and some involving congregational participation. This readily adaptable liturgy was to provide Bach with an enviable chance for experimentation; in such a context his musical and theological ideas were afforded the space and oxygen to ferment and develop, perhaps more so than anywhere else he might have worked at this time.

Within Bach's oeuvre there are five masses in which the first two of the five sections of the Ordinary are set polyphonically. A remarkable collection of individual movements, the Masses are varied in style and form, placing equal demands on singers and instrumentalists. A cursory glance at the list of settings of the Mass by other composers, to be found in Bach's library around 1730, reveals eclectic tastes. Ranging from the *stile antico* settings of Palestrina and Fux to the *stile moderno* voices of Wilderer, Graun, de Grigny and Durante, the index supports what is known of Bach's habit throughout his career of learning from the best works of others. This process of assimilating the tradition and learning one's craft through a deep analysis of the works of others was the standard method of teaching and learning in the 18th century. It is no surprise then that in his composition of the Lutheran Masses, Bach's use of parody from his own works as the starting point would have been the logical next step; having learnt from others, Bach was not going to rest on his laurels, choosing instead to revisit some of his own earlier compositions,

and see whether they could be worked out further, and re-shaped in new forms. So far as the Masses are concerned, by choosing music from two of his cantata cycles, and therefore taking musical material previously assigned to specific feast days and occasions within the church year, and apportioning the 'best bits' to the more general and recurring context of the Mass Ordinary, Bach was ensuring his music had the chance of more regular performance. Living as he was in the age of the encyclopaedia, this must have been a very conscious and determined act on his part.

Of the five Masses, the first, BWV 232/I, forms the basis of the *Mass in B minor*. Of the remaining four, theories abound as to why Bach composed them. Stephen Daw has suggested that they may have been written as some sort of preliminary study towards the later completion of the *Mass in B minor*. Other evidence suggests that the Mass in F, BWV 233, was possibly written for Easter 1736; the Mass in A, BWV 234, might have been specifically designed for Christmas. Whatever the reasons, it appears that

Bach needed a new challenge. By 1730 he had written between three and five complete cycles of cantatas, and whilst his interest in cantata composition was obviously waning, the idea of parody as a compositional process for the Masses was therefore an obvious way to conserve some of the best moments from the cantatas. Parody itself was an important part of the cantatas' composition: of the three surviving cycles totalling 250 or so sacred and secular cantatas, no fewer than 163, or 65 percent, show traces of borrowing to a greater or lesser extent.

20 out of 24 movements in the four *Lutheran Masses*, BWV 233-6, are parodies of movements from earlier cantatas. The extent to which the music is changed varies enormously; some show simple transcription, others changes in instrumentation; some are more elaborate results of cutting and pasting, whilst others show complete recomposition. Other movements Bach chose were clearly already of superlative musical quality, and the parodies are only altered minimally to accommodate the new Latin text. Laurence Dreyfus

has written extensively on Bach's compositional process showing "patterns of invention"; contrary to the 19th-century image of Bach, the tortured genius who just wrote the music out as he heard it in his head, Dreyfus has argued most convincingly that like any composer developing his thoughts, Bach had to play with the basic musical ideas and invent the music through a process of trial and error. With reference to Bach's parody technique, it is logical to understand, as Robert Marshall has suggested, that "Bach did not have the patience or the inclination – or ability – merely to copy any vocal work on a larger scale...in a purely mechanical manner without introducing improvements of detail". Critical reception of the *Lutheran Masses* has not always been kind. The now outdated 19th-century view that only a fundamental compatibility between words and music could guarantee a work of highest quality prompted Spitta to denounce the Masses as "mindless adaptations". Similarly, Albert Schweitzer found them to be "perfunctory and occasionally quite nonsensical". Only more recent

musicological research by Blankenburg, amongst many others, has revealed the extent to which Bach went during the parody process to "provide full justice for the new text, both as to meaning and expression, that the duplicate, in comparison with the original, experiences marked diffraction and receives its own individual character".

On Volume I in Harry Christophers' survey of the Lutheran Masses, The Sixteen presents the Masses in G minor BWV 235 and F major BWV 233, interspersed with the Cantata *Herr, deine Augen sehen nach dem Glauben!* (Lord, Your eyes look for faith) BWV 102. This cantata was written for the tenth Sunday after Trinity and is from Bach's third cycle of cantatas, first performed on 25 August 1726. Parodies from this cantata appear in BWV 235 – the opening *Kyrie* shows very few changes, and the *Quoniam* and *Qui tollis* sections of BWV 233 display alterations in instrumentation and scoring. The *Kyrie* of BWV 233 is taken from an earlier work (BWV 233a), and one can conjecture that this may have been the first movement of a now lost

cantata. Of the remaining movements of BWV 233, the *Gloria* and *Domine Deus* are not known to be parodies of any extant cantata movements, though that is not to say that those originals have not been lost and so are unknown to us.

Volume II presents the Masses in G major BWV 236 and A major BWV 234, interspersed with the Cantata *Gott der Herr ist Sonn' und Schild* (God the Lord is sun and shield) BWV 79. This cantata was written in Leipzig in 1725 for Reformation Day and first performed there on 31 October 1725; it is from Bach's third cycle of cantatas. Parodies

from this cantata appear in BWV 236 – the opening chorus of the Gloria shows a considerable down-sizing in orchestration, whilst the Quoniam of BWV 234 shows few, though very detailed, changes in articulation markings.

All four Lutheran Masses follow the same structure of a tripartite *Kyrie – Christe – Kyrie* and then a five-movement *Gloria*. Each *Gloria* is framed by big chorus movements, allowing flexibility for the middle three movements to be shared out as arias. As Robin Leaver has pointed out, as the central focus of all four *Glorias*, the arias are significantly

Eucharistic; in BWV 235 and 236, the focus is on Christ as the Lord and only begotten son – the sacrificial lamb; in BWV 233 and 234, the focus is on Christ and his actions in taking away the sins of the world. Such subtle shifts of focus within the fixed parameters of the Ordinary of the Mass show Bach's creativity and feel for liturgical meaning

in his music; such care in the re-composition of his extant music reveals that as a technique, Bach's parody was not merely a process of arrangement or transcription, but instead a full-scale remoulding of the musical material at the service of the text.

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TEXTS & TRANSLATIONS

VOLUME I

Mass in G minor, BWV 235

① *Kyrie chorus*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

② *Gloria chorus*

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

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.

RECORDING PRODUCER: Mark Brown

RECORDING ENGINEER: Mike Hatch (Floating Earth)

RECORDED AT: St Augustine's Church, Kilburn, London, 20-24 May 2013

COVER IMAGE: Thomaskirche statues, Leipzig, Germany

DESIGN: Andrew Giles: discoyd@aegidius.org.uk



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③ *Gratias aria* bass: Eamonn Dougan

*Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

We give you thanks to Thee
for Thy great glory,
Lord God, heavenly King,
God the Father almighty.

④ *Domine Fili aria* alto: Robin Blaze

*Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis.*

Lord, only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world,
have mercy on us

⑤ *Qui tollis – Quoniam aria* tenor: Mark Dobell

*Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe.*

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art most high
Jesus Christ.

⑥ *Cum Sancto Spiritu chorus*

*Cum Sancto Spiritu
in gloria Dei Patris, amen.*

With the Holy Ghost
in the glory of God the Father, Amen

Cantata 102

Herr, deine Augen sehen nach dem Glauben! BWV 102

Erster Teil / Part One

⑦ *chorus*

*Herr, deine Augen sehen nach dem Glauben!
Du schlägest sie, aber sie fühlen's nicht;
du plagest sie,
aber sie bessern sich nicht.
Sie haben ein härter Angesicht denn ein Fels
und wollen sich nicht bekehren.*

Lord, Your eyes look for faith!
You strike them, but they do not feel it.
You torment them,
but they do not improve themselves
Their face is set harder than stone
and they are not willing to be converted.

⑧ *recitative* bass: Ben Davies

*Wo ist das Ebenbild,
das Gott uns eingepreget,
Wenn der verkehrte Will
sich ihm zuwiderleget?
Wo ist die Kraft von seinem Wort,
Wenn alle Besserung
weicht aus dem Herzen fort?
Der Höchste sucht uns
durch Sanftmut zwar zu zähmen,
Ob der verirrte Geist
sich wollte noch bequemem;
Doch, fährt er fort
in dem verstockten Sinn,
So gibt er ihn
in's Herzens Dünkel hin.*

Where is the image
that God has stamped upon us,
if our perverted will
sets itself against him?
Where is the might of his word,
if all improvement
disappears from our hearts?
The Almighty strives
to tame us through gentleness,
in the hope that the misguided spirit
might be willing to be calm;
but if someone persists
in his arrogant frame of mind,
then he abandons them
to the darkness of their hearts.

9 *aria* alto: William Purefoy

*Weh der Seele, die den Schaden
Nicht mehr kennt
Und, die Straf auf sich zu laden,
Störrig rennt,
Ja von ihres Gottes Gnaden
Selbst sich trennt.*

Alas for the soul that of its shame
is no more conscious
and, to bring punishment upon itself,
rushes headlong,
indeed from God's grace
separates itself.

10 *arioso* bass: Ben Davies

*Verachtest du den Reichtum seiner Gnade,
Geduld und Langmütigkeit?
Weißest du nicht, daß dich Gottes Güte
zur Buße locket?
Du aber nach deinem verstockten
und unbußfertigen Herzen
Häufest dir selbst den Zorn
auf den Tag des Zorns
Und der Offenbarung
des gerechten Gerichts Gottes.*

Do you despise the riches of his grace,
patience and forbearance?
Do you not know that God's goodness
should lead you to repentance?
But you with your stubborn
and impenitent heart
are heaping upon yourself anger
in the day of anger
and of the revealing
of the righteous judgement of God.

Zweiter Teil / Part Two

11 *aria* tenor: Jeremy Budd

*Erschrecke doch,
Du allzu sichere Seele!
Denk, was dich würdig zähle
Der Sünden Joch.*

Feel fear then,
you soul who are all too confident!
Think on why you deserve
the yoke of sin.

*Die Gotteslangmut
geht auf einem Fuß von Blei,
Damit der Zorn hernach dir
desto schwerer sei.*

The forbearance of God
goes on feet of lead
but for that reason his anger with you
will later be all the heavier.

12 *recitative* alto: William Purefoy

*Beim Warten ist Gefahr;
Willst du die Zeit verlieren?
Der Gott, der ehemals gnädig war,
Kann leichtlich dich
vor seinen Richtstuhl führen.
Wo bleibt sodann die Buß?
Es ist ein Augenblick,
Der Zeit und Ewigkeit,
der Leib und Seele scheidet;
Verblendter Sinn, ach kehre doch zurück,
Daß dich dieselbe Stund
nicht finde unbereitet!*

In waiting there is danger;
do you want to waste your time?
God, who before now was merciful
can easily bring you
before his judgement seat.
Where then is your repentance?
It is only an instant
that separates time and eternity,
body and soul;
Blinded mind, turn back now
so that this very hour
does not find you unprepared!

13 *chorale*

*Heut lebst du, heut bekehre dich,
Eh morgen kömmt, kann's ändern sich;
Wer heut ist frisch, gesund und rot,
Ist morgen krank, ja wohl gar tot.
So du nun stirbest ohne Buß,
Dein Leib und Seel dort brennen muß.*

Today you live, today be converted,
before tomorrow comes, things could change
The person who today is vigorous, healthy, ruddy,
tomorrow is ill, or even dead.
If you die now without repentance
your body and soul must burn there.

Hilf, o Herr Jesu, hilf du mir,
Daß ich noch heute komm zu dir
Und Buße tu den Augenblick,
Eh mich der schnelle Tod hinrück,
Auf daß ich heut und jederzeit
Zu meiner Heimfahrt sei bereit.

Help, oh Lord Jesus, help me
so this day I may come to you
and in a moment do penance
before swift death overtakes me,
so that in this way today and at all times
I may be ready for my journey home.



Mass in F major, BWV 233

14 Kyrie chorus

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

15 Gloria chorus

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te.
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

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.

16 Domine Deus aria bass: Ben Davies

*Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

17 Qui tollis aria soprano: Grace Davidson

*Qui tollis peccata mundi,
miserere nobis,
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.*

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

18 Quoniam aria alto: Robin Blaze

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe.*

For Thou alone art holy,
Thou alone art the Lord;
Thou alone art most high, O Jesus Christ.

19 Cum Sancto Spiritu chorus

*Cum Sancto Spiritu
in gloria Dei Patris, amen.*

With the Holy Ghost
in the glory of God the Father, Amen

TEXTS & TRANSLATIONS

VOLUME II

Mass in G major, BWV 236

① Kyrie chorus

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

② Gloria chorus

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.

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.

③ Gratias aria bass: Eamonn Dougan

Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.

We give you thanks to Thee
for Thy great glory,
Lord God, heavenly King,
God the Father almighty.
Lord, only begotten Son, Jesus Christ.

④ Domine Deus *duet* soprano: Grace Davidson, alto: William Purefoy

Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world,
have mercy on us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy on us.

⑤ Quoniam aria tenor: Jeremy Budd

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe.

For Thou alone art holy,
Thou alone art the Lord,
Thou alone art most high
Jesus Christ.

⑥ Cum Sancto Spiritu chorus

Cum Sancto Spiritu
in gloria Dei Patris, amen.

With the Holy Ghost
in the glory of God the Father, Amen



Cantata 79: Gott der Herr ist Sonn' und Schild, BWV 79

7 Gott der Herr ist Sonn' und Schild *chorus*

*Gott der Herr ist Sonn' und Schild;
der Herr gibt Gnade und Ehre.
Er wird kein Gutes mangeln lassen
den Frommen.*

God the Lord is sun and shield,
the Lord gives grace and glory,
No good thing he withholds
from the righteous.

8 Gott ist unsre Sonn' und Schild *aria* alto: Robin Blaze

*Gott ist unsre Sonn' und Schild;
darum rühmet dessen Güte
unser dankbares Gemüte,
die er für sein Häuflein hegt.
Denn er will uns ferner schützen,
ob die Feinde Pfeile schnitzen
und ein Lästlerhund gleich billt.*

God is our sun and shield;
therefore praise his endless mercy
that he sheds upon the earthly,
and give God thanks with heart and mind.
For he wants to continue to protect us
although our enemies sharpen their arrows
and the dog of blasphemy now barks.

9 Nun danket alle Gott *chorale*

*Nun danket alle Gott
mit Herzen, Mund und Händen,
der große Dinge tut
an uns und allen Enden,
der uns von Mutterleib
und Kindesbeinen an
unzählig viel zugut
und noch itzund getan!*

Now all thank God
with heart, mouth and hands,
who does great things
for us and all our purposes;
who for us from our mother's womb
and from our first steps
countless great kindness
has done and still continues to do.

10 Gottlob, wir wissen den rechten Weg *recitativo* bass: Eamonn Dougan

*Gottlob, wir wissen
den rechten Weg zur Seligkeit;
denn, Jesu, du hast ihn uns durch
dein Wort gewiesen:
drum bleibt dein Name jederzeit gepriesen.
Weil aber viele noch zu dieser Zeit
an fremdem Joch
aus Blindheit ziehen müssen,
ach! so erbarme dich auch ihrer gnädiglich,
daß sie den rechten Weg erkennen
und dich bloß ihren Mittler nennen!*

God be praised, we know
the right way to blessedness;
for, Jesus, you have shown it to us
through your word:
therefore your name forever remains praised.
But since many still at this time
must bear a foreign yoke
through their blindness,
ah! have pity on them graciously
so that they come to know the right way
and name you as their only mediator.

11 Gott, ach Gott, verlaß die Deinen nimmermehr *duet* soprano: Julia Doyle, bass: Eamonn Dougan

*Gott, ach Gott,
verlaß die Deinen nimmermehr!
Laß dein Wort uns helle scheinen;
obgleich sehr wider uns
die Feinde toben,
so soll unser Mund dich loben.*

God, ah God,
forsake your people never again!
Let your word shine clearly for us;
even when our enemies rage
very greatly against us,
the more must our mouth then praise you.

12 Erhalt uns in der Wahrheit *chorale*

*Erhalt uns in der Wahrheit,
gib ewigliche Freiheit,
zu preisen deinen Namen
durch Jesum Christum. Amen.*

Keep us in the truth,
give us eternal freedom
to praise your name
through Jesus Christ. Amen.



Mass in A major, BWV 234

13 Kyrie *chorus & soli* *soprano: Julia Doyle, alto: William Purefoy tenor: Jeremy Budd, bass: Ben Davies*

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

14 Gloria *chorus & soli* *alto: William Purefoy, tenor: Jeremy Budd, bass: Ben Davies*

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te.
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

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.

15 Domine Deus *aria* *bass: Ben Davies*

*Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.*

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

16 Qui tollis peccata mundi *aria* *soprano: Julia Doyle*

*Qui tollis peccata mundi,
miserere nobis,
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis*

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

17 Quoniam tu solus *aria* *alto: William Purefoy*

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe.*

For Thou alone art holy,
Thou alone art the Lord;
Thou alone art most high, O Jesus Christ.

18 Cum Sancto Spiritu *chorus & soli*

*soprano: Julia Doyle, alto: William Purefoy
tenor: Jeremy Budd, bass: Ben Davies*

*Cum Sancto Spiritu
in gloria Dei Patris, amen.*

With the Holy Ghost
in the glory of God the Father, Amen

HARRY CHRISTOPHERS stands among today's great champions of choral music. In partnership with The Sixteen, the ensemble he founded over 42 years ago, he has set benchmark standards for the performance of everything from late medieval polyphony to important new works by contemporary composers. His international influence is supported by more than 160 recordings and has been enhanced by his work as Artistic Director of Boston's Handel and Haydn Society and as guest conductor worldwide.

The Sixteen's soundworld, rich in tonal variety and expressive nuance, reflects Christophers' determination to create a vibrant choral instrument from the blend of adult professional singers. Under his leadership The Sixteen has established its annual Choral Pilgrimage to cathedrals, churches and other UK venues, created the *Sacred Music* series for BBC television, and developed an acclaimed period-instrument orchestra. Highlights of their recent work include an Artist Residency at Wigmore Hall, a large-scale tour of Monteverdi's *Vespers of 1610*, and the world premiere of James MacMillan's *Symphony No.5, 'Le grand Inconnu'*; their future projects, meanwhile, comprise a series devoted to Purcell and an ongoing survey of Handel's dramatic oratorios.

Harry has served as Artistic Director of the Handel and Haydn Society since 2008. He was also appointed as Principal Guest Conductor of the City of Granada Orchestra in 2008 and has worked as guest conductor with, among others, the London Symphony Orchestra, the BBC Philharmonic, the San Francisco Symphony Orchestra and the Deutsches Kammerphilharmonie. Christophers' extensive commitment to opera has embraced productions for English National Opera and Lisbon Opera and work with the Granada, Buxton and Grange festivals.

He was appointed a CBE in the Queen's 2012 Birthday Honours for his services to music. He is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama, and has Honorary Doctorates in Music from the Universities of Leicester, Northumbria, Canterbury Christ Church and Kent.

§ The Sixteen

Whether performing a simple medieval hymn or expressing the complex musical and emotional language of a contemporary choral composition, The Sixteen does so with qualities common to all great ensembles. Tonal warmth, rhythmic precision and immaculate intonation are clearly essential to the mix. But it is the courage and intensity with which The Sixteen makes music that speak above all to so many people.

The Sixteen gave its first concert in 1979 under the direction of Founder and Conductor Harry Christophers CBE. Their pioneering work since has made a profound impact on the performance of choral music and attracted a large new audience, not least as 'The Voices of Classic FM' and through BBC television's *Sacred Music* series.

The voices and period-instrument players of The Sixteen are at home in over five centuries of music, a breadth reflected in their annual Choral Pilgrimage to Britain's great cathedrals and sacred spaces, regular appearances at the world's leading concert halls, and award-winning recordings for The Sixteen's CORO and other labels.

Recent highlights include the world premiere of James MacMillan's *Symphony No. 5, 'Le grand Inconnu'*, commissioned for The Sixteen by the Genesis Foundation, an ambitious ongoing series of Handel oratorios, and a debut tour of China.



Photograph: FireDog