

My doctoral students looked at me quizzically when I asked them how many Masses Bach wrote; like many, they only knew of the famous *Mass in B Minor* (BWV 232) and were unaware that Bach had also composed four "Lutheran" masses in the keys of F major, A major, G minor, and G major (BWV 233-236). Their delight in finding and studying these wonderful "little" Masses and the realization that these pieces provided a viable and exciting alternative repertory for conductors whose choirs like to sing Bach prompted this article.

I.

Bach's "Lutheran Masses" are comprised of only the Kyrie and Gloria texts of the Mass, an occurrence so consistent throughout Protestant Germany that the majority of Masses composed there during the Baroque era were of this type and were commonly referred to as "*Missa brevis*."¹ The remaining Latin Mass texts were frequently set as single pieces for special occasions [as, for example, the five *Sancti* - BWV 237-241 - attributed (probably falsely) to J. S. Bach];² more frequently, when Latin music was required (whether motets or settings of liturgical texts) Bach and his contemporaries relied on anthologies, or copies of Catholic composers' works (in Bach's case, he copied Latin works by Palestrina, Pergolesi, Caldara, Lotti, and others³) to fill this need. The scarcity of Latin Mass music by German composers in the seventeenth and eighteenth centuries was further caused by the increasing emphasis within Protestantism on the Gospel in both sermons and concerted musical settings.

Given this general background information and the absence of documentary evidence about the origin of Bach's Masses, it seems likely that these pieces were never intended for Leipzig. Spitta contends that, on the basis of style of composition, these Masses were intended for the Catholic court at Dresden.⁴ Geiringer, Blume, Steinitz, and Rifkin all agree that the masses were the result of a commission tendered by a Bohemian nobleman, Count Franz Anton von Sporck.⁵

Whichever explanation is true, an indisputable link exists between

J.S. Bach's "Lutheran" Masses: Aspects of Chronology and Structure

by Chester L. Alwes

these four short Masses and their much more famous sisterwork — the *Mass in B Minor*. On July 27, 1733 Bach presented to Saxon Elector Friedrich Augustus II a *Missa* (i.e., a *Kyrie* and *Gloria*) with the hope of being named to the Electoral Chapel as a court composer.⁶ Bach sought not only to secure this honorific post but also to enhance his standing and salary in Leipzig. The presentation of this *Missa* is important to the history of the four "Lutheran" masses for the following reasons:

1. The 1733 *Missa* was created for a Catholic court. For that reason, it utilized the Cantata Mass format which was preferred by the contemporary Italian composers of sacred music who, at that time, dominated the Dresden chapel. Like the *Missa* the four Masses BWV 233-236 are also cantata Masses in the twofold sense that they divide up the Mass text (*Gloria*) into movements of varying texture and tempo and that they parody movements from pre-existent sacred cantatas.
2. Although no documentary evidence exists to establish definitely the chronology of the four "Lutheran" Masses, Alfred Dürr tentatively dates the F-Major and G-Minor Masses in 1737, while the A- and G-Major Masses are placed in the 1740s based largely on the watermark of the existing contemporary scores (both) and parts (only the A-Major Mass).⁷ Even though this chronology is tentative, it is clear that all four Masses postdate the 1733 origin of the B-Minor *Missa*.
3. Even if the 1733 *Missa* was not immediately successful in securing for Bach the title of Electoral Composer it may well have paved the way for the four later Masses. In the dedication which accompanied the presentation of the *Missa*, Bach avers that such a "gracious acceding to my most humble petition will bind me by infinite obligations; and I hereby offer myself in most dutiful obedience to prove my indefatigable

diligence in composing church music . . . whenever it is your Kingly Majesty's most gracious desire..." Since Bach did indeed receive the title he desired in 1736 and since all four masses antedate this appointment, it is possible that the composition of these later Masses was an exercise of that "dutiful obedience" described above.⁸ What remains unknown is whether that production of the four short Masses was done for the Elector himself or at the request of Count Sporck,⁹ an influential member of the Elector's Dresden circle, or whether, as Joshua Rifkin suggests, they were composed in gratitude for having received the position.¹⁰

II.

All of Bach's Lutheran Masses possess a high degree of structural uniformity; all of the Masses have six movements and, to a great extent, the same division of text and allocation of performing forces. (See Table 1 - table of text division/scoring). Another common feature is the consistent use of parodied cantata movements as the basis for most of these Mass movements.

All the *Kyries* are scored for SATB chorus and strings with various complements of paired winds. Of these, all but one (the *Mass in A*, BWV 234) are comprised of one continuous movement with the same tempo designation. The exceptional A-Major *Kyrie* is cast in three sections — two dance-like outer movements (*Kyrie eleison*), the first without tempo designation, the second marked *Vivace*. These frame a central, recitative-like section (*Christe*), marked *Lento e piano* and consisting of a five-part canon (B, T, A, S, F1) over sustained string chords.

All of the *Glorias* are divided into five movements, symmetrically arranged so that two choruses frame three arias. The final choruses always set the text "Cum sancto spiritu in gloria Dei Patris. Amen." In three

Alwes is Associate Professor of Music and Director of Choral Activities at the University of Illinois, Urbana-Champaign.

cases, a newly-composed slow introduction sets the first three words before the actual parodied cantata chorus begins.¹¹ The texts of the opening choruses are not as uniform in that different amounts of text are used in the F-Major and A-Major Masses (*Gloria in excelsis...propter magnam gloriam tuam*) than in the G-Minor and G-Major Masses (*Gloria in excelsis...glorificamus te*).

The differences of text length in these pairs suggests that they might employ the same division of the remaining text for their three solo movements. In the case of the F-and A-Major Masses this conjecture is in-

deed true. The three central solo movements each begin with the same text: 2. *Domine Deus* 3. *Qui Tollis* 4. *Quoniam tu solus sanctus*. This similarity even extends to scoring, the first aria in each being for bass, the second for soprano, and the third for tenor.

In the two Masses in G this consistency of text division breaks down, even though the same voicing of the arias is essentially preserved. In both Masses the first aria's text begins *Gratias agimus tibi* because of the shortened text of the opening choruses. In the G-Minor Mass the second aria's text contains all three

of the *Domine* petitions, while the third sets the remaining text, starting with *Qui tollis*, i.e., combining the text of what had been the second and third arias in the F-and A-Major Masses into a single aria. This division is occasioned by Bach's decision to base all of the arias of the Mass on the arias of cantata 187. Because the Bass (*Vox Christi*) arioso of the cantata is most appropriate for the short *Gratias* text, Bach is left with a large amount of text which he divides into two equal parts and sets using the music of the two other arias from Cantata 187. In the G-Major Mass Bach decided to utilize arias from three different cantatas; because the sources are different the text division of the arias is more equitable. The initial bass aria begins with *Gratias agimus*, but includes the first two *Domine* petitions. The middle aria is a duet,¹² the text of which begins *Domine Deus, Agnus Dei* and concludes *Qui sedes ad dexteram Patris, miserere nobis*. Like the F-and A-Major Masses, the final aria's text consists of the three *Quoniam* acclamations. Despite their differences of text division, these two Masses, like the first pair, maintain the same voicing for each aria: the first is for bass, the third for tenor, and the middle for alto (with the addition of a soprano for the duet in the G-Major Mass).

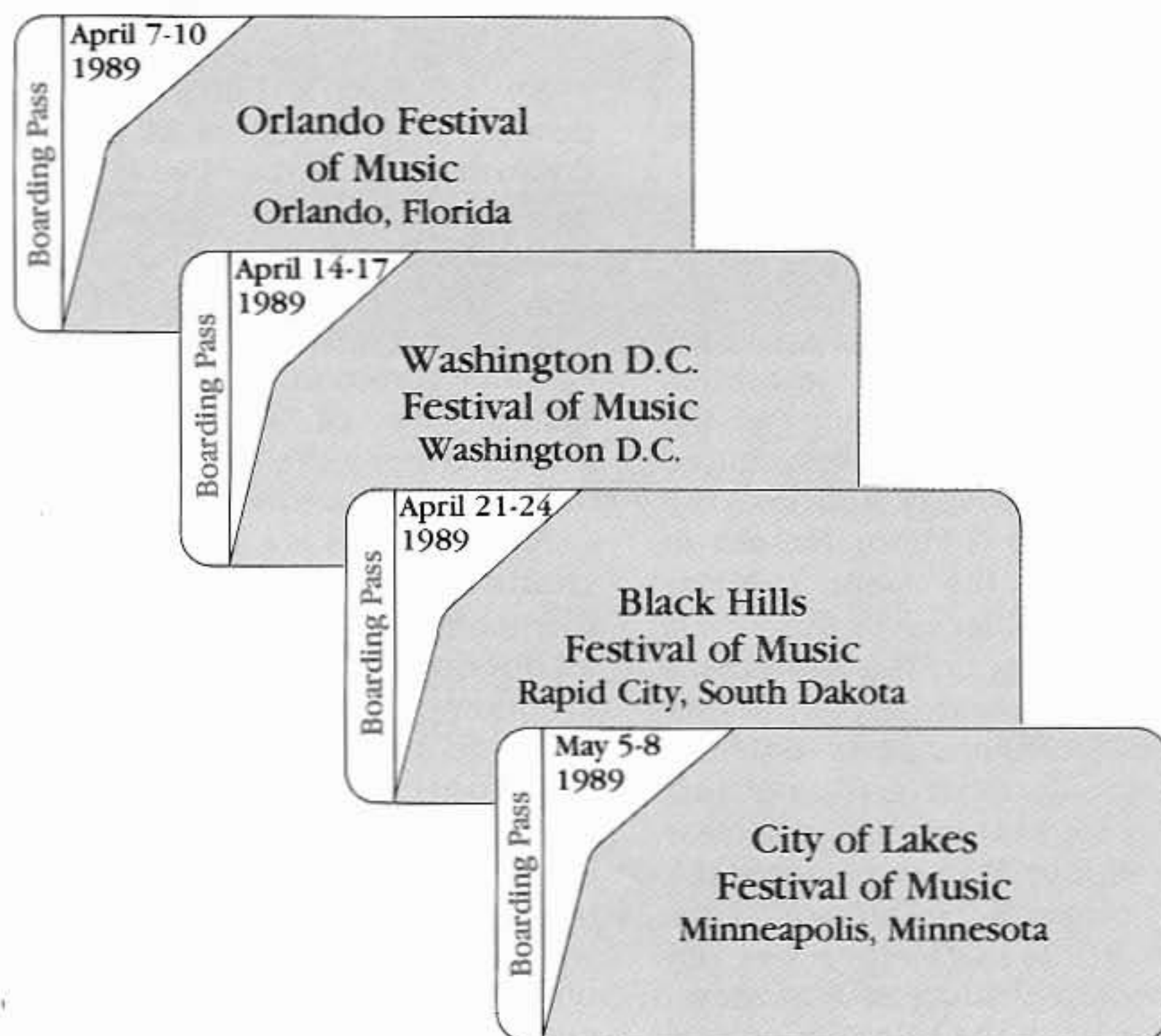
In sum, then, these Masses show a high degree of uniformity concerning the division of the entire text into movements and the decisions made regarding the performing forces of each; this is especially visible in the choruses. In the arias, there is a similar degree of consistency within the F-Major/A-Major and G-Minor/G-Major Mass pairs, perhaps suggesting that these Mass pairs were conceived in close proximity to one another.

III.

Earlier, it was mentioned that, like the *Missa* in B Minor which preceded them, the four "Lutheran masses" parodied pre-existent cantata movements. The 1733 *Missa* utilized only two cantata movements — the opening choruses of *Wir danken dir Gott* (BWV 29, 8/27/1731) and *Schauet doch und sehet* (BWV 46, 8/1/1723) as the *Gratias agimus* and *Qui tollis* respectively;¹³ these may well have been used because of the close proximity between the mean-



Your Ticket To



For more information call:

1-800-331-8579

(In Minnesota call collect 612/295-5522)

Other Destinations Include:

America Sings - Washington D.C.
Freedome Festival Parade - Philadelphia, PA
Aquatennial Parade - Minneapolis, MN

ing of these cantata texts and the Latin Mass texts for which their music is used. Thus, it seems likely that the precedent for cantata parody in the "Lutheran masses" derived from their more famous B-Minor predecessor.

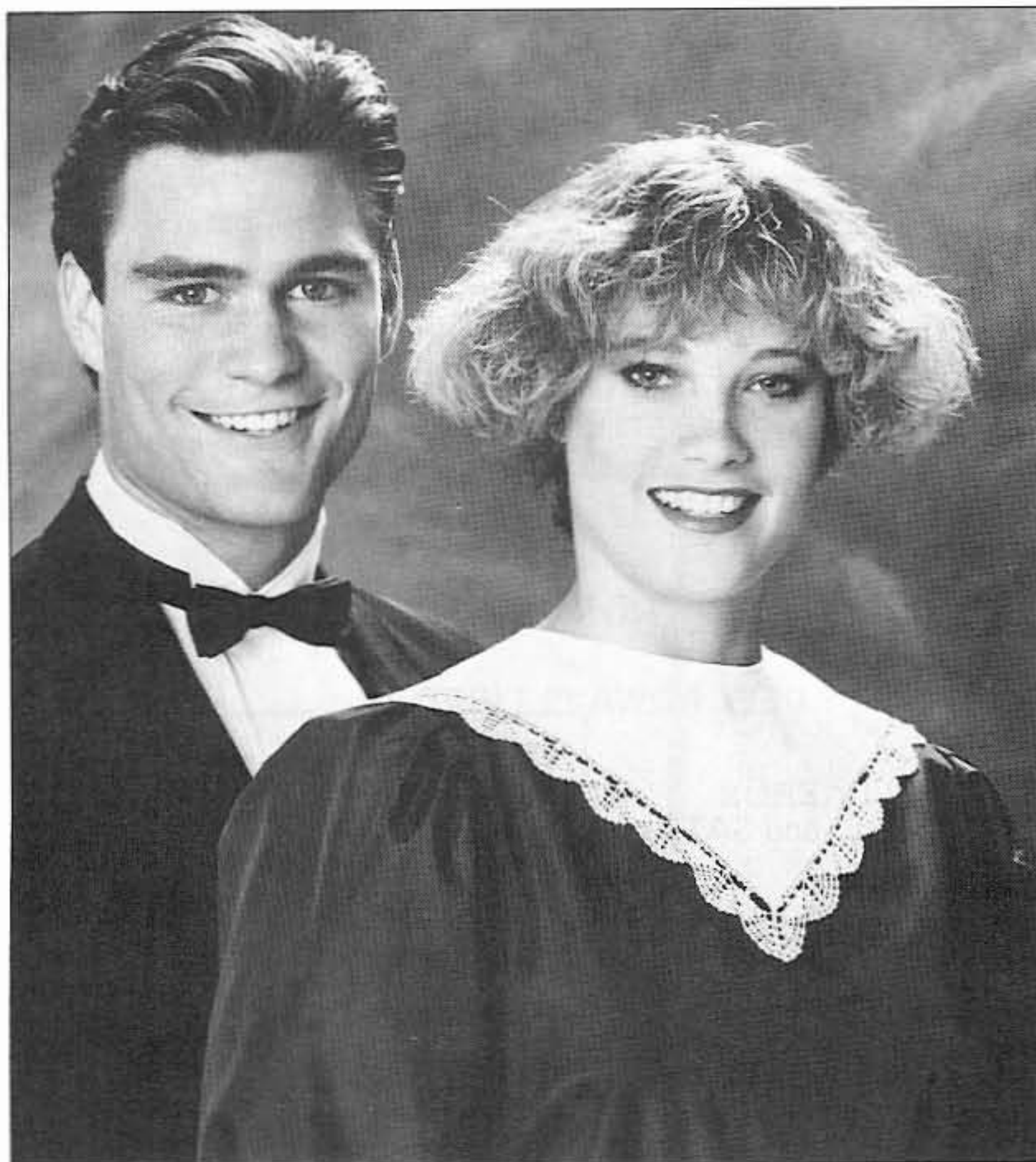
Of the twenty-four movements contained in the Masses BWV 233-236, nineteen have been linked to pre-existent cantata movements. The five movements for which no cantata analogue has been found are the *Kyrie*, *Gloria*, and *Gratias* of the F-Major Mass and the *Kyrie* and *Domine Deus* of the A-Major, perhaps establishing another commonality that links this pair chronologically! In the latter Mass Rifkin posits that the smooth, unusually neat manuscript of Bach's score, which is almost totally devoid of corrections, "shows plainly that he did not compose these pieces for their present context."¹⁴ We have already observed (see Part II above) that this *Kyrie* is unique in that it is cast in three separate segments; it is also comparatively more dance-like and French in its use of dotted rhythms, homophonic texture, and orchestration (flutes and strings). Rifkin believes that the *Gloria* and *Domine Deus* of the

F-Major Mass are also parodies because of their clear derivation from da capo movements, a form never employed by Bach in original compositions with Latin text (but which he frequently used in the cantatas).¹⁵ The *Kyrie* is a unique movement in these Masses because of its use of not one, but two *cantus firmi*—the *Kyrie* melody of the Gregorian *Litany* sung by the basses and the Lutheran *Agnus Dei* (*Christe, du Lamm Gottes*) presented by the oboes and horns.¹⁶ As both Spitta and Rifkin point out, the words which immediately preceded the *Kyrie* in the Liturgy are "O Lamb of God who takes away the sins of the world," thus establishing the liturgical/musical precedent for the second *cantus firmus* (which is presented instrumentally to avoid a confusing and inappropriate mixture of Greek and German). Rifkin points to the independent *Kyrie eleison/Christe, du Lamm Gottes* BWV 233a as the possible *Urform* of this movement, but "since no authentic sources of this piece survive, its date - and hence its relationship to the *Kyrie* of the F-Major Mass — cannot be determined."¹⁷ The use of this particular Litany also seems to confirm that

these Masses were not intended for Leipzig since this Litany was sung there only during Advent and Lent, precisely those seasons for which no figural music — German or Latin — was required.¹⁸

The movements which are clearly parodied from cantatas are drawn from a total of ten cantatas; these are:

- BWV 17 *Wer Dank opfert, der preiset mich* (9/22/1726)
Cantata for the 14th Sunday past Trinity
- BWV 40 *Dazu ist erschienen der Sohn Gottes* (12/26/1723)
Cantata for Christmas II
- BWV 67 *Halt im Gedächtnis Jesu Christ* (4/16/1724)
Cantata for Quasimodogeniti
- BWV 72 *Alles nur nach Gottes Willen* (1/27/1726)
Cantata for the 3rd Sunday after Epiphany
- BWV 79 *Gott der Herr ist Sonn und Schild* (10/31/1725)
Cantata for the Festival of Reformation
- BWV 102 *Herr, deine Augen sehen nach dem Glauben* (8/25/1725)
Cantata for the 10th Sunday past Trinity
- BWV 136 *Erforsche mich Gott und erfahre mein Herz* (7/18/1723)
Cantata for the 8th Sunday past Trinity
- BWV 138 *Warum betrübst du dich, mein Herz* (9/5/1723)



DRESS UP YOUR ACT.

Shouldn't your groups look as good as they sound? At SOUTHEASTERN APPAREL, we're specialists in outfitting performing groups of all types. We take pride in offering our customers a full array of styles and colors in a variety of fabrics.

For your FREE CATALOG, call toll free
1-800-821-8270.

In Alabama call 1-800-239-6294.

Southeastern
SOUTHEASTERN APPAREL
Where Fashion, Quality and Service perform in concert.

142 Woodburn Drive/Dothan, Alabama 36301

Cantata for the 15th Sunday past
Trinity

BWV 179 *Siehe zu, dass deine Gottesfurcht
nicht Heuchelei sei*

Cantata for the 11th Sunday past
Trinity (8/8/1723)

BWV 187 *Es wartet alles auf dich* (8/4/1726)

Cantata for the 7th Sunday past
Trinity

When we view the pattern of Bach's borrowings here presented, several interesting facts emerge. The first is the complete avoidance of cantatas from the second *Jahrgang*, i.e., cantatas written for the second complete yearly cycle of cantatas composed for use in Leipzig. This year extended from the 1st Sunday past Trinity 1724 (June 11) to Trinity Sunday (May 27) 1725 and included that long unbroken string of so-called "Chorale" cantatas. All of the cantatas parodied were written in either the first, third, or fourth years Bach was in Leipzig; none of the late Leipzig or pre-Leipzig cantatas are used at all. Fully half of the parodies come from the first *Jahrgang* (5/30/1723 — 6/4/1724), three are from *Jahrgang* III (6/3/1725 — 6/16/1726) and two are from the first months of *Jahrgang* IV (6/23/1726 — 6/8/1727).

Table I

F Major (BWV 233)	A Major (BWV 234)	G Minor (BWV 235)	G Major (BWV 236)
<i>Kyrie eleison</i> SATB, 2 horns, 2 oboes, strings, B.C.	<i>Kyrie eleison</i> SATB, 2 flutes, strings, B.C.	<i>Kyrie eleison</i> SATB, 2 oboes, strings, B.C.	<i>Kyrie eleison</i> SATB, 2 oboes, strings, B.C.
<i>Gloria in excelsis</i> same scoring	<i>Gloria in excelsis</i> same scoring	<i>Gloria in excelsis</i> same scoring	<i>Gloria in excelsis</i> same scoring
<i>Domine Deus</i> Bass, strings, B.C.	<i>Domine Deus</i> Bass, violin, B.C.	<i>Gratias agimus</i> Bass, violins all' unisono, B.C.	<i>Gratias agimus</i> Bass, strings, B.C.
<i>Qui tollis</i> Soprano, oboe, B.C.	<i>Qui tollis</i> Soprano, 2 flutes, violins/viola all' unisono	<i>Domine, fili unigenite</i> Alto, oboe, strings, B.C.	<i>Domine Deus, Agnus Dei</i> Soprano, Alto Violins all' unisono, B.C.
<i>Quoniam tu solus sanctus</i> Alto, Violin solo, B.C.	<i>Quoniam tu solus sanctus</i> Alto, strings, B.C.	<i>Qui tollis</i> Tenor, Oboe solo, B.C.	<i>Quoniam tu solus sanctus</i> Tenor, Oboe solo, B.C.
<i>Cum sancto spiritu</i> SATB, 2 horns, 2 oboes, strings, B.C.	<i>Cum sancto spiritu</i> SATB, 2 flutes, strings, B.C.	<i>Cum sancto spiritu</i> SATB, 2 oboes, strings, B.C.	<i>Cum sancto spiritu</i> SATB, 2 oboes, strings, B.C.

A CELEBRATION OF THE MUSIC OF JESTER HAIRSTON!

new THE CHRISTMAS SPIRITUALS OF JESTER HAIRSTON

Selected and arranged by William Ryden for Two-Part voices and Piano

AMEN
for SSA, TTBB, and SATB

ANGELS ROLLED THE STONE AWAY
for TTBB and SSATB

ELIJAH ROCK
for SSA and SATB

GOODBYE SONG
for SATB

GREAT GOD A'MIGHTY
for TTBB and SATB

IN DAT GREAT GETTIN'UP MORNIN'
for SSA, TTBB, and SATB

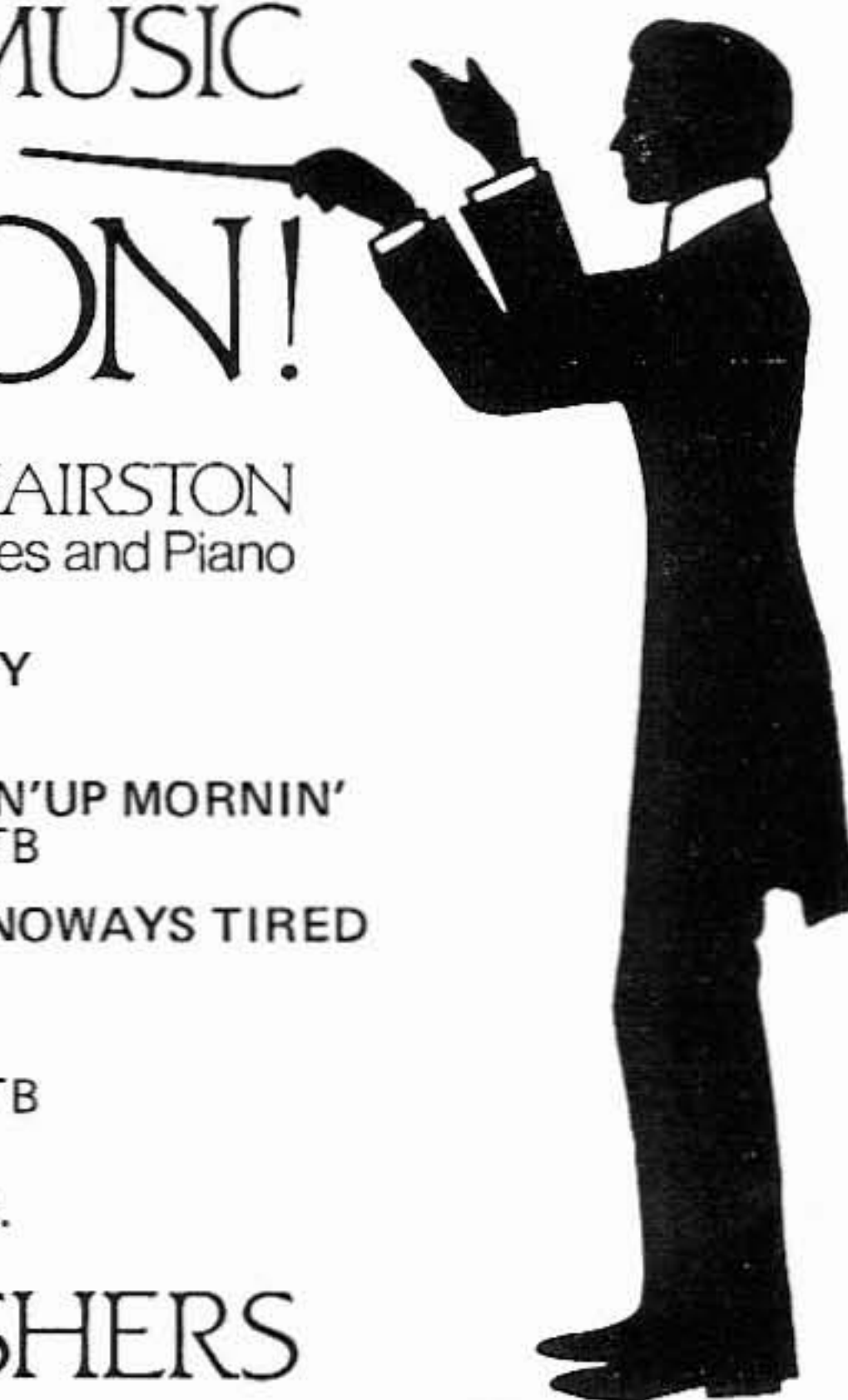
LORD, I DON'T FEEL NOWAYS TIRED
for SATB

POOR MAN LAZRUS
for SSA, TTBB, and SATB

Please direct request for our catalog on your letterhead.

BOURNE CO., MUSIC PUBLISHERS

5 WEST 37th STREET, NEW YORK 10018



**Table II: Cantata Parodies in Bach's "Lutheran" Masses
Arranged by Chronology and Texture**

	Cantata (arranged chronologically)	Mass	texture
I	136 (7/18/23)	A	chorus
	179 (8/8/23)	G	chorus/aria
		A	aria
	138 (9/5/23)	G	aria
	40 (12/26/23)	F	chorus
	67 (4/16/24)	A	chorus
III	102 (8/25/25)	g	chorus
		F	2 arias
	79 (10/31/25)	G	chorus/duet
		A	aria
IV	72 (1/27/26)	g	chorus
	187 (8/4/26)	g	chorus/3 arias
	17 (9/22/26)	G	chorus

When we rearrange the parodies according to the sequential movements of each individual Mass, the following pattern emerges:

Table III: Cantata Parody in the Individual *Missae Breve*

	FM	AM	gm	GM
1.	—	—	102	179
2.	—	67	72	79
3.	—	—	187	138
4.	102	179	187	79
5.	102	79	187	179
6.	40	136	187	17

The similarity of text divisions which earlier had suggested grouping F-and A-Major Masses and, to a lesser extent, the G-Minor and G-Major Masses is contradicted somewhat by the lack of similarity among those pairs in the category of parody. Based on parody alone, a connection seems to exist between the F-Major and G-Minor Masses (which share cantata 102 as a common model) and between the A-Major and G-Major Masses (which share cantatas 79 and 179 as models).

These tables also raise questions which, while crucial and intriguing, offer little or no hope of solution at the current time. The first of these is why Bach concentrated so heavily on Cantata 187 in the G-Minor Mass (utilizing it for four of the Mass's six movements) while no other Mass had more than two movements from the same cantata source? At the opposite end of the spectrum is the A-Major Mass, which (unless the two

movements now regarded as lost are eventually found to have had a common source) demonstrates a total lack of consistency. Finally, why did Bach concentrate on four cantatas -BWV 79, 102, 179 and 187 - for the bulk of his parody (thirteen of the nineteen identified movements are from these cantatas) when there is apparently no trait that they have in common? All anyone can do at this point is note these questions.

IV.

The evidence adduced in the preceding pages does, however, allow us to draw some conclusions about the four *Missae breve* BWV 233-236. Even if the precise chronology of their origin is beyond our reach, it is known that they came into being after the *Missa* in B Minor and after Bach's appointment to the Electoral court in 1736. If we believe that the successful reception of the *Missa* was the catalyst for Bach's appointment, then the similarities of structure which these four "little" Masses share with their somewhat more pretentious predecessor (cantata Mass format and use of auto-



International Choral **Kathaumixw**

July 3-7, 1990
Powell River, British Columbia, Canada

A choral festival for children, youth and adult choirs on the shores of Canada's magnificent Pacific Coast.

International Jury and Conductor's Symposia

Kathaumixw International Conducting Course
June 25-29, 1990 with Dr. Elmer Iseler and the Elmer Iseler Singers.

For Further Information Contact: Don James, Music Director
Powell River Academy of Music
Box 334
Powell River, B.C.
Canada, V8A 5C2
Tel.: (604) 485-7662
(604) 483-3346

MusicFile Software

Organize *ALL* your music on
Macintosh®
(soon IBM comp)
Menus & function driven

Send check for \$395 to Music File
3549 Vancouver Dallas, TX 75229
For more info call 817/566-5515

*Pronounced KA-THOU-ME-WH. Coast Salish Indian word meaning "a gathering together of different peoples."

parody), are not only understandable, but may, in fact, have been a precondition of their existence. Hypothetically, the Elector may have reminded Bach at the time of his appointment of his earlier promise to compose church music "whenever it is your Kingly Majesty's desire" and asked that Bach write some more Masses like the B-Minor *Missa* because he wanted to make of them a present to his friend and confidant, the Bohemian Count Sporck who also admired Bach's work. That four Masses were ultimately produced might be accounted for by Bach's

zeal or that this specific number of pieces was part of the commission. There is some evidence, admittedly conflicting, to suggest that the Masses were produced in pairs — Dürr's chronology suggests that the F-Major and G-Minor Masses were produced first in 1737, followed in the early 1740s by the A-Major and G-Major Masses. The pattern of parody supports Dürr's chronology, leaving the explanation of the strong similarities in text distribution between the F-Major and A-Major Masses on the one hand and the G-Minor and G-Major Masses on the

other to be explained as Bach's attempt to produce a second pair analogous in text distribution to the first. What is indisputable is that Bach has selected some of his finest cantata movements (both choruses and arias) to represent himself in this genre, perhaps suggesting that Bach sought to give broader and longer life to some of the cantata music he was most fond of or, alternatively, that the same didactic concerns which prompted the compilation of late works such as the *Art of the Fugue*, the *Musical Offering*, the *Goldberg Variations* and, yes, the *B-Minor Mass* itself — all paradigms of Bach's art — were at work in the construction of these "little" Masses. Whatever the explanation, it is clear that they represent an unjustly neglected aspect of Bach's church music, fully deserving the attention of conductors with good choirs who love to sing Bach.

Notes

¹ Dietrich Buxtehude *Werke*, iv, ed. Hilmar Trede (Hamburg, 1931), 12.

² See Dadelson, Georg von. *Beiträge zur Chronologie der Werk Bachs*. (Trossingen, 1958), 89, 113. The five settings of the *Sanctus* preserved in Bach's hand appear to be arrangements of works by other composers (Geiringer, p. 206).

³ See Geiringer, Karl. *Johann Sebastian Bach. The Culmination of an Era*. (New York, 1966), 205.

⁴ Spitta, Philipp, *Johann Sebastian Bach* (New York, 1951), III, 30.

⁵ Geiringer, 205; Blume, Friedrich. *Protestant Church Music* (New York, 1974), 311; Steinitz, Paul. "Bach's Lutheran Masses" *The Musical Times* 68 (1968): 231; Rifkin, Joshua. Liner notes to Helmuth Rilling's recording of the Masses. Nonesuch Records, HC-73020.

⁶ This *Missa* was the first part of what eventually became the *Mass in B Minor*.

⁷ Dürr's chronology of Bach's vocal music is presented in the Norton Critical Score of BWV 140, *Wachet auf, ruft uns die Stimme!* (New York, 1972) edited by Gerhard Herz.

⁸ On November 19, 1736 Bach was certified as Royal Polish and Electoral Saxon Court Composer.

Study Music in Colorado



University of Northern Colorado SCHOOL OF MUSIC Choral Activities

1989-90 Graduate Fellowships in Choral Conducting

Up to \$3,000 stipends and half - or full-tuition scholarships (in-state or out-of-state)

Undergraduate scholarships for qualified applicants also available by audition

Degrees

BA, BME, BM, MM, MME, DME, DA

Faculty

Howard Skinner,
Director of Choral Activities
Robin Koozer, Associate Director
of Choral Activities

June Schock, Soprano
Charmaine Coppom,
Mezzo-Soprano
Carl Gerbrandt, Baritone,
Director of Opera Theatre
Thomas Poole, Tenor
Chairman, Voice Department
Jeannette Triomphe,
Music Theatre Coordinator

Contact:

**Robin Koozer, Associate Director
of Choral Activities**
University of Northern Colorado
School of Music
Greeley, CO 80639
(303) 351-2678 (800) 548-8178

by March 15, 1989, to ensure full
consideration



Please send me more information about UNC:

Name _____
Address _____
City/State/Zip _____
Phone _____ Social Security Number _____
Voice Classification _____ Degree _____

AAEO Employer

CHOIR ROBES

EXPERT TAILORING **\$22⁹⁵ UP**

Finest Fabrics including
Permanent Press and Wash and Wear
Superior Quality. Free Color Catalog
and Fabric Swatches on Request
Guaranteed Satisfaction

TOLL FREE 1-800-826-8612

REGENCY

CAP & GOWN CO.
P. O. Box 10557 C.J.
Jacksonville, Florida 32207

⁹ According to Spitta (*J. S. Bach*, vol. III, p. 42), Bach sent a copy of the Sanctus from the *B-Minor Mass* to Count Sporck.

¹⁰ Rifkin, "Notes," 2.

¹¹ The exception is the final chorus of the *G-Minor Mass* (BWV 235).

¹² The only duet in all four of the masses!

¹³ Parody was used by Bach to a greater extent in the completion of the *Mass in B Minor* in the 1740s.

¹⁴ Rifkin, "Notes," 4.

¹⁵ Rifkin, "Notes," 3.

¹⁶ Rifkin avers that the mere presence of cantus firmi indicates that this music did not originate in a Mass composition. Even though it is after the fact, J. S. Bach did of course employ cantus firmi in the *Symbolum Nicenum* of his *Mass in B Minor*. There is also ample precedence in Protestant German circles for the use of chorales as the melodic basis of *Missae breves*, notably the *Liedmesse* of such composers as Christoph Bernhard, W. F. Zachow, Sebastian Knüpfer, and J. P. Krieger

(See *New Oxford History of Music*, vol. V. "Opera and Church Music," 581-2).

¹⁷ Rifkin, "Notes," 3.

¹⁸ Spitta, 35.

J. S. Bach *Missae breves* Performing Materials Source

Mass in F:

Full score: Barenreiter 5182; Carus Verlag 40.431; Peters 25a

Vocal score: Barenreiter 51b2a; Carus 40.431/03; Peters 1018a

Mass in A:

Full score: Barenreiter 5183; Carus 40.432; Peters 25b

Vocal score: Barenreiter 5183a; Carus 40.432/03; Peters 1018 b

Mass in g:

Full score: Barenreiter 5184; Carus 40.433; Peters 25c

Vocal score: Barenreiter 5184a; Carus 40.433/03; Peters 1018c¹

Mass in G:

Full score: Barenreiter 5185; Carus 40.434; Peters 25d

Vocal score: Barenreiter 5185a; Carus 40.434/03; Peters 1018d

Discography

Richard Hickox Singers and Orchestra:

Masses in F and A major - Argo ZRG 873

Masses in G minor and G major - Argo ZRG 829

Hellmuth Rilling - Bach-Collegium Stuttgart, Gachinger Kantorei

Nonesuch HC-73020 (3 record set)

¹ For some reason, the most recent Peters catalogue does not list a vocal score (1018c) for this Mass; as of this time, no definite word is available about whether or not this vocal score is available.

MASTER CLASS IN CHORAL-ORCHESTRAL CONDUCTING

**Oregon Bach Festival
20th Anniversary Season
June 24 to July 9, 1989**

For 20 years in Oregon Helmut Rilling has inspired conductors from throughout the United States and around the world with his perspective and knowledge about music-making. In this anniversary year he continues as master teacher and conductor presenting an invaluable program with professional orchestra, chorus, and outstanding soloists, ideally suited for musical scholarship and performance.

(Graduate Credit available).

Master Class Repertoire

J.S. Bach

Motet *Singet dem Herrn*
Motet *Der Geist hilft*
Motet *Jesu, meine Freude*
Motet *Fürchte dich nicht*
Motet *Komm, Jesu, Komm*
Motet *Lobet den Herrn*
Motet *Ich lasse dich*

J. S. Bach

Brandenburg Concertos
Nos I - VI

Master Class Seminars

Instrumental Procedures
Score Preparation and
Analysis

Choral-Orchestral Conducting
Choral-Orchestral Performance



**"remarkable
by any
reckoning
virtually without
equal in
America"**

Los Angeles Times

Oregon Bach Festival

Bach *Mass in B Minor*
Monteverdi *Vespers*
Boito *Mefistofele* (Concert Version)
World premiere of Stephen Paulus'
Symphony for Strings
Chamber Music, Recitals, and
Noon Concerts

For more information, contact the
Oregon Bach Festival
School of Music
University of Oregon
Eugene, OR 97403
Tel.: 503/686-5666