

10-18-2010

Concert: Ithaca College Choir and Faculty/ Student Chamber Orchestra: Mass in B Minor

Ithaca College Choir

Faculty/Student Chamber Orchestra

Lawrence Doebler

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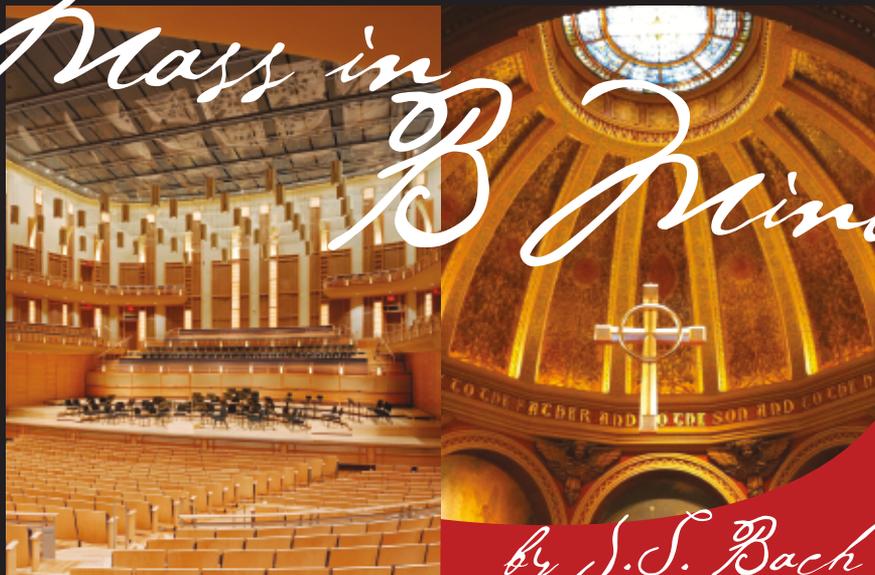
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ITHACA

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Mass in B Minor



by J.S. Bach

Ithaca College Choir and Faculty/Student Chamber Orchestra

- Lawrence Doeblor, **CONDUCTOR**
Carol McAmis, **SOPRANO**
Deborah Montgomery-Cove, **SOPRANO**
Patrice Pastore, **SOPRANO**
Jennifer Kay, **MEZZO-SOPRANO**
David Parks, **TENOR**
Randie Blooding, **BARITONE**
Brad Hougham, **BARITONE**

Pre-Concert Lecturer

Mark A. Radice

Thursday, October 14, 8:00 p.m.

Music Center at Strathmore

North Bethesda, Maryland

Saturday, October 16, 8:00 p.m.

Church of the Holy Trinity,

Rittenhouse Square

Philadelphia, Pennsylvania

Monday, October 18, 7:30 p.m.

Ford Hall, Ithaca College

Ithaca, New York

ITHACA

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Dawn Pierce

Deborah Montgomery-Cove

Marc Webster

Choral Faculty

Lawrence Doebler

Choir, Madrigals

Choral Union

Janet Galvan

Women's Chorale

Chorus

Catherine Gale

Vocal Jazz Ensemble

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to become leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.



Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems throughout the country; music therapists; composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a 100% job placement for music education graduates, and a 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

Mass in B Minor

by Johann Sebastian Bach

Ithaca College Choir

Ithaca College Faculty/Student Bach Orchestra

Deborah Montgomery-Cove, Carol McAmis, Patrice Pastore, sopranos
Jennifer Kay, alto
David Parks, tenor
Randie Blooding, Brad Hougham, baritones
Lawrence Doebler, Conductor

Kyrie

1. Kyrie Choir and Orchestra
2. Christe eleison Patrice Pastore, Carol McAmis, soprano
Susan Waterbury and Nicholas DiEugenio, violin
3. Kyrie eleison Choir and Orchestra

Gloria

4. Gloria in excelsis Choir and Tutti Orchestra
5. Et in terra pax Choir and Tutti Orchestra
6. Laudamus te Patrice Pastore, soprano
Susan Waterbury, violin
7. Gratias agimus tibi Choir and Tutti Orchestra
8. Domine Deus Deborah Montgomery-Cove, soprano
David Parks, tenor
Wendy Herbener Mehne, flute
9. Qui tollis peccata mundi Choir and Orchestra
10. Qui sedes ad dextram Patris Carol McAmis, soprano
Paige Morgan, oboe d'amore
11. Quoniam tu solus sanctus Randie Blooding, baritone
Tyler Ogilvie, horn
Lee Goodhew Romm and Margaret Oswald, bassoon
12. Cum Sancto Spiritu Choir and Tutti Orchestra

I N T E R M I S S I O N

Symbolum Nicenum (Credo)

1. Credo in unum Deum Choir and Orchestra
2. Patrem omnipotentem Choir and Orchestra
3. Et in unum Dominum Deborah Montgomery-Cove, soprano
Jennifer Kay, alto
Paige Morgan and Alana Rosen, oboe d'amore
4. Et incarnatus est Choir and Orchestra
5. Crucifixus Choir and Orchestra
6. Et resurrexit Choir and Tutti Orchestra
7. Et in Spiritum sanctum Dominum Brad Hougham, baritone
Paige Morgan and Alana Rosen, oboe d'amore
8. Confiteor Choir and Continuo
9. Et expecto Choir and Tutti Orchestra

Sanctus

Sanctus Choir and Tutti Orchestra

Osanna, Benedictus, Agnus Dei et Dona nobis pacem

1. Osanna in excelsis Choir and Tutti Orchestra
2. Benedictus David Parks, tenor
Wendy Herbener Mehne, flute
3. Osanna in excelsis Choir and Tutti Orchestra
4. Agnus Dei Jennifer Kay, alto
Susan Waterbury and Nicholas DiEugenio, violin
5. Dona nobis pacem Choir and Tutti Orchestra

Texts of the Ordinary of the Mass

Kyrie

Kyrie: Soprano I, Soprano II, Alto, Tenor, Bass, Transverse flute I/II, Oboe d'amore I/II, Bassoon, Violin I, Violin II, Viola, Continuo.

Kyrie eleison.

Lord, have mercy on us.

Christe: Soprano I, Soprano II, Violin I, Violin II, Continuo.

Christe eleison.

Christ, have mercy on upon us.

Kyrie: Soprano I, Soprano II, Alto, Tenor, Bass, Transverse flute I/II, Oboe d'amore I/II, Bassoon, Violin I, Violin II, Viola, Continuo.

Kyrie eleison.

Lord, have mercy on us.

Gloria

Gloria: Soprano I, Soprano II, Alto, Tenor, Bass, Trumpets, I, II, III, Timpani, Transverse flute I/II, Oboe I/II, Bassoon, Violin I, Violin II, Viola, Continuo.

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.

Glory to God on high, and on earth, peace to those of good will.

Laudamus te: Soprano II, Violin I solo, Violin I, Violin II, Viola, Continuo.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

We praise you, we bless you, we adore you.

Gratias agimus tibi: Soprano I, Soprano II, Alto, Tenor, Bass, Trumpets I, II, III, Timpani, Transverse flutes I/II, Oboe, Bassoon, Violin I, Viola, Continuo.

Gratias agimus tibi propter magnam gloriam tuam.

We give you thanks for your great glory.

Domine Deus: Soprano I, Tenor, Transverse flute I, Violin I, Violin II, Viola, Continuo.

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

*Lord God, heavenly king, God, Father almighty, Lord, only begotten son
Jesus Christ, Lord God, Lamb of God, Son of the Father,*

Qui tollis: Soprano II, Alto, Tenor, Bass, Transverse flute I/II, Violin I, Violin II, Viola, Violoncello, Continuo.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi,
suscipe deprecationem nostram.

You who take away the sins of the world, have mercy on us.

You who take away the sins of the world, receive our prayer,

Qui sedes: Alto, Oboe d'amore, Violin I, Violin II, Viola, Continuo.

Qui sedes ad dexteram Patris, miserere nobis.

You who sit at the right hand of the Father, have mercy on us;

Quoniam: Basso, Horn (da caccia), Bassoon I/II, Continuo.

Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus,
Jesu Christe.

*For you alone are holy, you alone are Lord, you alone, Jesus Christ,
are the most high,*

Cum Sancto Spiritu: Soprano I, Soprano II, Alto, Tenor, Bass, Trumpets I, II, III, Timpani, Transverse flutes I/II, Oboe I/II, Bassoon I/II, Violin I, Violin II, Viola, Continuo.

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Spirit in the glory of God the Father. Amen.

Symbolum Nicenum

Nicene Creed

Credo in unum Deum: Soprano I, Soprano II, Alto, Tenor, Bass, Violin I, Violin II, Continuo.

Credo in unum Deum,

I believe in one God,

Patrem omnipotentem: Soprano I, Soprano I, Alto, Tenor, Bass, Trumpets I, II, III, Timpani, Oboe I/II, Violin I, Violin II, Viola, Continuo.

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium,
et invisibilium.

*The Father almighty, maker of heaven and earth, of all things visible
and invisible,*

Et in unum Dominum: Soprano I, Alto, Oboe I/II, Violin I, Violin II, Viola, Continuo, Continuo.

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 the Father before all time. God from God, light from light, true God from true God, begotten not made, of one being with the Father, through whom all things were made. Who for us and for our salvation descended from heaven,

Et incarnatus est: Soprano I, Soprano II, Alto, Tenor, Bass, Violin I, Violin II, Continuo.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. And was incarnate by the Holy Spirit within the Virgin Mary, and made man,

Crucifixus: Soprano II, Alto, Tenor, Bass, Transverse flutes I/II, Violin I, Violin II, Viola, Continuo.

Crucifixus etiam pro nobis, sub Pontio Pilato passus, et sepultus est. Who was crucified for us too, suffered under Pontius Pilate, suffered and was buried.

Et resurrexit: Soprano I, Soprano II, Alto, Tenor, Bass, Trumpets I, II, III, Tiimpani, Transverse flutes I/II, Oboe I/II, Violin I, Violin II, Viola, Continuo.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. And who rose again on the third day, in fulfillment of the Scriptures, and ascended into heaven, seated at the right hand of the Father, and the kingdom to come, the judgment of the living and the dead. His reign shall have no end.

Et in Spiritum Sanctum: Basso, Oboe d'amore I/II, Continuo.

Et in Spiritum Sanctum, Dominum et 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 Spirit, God and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is together glorified and adored; who spoke through the prophets. And I believe in one, holy, catholic, and apostolic Church.

Confiteor: Soprano I, Soprano II, Alto, Tenor, Bass, Continuo.

Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam ventura saeculi. Amen.

I confess one baptism for the forgiveness of sins, and I await the resurrection of the dead and the life of the world to come.

Sanctus

Sanctus: Soprano I, Soprano II, Alto I, Alto II, Tenor, Bass, Trumpets I, II, III, Timpani, Oboes I, II, III, Violin I, Violin II, Viola, Continuo.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli
et terra gloria tua.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of your glory.

Osanna in excelsis: Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, Trumpets I, II, III, Timpani, Transverse flutes I/II, Oboe I/II, Violin I, Violin II, Viola, Continuo.

Osanna in excelsis.

Hossana in the highest.

Benedictus: Tenor, Transverse flute, Continuo.

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the Lord.

Osanna in excelsis: Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, Trumpets I, II, III, Timpani, Transverse flutes I/II, Oboe I/II, Violin I, Violin II, Viola, Continuo.

Osanna in excelsis.

Hossana in the highest.

Agnus Dei

Agnus Dei: Alto, Violin I, Violin II, Continuo.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi:

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world, have mercy on us.

Lamb of God, you take away the sins of the world,

Dona nobis pacem: Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II, Trumpets I, II, III, Timpani, Transverse flutes I/II, Oboe I/II, Violin I, Violin II, Viola, Continuo.

Dona nobis pacem.

Grant us peace.

Ithaca College Choir

Lawrence Doebler, conductor
Lee Wright, graduate assistant
Sarah Jenkins, graduate assistant

Soprano I

Rosie Brand
Elena Galvan*
Jaclyn Goldstein
Katherine Henly
Melissa Montgomery
Katie Sullivan
Meghan Wright

Soprano II

Elizabeth Faranda
Cristina Faicco
Laura Gladd
Kristina Jackson
Sarah Jenkins*
Robyn Lustbader
Andrea Perrone
Ana Strachan

Alto I

Perry Albert
Jessica Bennett
Emma Ladouceur
Rachel Mikol
Lydia Walrath

Alto II

Loreto Angulo-Pizarro*
Danielle Carrier
Melissa Daneke
Erin Peters
Miriam Schildkret

*Section leaders

Tenor I

Sam Bianco*
Mario Burgos
Alexander Canovas
Brandon Coon
Daniel Mahoney
Christopher Miranda

Tenor II

Dan Bates
Dave Grossman
Nick Harmantzis
Donald Haviland
Brett Maley
Ted Zimnicki

Baritone

Kevin Fortin
Mike Hollabaugh
Steve Humes
Johnny Rabe
Stephen Wilkins
Ryan Zettlemyer

Bass

Michael Gaertner
Matt Jones
Nathan Murphy
Mikey Wade
Christopher Weigel
Lee Wright*

Recording Engineer

Ben Conlon

Ithaca College Bach Orchestra

Violin 1

Susan Waterbury, principal*
Natalie Brandt
Sarah Weber
Alyssa Jutting
Misako Sakuri

Violin 2

Nicholas DiEugenio, principal*
Robin Alfieri
Matteo Longhi
Bryn Digney
Emily Frederick

Viola

Debra Moree, principal*
Derek Hensler
Zachary Slack

Violincello

Elizabeth Simkin, principal*
Allie Rehn
Tristan Rais-Sherman

Bass

John Romey, principal

Bassoon

Lee Goodhew Romm, principal*
Margaret Oswald

Organ

Jean Radice, principal*

Flute

Wendy Herbener Mehne, principal*
Elizabeth Shuhan**

Oboe d'amore

Paige Morgan, principal*
Alana Rosen

Trumpet

D. Kim Dunnick, co-principal*
Frank Campos, co-principal*
Ethan Urtz

Horn

Tyler Ogilvie, principal**

Tympani

Conrad Alexander, principal*

Program Notes

The Compositional History of S. 232: Drawing from Existing Resources

Mark A. Radice, Ph.D.

Professor of Music History and Literature
Ithaca College

Monday, September 20, 2010

During his long career, Bach held three important posts for extended periods of time: Weimar (1708–1717), Anhalt-Cöthen (1717–1723), and Leipzig (1723–1750). At Weimar and Leipzig, much of Bach's creative energy was directed as a consequence of his professional responsibilities to the composition of church music. In both contexts, that repertoire was for the Lutheran church. When he came finally to assemble what is now generally known as the B-Minor Mass, he drew on an immense repository of works that he had assembled during his career. From these, he carefully selected, revised, and refined the individual movements that now constitute this monumental composition.

The oldest item that eventually made its way into the B-Minor Mass was the fifth number of the Gloria, the Crucifixus. In its original version, it was in *da capo* form (=ABA) and served as the second movement of Cantata 12, *Weinen, Klagen, Sorgen, Zagen* (weeping, lamentation, fretting, trembling). This cantata was first performed on April 22, 1714, when Bach was concertmaster and chapel composer at the Court of Weimar. Bach performed the cantata again at Leipzig on April 30, 1724.¹ The movement is based on a chromatically descending ground bass. At the time, Bach could hardly have known that he would eventually reuse this movement, along with revised versions of music composed for other purposes, to form a "complete" Mass in the Roman Catholic manner. The designation "complete," in this context, means that Bach set all five of the traditional items in the Ordinary of the Roman Mass: Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei. When revising it as the Crucifixus of the Mass, Bach used only the first section, to which he added a four-measure introduction and a four-measure conclusion/transition.

1. Alfred Dürr, *Die Kantaten von Johann Sebastian Bach* (Kassel: Bärenreiter, 1791), vol. 1, p. 263.

The music of the *Qui tollis*, the eighth number in the Gloria, originated as the opening movement of Bach's Cantata 46, *Schauet doch und sehet* (behold and see), which Bach composed soon after assuming his duties as Kantor in Leipzig and performed for the first time on August 1, 1723.² In that capacity, he was responsible for the music at the churches of St. Thomas, St. Nicholas, as well as for any music in the city that was under the purview of the Leipzig Town Council.³

The Sanctus was first performed on Christmas Day of 1724.⁴ This was Bach's second Christmas as Kantor in Leipzig. Bach again used the piece for Easter 1727. The liturgical practices at Leipzig had no provision for a Mass setting of the Roman-Catholic type; however, isolated texts from the Ordinary of the Mass did find a place in the Lutheran liturgies of early 18th-century Germany.⁵ Bach's four other Mass settings include only the texts of the Kyrie and the Gloria.⁶ Like the Mass in B Minor, these four Masses consist of adaptations of previously composed works. These four smaller Mass settings, which were probably composed in the mid 1730s, seem not to have been intended for performance in Leipzig. Quite possibly, they were intended for the Dresden Court, an aristocratic connection that Bach had established back in 1717 with the projected clavier-performance competition with the French harpsichordist Louis Marchand. During Bach's tenure in Leipzig, the singing of the "Sanctus in counterpoint" was customary for "especially festive Communion [liturgies] . . . ; [thus] from . . . Bach we have not only the great Sanctus of the Mass in B Minor, but five others as well, substantially smaller Sanctus compositions for performance on festivals that were either composed or at least arranged by Bach (cf. BWV 237–241)."⁷

2. Dürr, *Die Kantaten von Johann Sebastian Bach*, vol. 2, p. 398.

3. Christoph Wolff states that responsibilities also included the Matthäekirche (or Neukirche) and the Petrikirche. See his "Bach §III: (7) Johann Sebastian," In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> [accessed September 20, 2010]. George B. Stauffer asserts to the contrary that beginning in 1539, the *Thomaskantor* supervised choral music in the Thomaskirche and the Nikolaikirche. During the Kantorate of Johann Schelle (1677–1701), responsibilities were expanded to include the Paulinerkirche. See his "Leipzig," In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10> [accessed September 20, 2010].

4. John Butt, *Bach: Mass in B Minor* (NY: Cambridge University Press, 1991), pp. 4–5.

5. The Leipzig order of the main service is discussed in Günther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig*; trans. Herbert J. A. Bouman, et al. (St. Louis, MO: Concordia, 1984), pp. 116–131. Regarding the Sanctus specifically, see p. 86.

6. These are in F major, S. 233; A major, S. 234, G minor, S. 235, and G major, S. 236.

7. Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig*, p. 86.

The opening chorus of Cantata 171, *Gott, wie dein Name, so ist auch dein Ruhm* (God, as your name, so too is your fame), written for New Year's Day of 1729 (or perhaps 1730), became the *Patrem omnipotentem* of the Mass.⁸ Its positioning as the second number of the *Symbolum Nicenum* prompted Bach to add a novel element not contained in the original cantata movement, namely, the homophonic reiterations of the opening text, "Credo in unum Deum."

For the joyous *Ossanas*, Bach drew from Cantata 215, *Preise dein Glücke, gesegnetes Sachsen* (praise your good fortune, blessed Saxon), which he had composed in three days' time to celebrate the first anniversary of the election as King of Poland of Friedrich August III. The monarch made an impromptu visit to Leipzig October 2–6, 1734. The Leipzig poet Johann Christoph Clauder quickly assembled the libretto, and Bach promptly set it to music. In order to do this, he probably remodeled a still older composition, most likely S. Anh. 11, *Es lebe der König, der Vater im Lande* (long live the king, the father in the land), for which only the text survives.

The earlier version of the *Agnus Dei* is the aria "Ach bleibe doch, mein liebstes Leben" (Ah tarry yet a while, my dear, my life!) from Cantata 11, *Lobet Gott in seinen Reichen* (praise God in his kingdom), which Bach performed on May 19, 1735.⁹ Here too, there was doubtless a still earlier version of the piece: a lost cantata with the text *Auf! Süß entzückende Gewalt* (Up! Sweetly enchanting power), which was written for a wedding celebration on November 27, 1725.

To the refashioned movements mentioned here, many more probably could be added. In many cases, however, we lack the concrete proof of Bach's recycling process because many of the original cantatas upon which movements from the Mass were based are now lost. That said, the sources for the Mass frequently contain telltale signs that give clear evidence of this process.

Original Sources for the Mass

Bach did not publish—or even attempt to publish—the Mass. It would have been of little practical value to church musicians of his time. Indeed, it is of little practical value to functional church musicians today, and when heard, it is invariably as a piece of concert music. The *Kyrie* and *Gloria* of S. 232, generally referred to as the *Missa*, were presented as useable part books to Elector Friedrich August

8. Dürr, *Die Kantaten von Johann Sebastian Bach*, vol. 1, p. 155.

9. Dürr, *Die Kantaten von Johann Sebastian Bach*, vol. 1, p. 288.

II in 1733. These part books remained in the Royal Music Collection until 1830, when Bach devotee Franz Hauser recognized what they were and called the attention of none other than Felix Mendelssohn to their existence. In 1896, these part books were deposited in the Saxon State Library. During WWII, they were removed from Dresden for safekeeping, thus escaping the Allied bombing of Dresden in April 1945. After the war, they were returned to the library, where they currently reside with the call number Mus. 24055-D-21. In 1983, they were reproduced in a facsimile edition, thereby ensuring the preservation and availability to scholars in perpetuity.¹⁰

Bach's holograph full score for the Mass took a circuitous route to its present location in the Berlin State Library. Upon Bach's death, the score went to his son Carl Philipp Emanuel Bach (1714–1788), who safeguarded it carefully, had a copy of it made sometime between 1750 and 1768, and sent it to the composer, theorist, and former Bach student, Johann Philipp Kirnberger (1721–1783) to be copied yet again. In 1786, C. P. E. Bach performed the *Symbolum Nicenum* of the Mass in Hamburg. At the time, he wrote changes into the music, sometimes obscuring the original text. After C. P. E. Bach's death, the manuscript—referred to in the 1790 catalog of the younger Bach's estate as "Die grosse catholische Messe" (the Great Catholic Mass)—went to his daughter Anna Carolina Philippina. Upon her death in 1804, it was put up for sale. The auction catalog lists it once again as "the Great Catholic Mass."¹¹ The purchaser of the score was the Swiss music publisher Hans Georg Nägeli. He had hoped to publish an edition of the Mass; however, financial considerations resulted in his publication only of Part I, the Kyrie and Gloria. When Hans died in 1836, his son Hermann continued his work and issued the remainder of the Mass in 1845. In 1857, Hermann sold the score to Arnold Wehner, who acted on behalf of the Handel biographer Friedrich Chrysander, who, in turn, acted on behalf of the Bach Gesellschaft (of the Bach Society). The Bach Society issued Julius Rietz's edition of the Mass in 1857, whereupon they sold the manuscript to the Berlin State Library.¹² There, it was assigned the call number Mus. ms.

10. Hans-Joachim Schulze, ed. Johann Sebastian Bach: *Missa H-Moll, BWV 232. Faksimile nach dem Original stimmensatz der Sächsischen Landesbibliothek Dresden* (Stuttgart: Hänssler Verlag, 1983).

11. George Stauffer suggests that "the epithet reflects an oral tradition within the Bach family." See *idem, Mass in B Minor (The Great Catholic Mass)* (New York: Schirmer Books, 1997), p. 180. For a detailed history of the original sources, see pp. 175–181.

12. At the time, the official name of the library was the Royal Library.

Bach P 180. Two facsimile editions of the complete score have been published, one in 1924, another in 1965.¹³

It is reassuring to know that these source materials will preserve Bach's *Great Catholic Mass* for as long as civilization survives on this planet. But they also give us further insights into Bach's creative process and compositional activities. In some cases, it is clear that the movements of the B-minor Mass not previously mentioned in this essay existed in other contexts. The opening Kyrie, for example, contains transposition errors that suggest that Bach probably was copying from a now-lost source that was in C minor, rather than B minor. Indeed, some scholars argue—judging mainly from the quality of the calligraphy and assuming that movements written meticulously, neatly, and with few or no corrections or errors—that almost all of the music of the Mass was refashioned from older scores. In the case of composers from Johann Sebastian Bach and Georg Philipp Telemann, through Franz Joseph Haydn and Wolfgang Amadeus Mozart, up to more recent composers of genius, such as Dmitri Shostakovich, it is risky to assume that a clean and accurate manuscript indicates copying from an older source rather than simply reflecting a musical fluency that is nothing short of astonishing.¹⁴

Assembling Components

It was for the purpose of sustaining and strengthening this relationship with the Court of Dresden that Bach, in 1733, presented to the Elector Friedrich August II the Kyrie and Gloria of the Mass in B Minor. In addition, two other considerations weighed on Bach's mind: first, his status at Leipzig, and second, the career of his extraordinarily gifted son Wilhelm Friedemann Bach (1710–1784). In Leipzig, Bach felt cheated. Although he was clearly charged with supervision of choral music at the St. Thomas Church and the St. Nicholas Church, there were ongoing issues about his role in the music of other churches in the city. In the hopes of winning the support of Friedrich Augustus II, Elector of Saxony and, soon afterward, King Augustus III of Poland, Bach compiled the *Missa* and presented the parts for the composition along with the following letter in Dresden on July 27, 1733:

13. *Hohe Messe in h-moll. Faksimile-Ausgabe der Handschrift* (Leipzig: Insel Verlag, 1924); *Johann Sebastian Bach. Messe in h-Moll BWV 232. Faksimile der autographen Partitur*, with Commentary by Alfred Dürr (Kassel: Bärenreiter Verlag, 1965; reprinted 1984.)

14. Interesting and often persuasive arguments relating to the recycling of older scores are advanced in Joshua Rifkin, ed. *Johann Sebastian Bach, Messe in h-Moll/Mass in B minor, BWV 232* (Wiesbaden: Breitkopf & Härtel, 2006), Preface (English/German) and Kritischer Bericht (German).

To His Most Serene Highness, the Prince and Lord, Frederick Augustus, Royal Prince in Poland and Lithuania, Duke in Saxony, . . . My Most Gracious Lord.
My Most Gracious Lord, Most Serene Elector, Most Gracious Lord!

To Your Royal Highness I submit in deepest devotion the present small work of that science which I have achieved in *musique*, with the most wholly submissive prayer that Your Highness will look upon it with Clemency and not according to the poor *composition*; and thus deign to take me under Your Most Mighty Protection. For some years and up to the present moment, I have had the *Directorium* of the Music in the two principal churches in Leipzig, but have innocently had to suffer one injury or another, and on occasion also a diminution of the fees accruing to me in this office; but these injuries would disappear altogether if Your Royal Highness would grant me the favor of conferring upon me a title of Your Highness's Court Capelle, and would let Your High Command for the issuing of such a document go forth to the proper place. Such a most gracious fulfillment of my most humble prayer will bind me to unending devotion, and I offer myself in most indebted obedience to show at all times, upon Your Royal Highness's Most Gracious Desire, my untiring zeal in the composition of music for the church as well as for the orchestra, and to devote my entire forces to the service of Your Highness, remaining in unceasing fidelity Your Royal Highness's most humble and most obedient servant.
Dresden, July 27, 1733¹⁵

JOHANN SEBASTIAN BACH

Bach's request was granted on November 19, 1736.¹⁶ That it failed to produce the results Bach had hoped for is less important than the fact that his plan to obtain this royal appointment motivated him to assemble the *Missa* of his *Great Catholic Mass*.

One might wonder how Bach found the time to undertake such a task. The time, it turns out, was provided by Divine Providence: On February 1, 1733, Friedrich August I (the Strong) died. For the ensuing five months, Saxony was in an official state of mourning; consequently, music performances in and out of church were suspended.

A second consideration that motivated Bach to undertake the fixing of the *Missa* in final form involved the candidacy of his son Wilhelm Friedemann for the post of organist at Dresden's Sophienkirche. In this affair, Bach was successful: Wilhelm Friedemann interviewed for the post on June 22, 1733, won the audition, took possession of the keys for the organ on July 11, and formally became the organist on August 1.

15. Christoph Wolff et al., ed. *New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W. W. Norton & Co., 1998), p. 158.

16. For the text of the Certificate, see *Ibid.*, p. 188.

From *Missa* to *missa tota*

The finalizing of the *Missa* in July of 1733 accounts for only two sections of a complete Mass cycle. There is no clear indication of why Bach, probably in the late 1740s, undertook the expansion of the *Missa* to its present dimensions as a *missa tota* including all five sections of the Roman Ordinary; however, several factors probably figured prominently in his decision to do so.

First, it is clear that he became interested in putting his life's work in good order in the mid 1740s. His concern with preserving his musical oeuvre is apparent in the *Achtzehn Choräle von verschiedener Art*, S. 651–668 (18 chorale preludes in various styles), which—like much of the *Great Catholic Mass*—consists largely of revisions of older pieces.

Another factor that may have influenced Bach's decision was the work of the philosopher, physician, theologian, mathematician, and commentator on music, Lorenz Christoph Mizler (1711–1778). In 1737, Mizler founded the monthly publication *Neu eröffnete musikalische Bibliothek* (newly opened musical library), which acted as the official publication of the *Correspondierende Societät der Musicalischen Wissenschaften* (corresponding society for musical sciences), which he organized in the following year. In 1746, he extended an invitation to Bach to become a member of the society. Bach did so in June 1747. In fulfilling one of the requirements for admission, Bach composed the set of pieces titled *Einige canonische Veränderungen über das Weihnachtslied "Vom Himmel hoch da komm' ich her,"* S. 769 (some canonic variations on the Christmas song "Vom Himmel hoch da komm' ich her"). In that same year, he composed the *Musikalisches Opfer*, S. 1079 (musical offering), which likewise makes extensive use of canonic devices and scholarly contrapuntal writing. Canonic writing also plays a prominent role in the structure of Part IV of the *Clavier Übung*, S. 988 (keyboard exercises), also known as the *Goldberg Variations*, of 1741. Finally, we note Bach's magisterial collection of contrapuntal pieces known as *Die Kunst der Fuge*, (the art of the fugue) S. 1080, the publication of which Bach initiated but was unable to see through to the end.¹⁷

One of Mizler's most important contributions to musicology was his translation

17. The publication of *Die Kunst der Fuge*, produced under the supervision of Carl Philipp Emanuel Bach and Johann Friedrich Agricola did not appear until 1754. Misleading comments by Bach and Agricola along with the whimsical inclusion of the chorale prelude "Vor deinen Thron tret' ich hiermit," S. 668, in the 1754 publication of *KdF* have led to romanticized notions of the piece as Bach's swan song. Christoph Wolff has shown that, in fact, the composition of *KdF* probably began in the late 1730s and occupied Bach for the final decade of his life. See Wolff, *Bach: Essays on His Life and Music* (Cambridge, MA: Harvard University Press, 1991), pp. 265–281.

into German of Johann Joseph Fux's *Gradus ad Parnassum* (1725), which was published in Leipzig in 1742—right about the time that Bach started work on *Die Kunst der Fuge*. Mizler's title for the volume was *Gradus ad Parnassum; oder, Anführung zur regelmässigen musikalischen Composition* (steps to Parnassus; or, introduction to systematic musical composition).

Christoph Wolff has remarked concerning *Die Kunst der Fuge* that it is “well-nigh the prototype of a work free of ties imposed by commission. . . . And again the B-Minor Mass may be understood to figure as the relevant counterpart—a work unparalleled in dimensions and artistic challenge.”¹⁸

One final consideration may go far in explaining Bach's concern for preserving his work: the welfare of his sons. Bach was a practical musician, a man whose family had been professional musicians for generations before his birth. Not surprisingly, he expected at least some of his sons to carry on that tradition. In fact, two of them—Carl Philipp Emanuel and Johann Christian (1735–1782)—achieved renown as composers of the later 18th century. Given the father's expectations for his sons, what better resource could he have left for them than a vast musical library exhibiting an astonishing variety of styles applied within a vast array of media, each representing a paradigm of its type?

Performance Practice

There is no evidence indicating that the musicians at the Court of Dresden ever performed the *Missa* that Bach presented to Friedrich August II in July of 1733. Nor is there evidence to indicate that Bach ever performed—or even endeavored to perform—the music he had fashioned into the *Great Catholic Mass*; thus, the most “authentic” performance practice would be not to perform it at all. The questions thus become quite different when pursuing issues relating to performance practice.

Because Bach did not create performing parts for those portions of the score following the *Missa*, we lack the detailed information that he typically added to those parts for the benefit of performers. Since Bach knew the musical organization at Dresden, we might assume that he assembled the *Missa* with those performance possibilities in mind; nevertheless, we cannot ignore his circumstances at Weimar and Leipzig, for which earlier versions of at least some movements had been written. To destabilize the situation still further, we might note that Bach, in a memorandum of August 23, 1730, explained in detail

18. Ibid, p. 280.

the reality of the church-music resources along with his minimal requirements of “a well-appointed church music.”¹⁹ The Court at Dresden sometimes used individual singers for each part—a performance option with a long history dating well before Heinrich Schütz’s *Psalmen Davids*, op. 2 (1619), in which he specifically states that if vocal resources do not allow multiple voices for the parts of the cappella, it is of no consequence since the soloists (*favoriti*) are all that is needed.²⁰ Conversely, Bach’s memo to the Leipzig Town Council states a preference for one soloist and two additional choral voices for each part. Whether Bach would have rejected still more singers per part, nobody can say definitively.

In populating the orchestra, it is important to recall that the Dresden performing parts are (with the exception of the bassoon part, which requires two bassoons) designed for one player per part. An orchestra of this sort would be a total of 17 players, or possibly 18 (depending upon the number of players in the continuo group).²¹ In Bach’s previously mentioned memo of August 23, 1730, he states his preferences for an orchestra of “18 persons at least, for the instrumental music. N.B. If it happens that the church piece is composed with flutes also . . . at least 2 more persons are needed. Making altogether 20 instrumentalists.”²²

Insofar as pronunciation is concerned, Italian style Latin seems to be the most likely choice. Christoph Bernhard, the Vice-Kapellmeister in Dresden in the middle of the 17th century, urged the use of this pronunciation. The Dresden Court had been Catholic since 1697. Friedrich August I and Friedrich August II were both Catholics, and “Friedrich August II . . . was demonstrably an Italophile.”²³ If the *Missa* were to be sung with Italian-style pronunciation, it would be nonsensical to change to German-style pronunciation for the remainder of the Mass.

Pitch at the Dresden Court was fixed at A=415. For ensembles using female voices for the treble parts and modern instruments, this is not practical; thus, the piece is more often performed with the current standard of A=440.

19. For the full text, see Wolff, *New Bach Reader*, pp. 145–151.

20. The individual singer approach—and a similar one for the number of instrumentalists—was taken by Joshua Rifkin in his controversial yet highly effective recording of the Mass in B Minor. (New York: Nonesuch Records 7559-79036-1).

21. The complex questions regarding the constitution of the *basso continuo* group are presented in Laurence Dreyfus, *Bach’s Continuo Group: Players and Practices in His Vocal Works* (Cambridge, MA: Harvard University Press, 1987).

22. Wolff, *New Bach Reader*, pp. 146–147.

23. Stauffer, *Bach: The B-Minor Mass*, p. 249.

Whether performed with one voice per part or more, at A=415 or A=440, the music that Bach has given us in his *Great Catholic Mass* is so well crafted that it cannot fail to make an impression on attentive listeners. For seasoned musicians who have played and sung the piece many times and for students who confront this remarkable score for the first time alike, performance of Bach's B-Minor Mass remains a life-changing experience. It is just such an experience that we at the Ithaca College School of Music wish for our performers in this concert.

Ithaca College Choir

The Ithaca College Choir, under the direction of **Lawrence Doebler**, is recognized through its annual tour, performances at ACDA and MENC conferences and international concerts as one of the finest and most innovative ensembles at the collegiate level. This is the choir's 33rd tour with professor Doebler.

The Ithaca College Choir has toured extensively on the East Coast, South and Mid-West United States, and nine years ago performed in Ireland. The choir has presented major concerts at the American Choral Directors Association in Providence, the Music Educators National Conference in Baltimore and Providence; Lincoln Center Avery Fisher Hall and Alice Tully Hall, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; the Brooklyn Academy of Music in Brooklyn, the Troy Savings Bank in Troy, New York, and the Strand Theatre in York, Pennsylvania. In addition to the *a cappella* tradition, the choir has performed with the Cayuga Chamber Orchestra, and the Ithaca College Orchestra, Chamber Orchestra, and Wind Ensemble.

In each of the last 32 years, the Ithaca College Choir has premiered a work that has been published by Theodore Presser as part of the Ithaca College Choral Series.

Lawrence Doebler, professor of music, serves as director of choral activities at the Ithaca College School of Music. The Ithaca College Choral Union and Symphony Orchestra have performed at Lincoln Center in Avery Fisher Hall under Doebler's direction, most recently presenting Verdi's Requiem with soprano Sharon Sweet (M.M. '78), mezzo-soprano Leah Summers, tenor David Parks, and baritone Randie Blooding.

Professor Doebler's early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and midwestern United States and Ireland as a clinician and guest conductor. His editions of Renaissance music are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he has served as music director of the Cayuga Vocal Ensemble and has been the director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

Biographies

Conrad Alexander, timpani, is currently on the percussion faculty at Ithaca College, Mansfield University, and the Brevard Music Center. He has taught at Ithaca College for eight years. His teaching experience includes positions at Interlochen Center for the Arts, James Madison University, University of Virginia, the Odessa/Midland (Texas) school system, and Blue Lake Fine Arts Camp. He is a member of the Binghamton Philharmonic, the Cayuga Chamber Orchestra, and the Ensemble X New Music Ensemble. He has performed with the New York City Opera Touring Orchestra, the Albany and Harrisburg (Pennsylvania) Symphonies, as well as the Dallas, Richmond (Virginia), Greensboro (North Carolina), Knoxville (Tennessee), Oklahoma, and Anchorage Symphonies. In addition to performing and teaching, he is the owner of DAY Percussion Repair, specializing in all facets of percussion instrument repair and unique wooden percussion products. He has recorded for the Sony, Centaur, AmCam, and ProArtes recording labels. Alexander earned an M.M. degree and performer's certificate from the Eastman School of Music and a B.M. degree from Southern Methodist University. His major teachers include John Beck, Doug Howard, Kalman Cherry, John Bannon, Don Liuzzi, and Charles Owen.

In 2007, Alexander became an honorary member of Kappa Kappa Psi and received Mansfield University's Bertram Francis Award from Kappa Kappa Psi for outstanding contributions to the Mansfield University band program. He resides in Ithaca, with his wife, Paige Morgan, and their dog.

Randie Blooding, baritone, joined the Ithaca College faculty in 1990. A native of Colorado he holds degrees from Colorado State University, Southern Methodist University, and a doctor of musical arts degree from Ohio State University. In addition to his teaching at Ithaca College he has taught at Southern Methodist University, Ohio State University, and Middle Tennessee University. Alumni from his studio are consistently accepted into the finest graduate programs in the United States and are active in many summer programs. Many former students are enjoying careers across the United States and Europe as opera singers and recitalists.

Blooding has been sought after for performances in 46 of the 50 United States where he has sung in recital, oratorio, and opera. He is a champion of American

art song literature and as such was a winner of the National Federation of Music Clubs artist award competition in art song. Blooding performed over 125 art song recitals in all parts of the United States for the Federation of Music Clubs. He is a past regional winner of the Metropolitan Opera national auditions and a two-time finalist in the National Association of Teachers of Singing artist competition. His operatic performances have included lead roles with opera companies in most major metropolitan cities. Favorite roles include the Count in *Le Nozze di Figaro*, the title role in *Don Giovanni*, Guglielmo in *Così fan tutte* by Mozart, Tarquinius in *The Rape of Lucretia* by Britten, Papa Germont in *La Traviata* by Verdi, Gerard in *Andrea Chenier* by Giordano, Horace Tabor in *The Ballad of Baby Doe* by Douglas Moore, Tonio in *Pagliacci* by Leoncavallo, Valentin in *Faust* by Gounod, and Sharpless in *Madame Butterfly* by Puccini. In addition to his singing performances, Blooding is fortunate to be invited to act as narrator often and has been the voice of many documentaries.

Frank Gabriel Campos, trumpet, is a professor at Ithaca College. He earned his bachelor's degree from California State University–Fresno and did graduate work at the University of North Texas where he won the Outstanding Master's and Outstanding Doctoral Student Awards, as well as the Hexter Prize for outstanding graduate. Campos is former principal trumpet of the Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Festival Orchestra, and he has been a featured soloist at the Ottawa International Jazz Festival, the Montreux Jazz Festival, the Rochester International Jazz Festival, and others. He was a soloist with the famed University of North Texas One O'clock Lab Band, the Dallas Cowboys Band, and he has performed with such artists as Natalie Cole, Johnny Mathis, Ella Fitzgerald, Bob Hope, and on the stages of Lincoln Center, Kennedy Center, Constitution Hall, and New York's Town Hall. A founding member of the Dallas Brass, Campos is currently principal trumpet of the Binghamton Philharmonic, Tri-Cities Opera, and a member of the Ithaca Brass. He has performed with the Rochester Philharmonic, Syracuse Symphony, Glimmerglass Opera, Skaneateles Summer Music Festival, and the Central New York Jazz Orchestra. A member of the board of directors of the International Trumpet Guild for 12 years, he serves as the editor and primary contributor for the clinic column of the *International Trumpet Guild Journal*, and he is the author of *Trumpet Technique* (Oxford University Press, 2005) and the forthcoming *Trumpet for Dummies* (Wiley and Sons).

Nicholas DiEugenio, violin, is praised by the Cleveland *Plain Dealer* for his “invigorating, silken” playing and “mysterious” atmosphere. He leads a versatile musical life, performing composers from Buxtehude to Carter. He has performed as soloist with Interlochen’s World Youth Symphony Orchestra, Long Bay Symphony, Cleveland Pops, CIM Orchestra, National Repertory Orchestra, and the Cleveland Bach Consort. As a founding member of the Biava Quartet, DiEugenio was a prizewinner at the Fischhoff National Chamber Music Competition. He has also been a member of the iO Quartet, and is now violinist of the Lorian Trio. DiEugenio has premiered chamber works of Yevgeniy Sharlat, Stephen Gorbos, Matthew Barnson, and Timo Andres, and has performed works of living American composers in Carnegie’s Weill Hall, Merkin Hall, Seattle Town Hall, and Roulette. Other venues have included the Chamber Music Society of Lincoln Center and Brooklyn’s Barge Music. A member of the violin faculty of the ENCORE School for Strings from 2005 to 2007, DiEugenio has taught undergraduate students at Yale and is assistant professor of violin at the Ithaca College School of Music. He holds degrees from the Cleveland Institute of Music (B.M., M.M.) and the Yale School of Music (artist diploma, M.M.A.).

D. Kim Dunnick, trumpet, is a professor of music at Ithaca College where he chairs the Department of Performance Studies in the School of Music. He is a recipient of a Dana Fellowship for excellence in teaching at Ithaca College. A long-time member of the Cayuga Chamber Orchestra and the Ithaca Brass, he recently founded, with colleagues Steven Mauk and Diane Birr, the group TrOlCa, a trio for trumpet, saxophone, and piano.

A former member of the United States Army Band, the Knoxville Symphony, the Elmira Symphony, and the Brasswind, Dunnick also has performed with the Syracuse Symphony, the Binghamton Symphony, The B.C. Pops, the Hof (Germany) Symphoniker, the Skaneateles Festival Orchestra, and for 10 years, was principal/solo trumpet of the Victoria Bach Festival Orchestra.

Dunnick earned his bachelor and doctoral degrees from Indiana University in Bloomington, and his master’s degree from Catholic University in Washington, D.C. His principal teachers were Herbert Mueller, Louis Davidson, David Flowers, Walter Blanton, and Charles Gorham. Dunnick has performed as a guest artist in Sweden, Ireland, England, Russia, Australia, Switzerland, Germany, and Ukraine, and has served on the panel of judges for international trumpet competitions in Moscow, Kiev, and Saratov (Russia), and Washington, D.C. He has presented master classes at the Royal Northern Academy of Music in Manchester, England, the Gnessin’s Academy in Moscow, Russia, and at the

Curtis Institute of Music in Philadelphia. A past and future president of the International Trumpet Guild (1997–99, 2011–13), Dunnick served as book review editor for the *ITG Journal* from 1976 through 1996.

Lee Goodhew Romm, bassoon, has been a member of the Ithaca College faculty since 1989. She is principal bassoon in the Cayuga Chamber Orchestra where she holds the John S. and Marybeth Ostrom Chair. She graduated from the University of North Texas, winning the Presser Award. She continued with graduate work at Southern Methodist University and Michigan State University, where she earned her doctor of musical arts degree. Formerly, she served as assistant professor at Western Michigan University and was on the faculty of the University of North Texas.

Active as a performer and clinician, she can regularly be heard in solo, chamber, and orchestral venues. She performs with the Ithaca Wind Quintet, plays regularly with the Rochester Philharmonic Orchestra and Syracuse Symphony, and was a member of the new music group Ensemble X at Cornell University.

Her principal teachers were Will Roberts, Edgar Kirk, Maestro Charles Bruck, and Maestro Anshel Brusilow, as well as reed maker Louis Skinner. Goodhew Romm has recorded for the Open Loop and Mark Records labels. She has served on the board of the Cayuga Chamber Orchestra and was cohost of the 2007 International Double Reed Society Conference at Ithaca College, where her efforts resulted in endowed annual awards for exemplary students of both the bassoon and oboe studios at the college. Goodhew Romm is currently studying baroque bassoon and has received grants for study in the United States and abroad.

Brad Hougham, baritone, is a sought-after vocal pedagogue and clinician, and has served on the voice faculty at Ithaca College School of Music since 2006. Each summer, he travels to Spoleto, Italy, where he teaches voice at the Spoleto Vocal Arts Symposium, an international institute for vocal studies and opera performance. Hougham studied music at the University of Saskatchewan, receiving a bachelor of music degree with great distinction. He earned a professional studies diploma from the Mannes College of Music, a master of arts degree from City University of New York, and a doctor of musical arts degree from Rutgers, the State University of New Jersey.

He has performed many roles with various companies, but among his favorites are Il Conte in *Le Nozze di Figaro*, Demetrius in *A Midsummer Night's Dream*, Guglielmo in *Così fan tutte*, Papageno in *Die Zauberflöte*, Mercutio in

Roméo et Juliette, and Schaunard in *La Bohème*. He sang at the Metropolitan Opera for eight seasons, appearing in their productions of *Benvenuto Cellini*, *Fidelio*, *Götterdämmerung*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Moses und Aron*, *Oedipus Rex*, *Parsifal*, *Tannhäuser*, and *War and Peace*.

Professor Hougham's career goal is to make great music with great musicians, and he has had the fortune of working with some of operas most celebrated maestri, including James Levine, Valerey Gerghiev, Paul Goodwin, and Jane Glover. He has appeared as a soloist in many notable venues, including Avery Fisher Hall, Merkin Hall, and Brooklyn Academy of Music. His singing can be heard on two recordings: *Rossini in Venice* and *Soldier Stories*.

Jennifer Kay, mezzo-soprano, has been a member of the Ithaca College faculty since 2005 and is originally from Manalapan, New Jersey. She holds master's and doctoral degrees in voice performance from Boston University and a bachelor's degree from Ithaca College in music education and performance. Her current teaching responsibilities include studio voice, diction, and French song literature. She is a former faculty member of Syracuse University and the Boston University Tanglewood Institute. She has had the honor of participating as a NATS intern, where she worked closely with Cynthia Munzer and Scott McCoy. An article by Professor Kay on the songs of Howard Boatwright will be published in an upcoming issue of the *Journal of Singing* and she has just completed recording Boatwright's songs, along with those of composer David Sisco, for a soon-to-be-released CD.

Kay sings regularly with the Rochester-based early music ensemble, Publick Musick, including a feature performance in Boston, the Bloomington Early Music Festival and a recording of Bach Lutheran masses. She has worked with several notable conductors and coaches, including David Hoose, Jonathan McPhee, Allison Voth, Sheila Kibbe, and Thomas Stumpf, and has studied with Scott McCoy, Mark Aliapoulos, Claudia Cantania, and David Parks. She has been a featured soloist at the Rochester Bach Festival, Oneida Civic Chorale, Colgate University, Cayuga Vocal Ensemble, and Hamilton College. Two of her recent chamber recital performances have aired on WCNY radio.

Carol McAmis, soprano, has been a member of the Ithaca College voice faculty since 1979. She holds a bachelor of music degree in piano performance with a minor in voice and a master of music degree in vocal performance from the University of Kansas. A guild certified Feldenkrais practitioner, Professor McAmis is a pioneer in the field of holistic voice training. She has presented

workshops on using the Feldenkrais Method of somatic education in the voice studio both nationally and internationally for such groups as the National Association of Teachers of Singing, Opera America, the New York State School Music Association, the National Conference of the Feldenkrais Guild of North America, the University of Minnesota, Syracuse University, the Irish World Music Center, the National Flute Conference and the National Trombone Conference, and the West Point Military Band. Her special area of interest is the living body as a musical instrument and developing the physical and mental skills for artistic performance. She has performed extensively in opera, oratorio, and recital. Leading roles with the Ithaca Opera Association include Madama Butterfly, Suor Angelica, Konstanze in Mozart's *Die Entführung aus dem Serail*, the Countess in *Le Nozze di Figaro*, and Rosalinda in *Die Fledermaus*. She made her Carnegie Recital Hall debut in Mendelssohn's *Elijah*, and she performs and teaches workshops with internationally renowned Irish soprano Noirin ni Riain.

Wendy Herbener Mehne, flute, is a professor at Ithaca College where she was a 1995–96 Dana teaching fellow and the 2004 London Sabbatical Scholar. She is a member of the Ithaca Wind Quintet, one of the School of Music's resident faculty chamber ensembles, and the Cayuga Chamber Orchestra. With Pulitzer Prize-winning composer, Steven Stucky, and colleagues from Ithaca College and Cornell, she was a founding member of the new music group Ensemble X. Together they made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest. Professor Mehne has been a guest artist and given master classes throughout the United States, and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Weill Recital Hall, Constitution Hall, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and public television. Mehne is a contributing author for *Flutist Quarterly*, *Flute Talk*, and the *Instrumentalist* and has recorded for Koch, Albany, Mark, and Open Loop labels. She has been secretary of the National Flute Association and served on its executive board. She holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole.

Deborah Montgomery-Cove, soprano, is a widely experienced recital, oratorio, and opera artist who is a professor of voice at Ithaca College. She has sung with such companies as Virginia Opera Association, C. W. Post Summer Opera Festival, and Ithaca Opera Association. Her roles include Adele in *Die Fledermaus*, Blonde in *Abduction from the Seraglio*, Queen of the Night in *The Magic Flute*, Rosina in *The Barber of Seville*, Cunegonde in *Candide*, Despina in *Così fan tutte*, and most recently Susanna in the *Marriage of Figaro*. Montgomery has appeared with the Syracuse Symphony, North Carolina Symphony, the West Virginia Symphony, the Greensboro Orchestra, and the Cayuga Chamber Orchestra. Repertoire includes Barber's *Knoxville: Summer of 1915*, the Brahms *Requiem*, Handel's *Messiah*, the Haydn *Creation*, and Bach's *Jauchzet Gott*. In the spring of 2005 she was the soprano soloist in Orff's *Carmina Burana* at Avery Fisher Hall with the Ithaca College Choir and Orchestra. She made her Carnegie Hall debut with Mid-America Productions in Mendelssohn's *Elijah* in 1989. International performances include a recital at the Irish World Music Centre in Limerick, Ireland, in 2005 and a recital at the Mauerbach Festival in Vienna, Austria, with Norman Shelter in 1992. She has been a winner in the Cleveland Art Song Festival. In the fall of 2000 she recorded a CD with the Cayuga Chamber Orchestra of *Boyz in the Wood*, an original version of the Little Red Riding Hood story by Grant Cooper.

Debra Moree, violin, joined the Ithaca College School of Music faculty in 1991. She received performance degrees from the Indiana University School of Music where she was a teaching assistant to Abraham Skernick. An active recitalist and chamber musician, Moree's musical interests range from traditional and folk to Baroque performance practice and new music. She is a founding member of the Ariadne String Quartet and a former member of the Memphis String Quartet and the Colorado Arts Piano Quartet. Guest artist collaborations include performances with the Colorado, Pro Arte, and Ying String Quartets. She previously taught during in the summers at the Ithaca Chamber Music Institute, Meadowmount School for Strings, the Killington Music Festival, and the Interlochen National Music Camp and has served on the faculties of Indiana University, University of Northern Colorado, and Memphis State University.

Paige Morgan, oboe d'amore, has performed as a soloist, chamber, and orchestral musician throughout the United States, Europe, Russia, and Japan. She currently is associate professor of oboe at Ithaca College, has been a guest artist with the Garth Newel Chamber Players in Hot Springs (Virginia), and is a

member of the Cayuga Chamber Orchestra, in Ithaca, New York. Morgan served as principal oboist with the Midland/Odessa and Charlottesville Symphonies and has been guest principal oboist with the Buffalo Philharmonic on several occasions. She also performed regularly with the Richmond Symphony and continues to perform regularly with the Rochester Philharmonic Orchestra. She plays principal English horn and second oboe with the BMC Festival Orchestra. She received her master's degree, doctorate degree and performer's certificate from the Eastman School of Music. She has recorded on the SONY and Musical Heritage labels.

Tyler Ogilvie, horn, received both his bachelor of music degree in music education and master of music degree in performance from Ithaca College in Ithaca, New York. While attending school, he worked as a freelance musician throughout central New York and performed in the contemporary chamber orchestra, Kulmusik, under the direction of Jeffery Meyer. The ensemble toured Russia in 2008, and was a featured performing group in the 20th International New Music Festival Sound Ways, held in St. Petersburg. In addition to serving on the music faculties of Dickinson College and Susquehanna University teaching horn, Ogilvie currently serves as principal horn of the Orchestra of the Southern Finger Lakes (Corning-Elmira, New York) and the Utica Symphony (Utica, New York). He has appeared on stage in a variety of ensembles at notable venues such as Carnegie Hall, Radio City Music Hall, Avery Fisher Hall, the National Concert Hall in Dublin, Ireland, and Glinka Hall in St. Petersburg, Russia. At Dickinson College, he performs regularly as a member of the faculty woodwind and faculty brass quintets. In addition to his freelance work in the New York and Pennsylvania areas, he composes electroacoustic music utilizing prerecorded soundtracks and visual multimedia elements. He is also a strong advocate for music education, having previously worked as a public school instrumental music teacher. He was inducted to the Pi Kappa Lambda National Music Honor Society in 2010. His principal teachers include Alexander Shuhan and Edward Albinski.

David Parks, tenor, is an active performer and educator. Parks has sung all of the major oratorio roles in the United States, Eastern Europe, with the Spoleto Festival in Italy, and at the National Art Festival in South Africa. In early November 2001 he sang the tenor solos in the Mozart *Requiem* with the Sarajevo Philharmonic in Bosnia-Herzegovina, and in October 2001 he soloed with the Syracuse Symphony in Britten's *Serenade for Tenor, Horn, and Strings*. In both

1990 and 1992, he was awarded fellowships with the Bach Aria Group, and in 1989 made his Carnegie Hall debut as tenor soloist in Mendelssohn's *Elijah*. In 1995, he returned to Carnegie Hall as tenor soloist in a program of Schubert and Mozart masses.

On the operatic stage, Parks has sung roles with Syracuse Opera, Michigan Opera Theatre, Chautauqua Opera, Virginia Opera, Piedmont Opera, Arizona Opera, Ithaca Opera, Oswego Opera Theater, and Opera Delaware.

In the late spring and summer of 1991, Parks made his performing debut in South Africa. During the three-month residency in South Africa, he performed leading tenor roles in Puccini's *La Bohème* and Mozart's *Così fan tutte*. In addition to 15 operatic performances in Cape Town and Bloemfontein, Parks was heard at the South African National Arts Festival in both opera and oratorio, appearing as the tenor soloist in Mozart's *Requiem*, the first American tenor to do so in several years. During summer festivals, Parks has been a guest artist at the Mauerbach Music Festival in Vienna, Austria, the Fairbanks Summer Arts Festival, the Anchorage Music Festival (Alaska), and the Skaneateles Festival (New York), and the Ash Lawn Festival (Virginia).

Patrice Pastore, soprano, is professor of voice and diction at Ithaca College. A specialist in art song and contemporary music, Pastore is a frequent performer in upstate New York. She has appeared with the Cayuga Chamber Orchestra, Ensemble X, First Street Playhouse, Hangar Theatre, Cornell Musica Nova, and Ithaca Opera. She is a current member of the Cayuga Vocal Ensemble. She has also appeared with the Blueprint Ensemble of San Francisco and Ensemble Intercontemporain of Paris, France. Pastore has worked with notable musicians including Gunther Schuller, Joseph Schwantner, George Crumb, Lukas Foss, John Harbison, Chen Yi, and Libby Larsen. She has performed nationally and internationally. In addition to performances of traditional song literature on her recitals, Pastore is an ardent advocate of women composers. She also gives master classes in voice, contemporary music, diction, and vocal improvisation. She has done workshops at Wheaton College in Massachusetts, Southern Oregon State College, Cincinnati Conservatory of Music, Southern Tier Ministerium, NYSSMA, and the University of Colorado at Boulder. She was a faculty member and performing artist at Rising Star Singers in Indiana. She is currently a faculty member at OperaWorks, a summer program for young professionals. Pastore has also been a coach at the Grandin Festival in Cincinnati, Ohio. She has recordings on Spectrum and Golden Crest Records.

Jean Clay Radice, organ, has taught organ and harpsichord at Ithaca College since 2007. She studied organ at Syracuse University before obtaining a bachelor's degree in organ performance from Boston University and a master's degree in organ performance from the University of Cincinnati College-Conservatory of Music. Her major teachers have been Donald Sutherland, Will Headlee, George Faxon, Jack Fisher, and Roberta Gary. She is an accomplished church musician. She is currently organist and choir director at St. Paul's Episcopal Church, in Owego, New York, organist and choir director at the Episcopal Church at Cornell University, and has served in similar capacities at other churches in the area. She specializes in the historical keyboard literature for organ and harpsichord up to and including Johann Sebastian Bach, and in 2008 performed in two all-Bach recitals, one collaborative recital with four other faculty members performing two Bach solo cantatas, and one collaborative recital with three of her harpsichord students, performing the entire Book II of *The Well-Tempered Clavier*. She hopes to develop student continuo performance on the new continuo organ in the School of Music, purchased in 2008, as well as on the school's three harpsichords.

Mark A. Radice, preconcert lecturer, is a native of Clifton, New Jersey. He completed his doctorate in musicology at the Eastman School of Music in 1984. From 1978 to 1987, he taught at San Francisco State University. Since 1987, he has been on the faculty of the Ithaca College School of Music, where he is also curator of the Karel Husa Archive and Gallery. He is fascinated by language and has studied Latin, Italian, French, German, and Mandarin. He has speaking ability, listening comprehension, reading, and writing in German and Mandarin, and for his sabbatical project in the spring semester of 2009, he taught at Tianjin Conservatory of Music and spent two weeks in Beijing and one week in Qingdao. He returned to the People's Republic of China in May and June of 2010 and taught at Tianjin Normal University and Tianjin Conservatory of Music.

Radice is a prolific author who has published musicological articles on subjects as diverse as plainchant, German Romantic opera, expressionism, and musical borrowing and quotation. His articles have appeared in *Music Review*, *Musical Quarterly*, *The American Organist*, *The Journal of the Riemenschneider Bach Institute*, and other periodicals.

He has published four books: *Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini*, *Irvine's Writing about Music*, *Karel Husa: A Composer's Life in Essays and Documents*, and *Concert Music of the Twentieth Century: Its Personalities, Institutions, and Techniques*. His *Essential*

History of Chamber Music is under contract with the University of Michigan Press. His musical compositions and editions have been published by Lawson Gould, Warner Brothers, and Wayne Leupold Editions.

Elizabeth Shuhan, flute, has lectured in chamber music, music education, and music theory at Ithaca College. She is a private flute instructor at Cornell University and is currently on the faculty of the Hochstein School of Music in Canandaigua. As the current principal flutist with the Fort Smith Symphony (Arkansas), she has recorded for the Naxos label. Shuhan is also a regular member of the Skaneateles Festival Chamber Orchestra each summer in Skaneateles, New York. She was previously the director of the University of Arkansas Suzuki Music School, an elementary music specialist in the Arkansas public schools, and a member of the North Arkansas Symphony Orchestra and Meridien (Mississippi) Symphony Orchestra. She was also an active chamber musician and adjudicator in Mississippi, Arkansas, Oklahoma, and Missouri before moving to central New York in 2004. She holds degrees from the University of Arkansas and the University of Southern Mississippi and has received advanced Suzuki flute teacher and performance training from Toshio Takahashi, the founder of the Suzuki flute method.

Elizabeth Simkin, cello, joined the Ithaca College School of Music faculty in the fall of 1994. She has also served for seven summers on the artist faculty of the Bowdoin International Music Festival. Prior to that, she was the teaching assistant and student of Janos Starker at Indiana University Bloomington. She received her master of music degree with the performer's certificate from Eastman with Steven Doane, and her bachelor's from Oberlin with Richard Kapuscinski, where she won the John Katz prize in cello performance as well as the Oberlin Concerto Competition.

As a United States artistic ambassador, Simkin has performed extensively in international recitals with pianist Karl Paulnack. She has held summer chamber music residencies at Tanglewood and at the Spoleto festival in Italy. She has been a returning guest artist at numerous chamber music festivals including Olympic, Roycroft, Skaneateles, Chenango, Garth Newel, and Heifetz. As a founding member of Ithaca's new music group Ensemble X, she has toured to major concert halls and universities and worked personally with many of today's leading composers. Her recent projects include featured performances on several tracks of a soon-to-be released CD, *Beauty Crowds Me* for Hospicare of Ithaca, her first performance of all six Bach suites last

January, and regional performances with the Scheherazade Trio with violinist Susan Waterbury and pianist Jennifer Hayghe. She lives with her husband, Nicholas Boyar, and their six-year old son, Cole.

Susan Waterbury, violin, earned a master of music degree from the Eastman School of Music and a bachelor of music from the Ohio State University School of Music, which named her a distinguished alumna of 1995. She studied violin with Donald Weilerstein, Jens Ellerman, Michael Davis, and Walter Levin and was coached extensively in chamber music by the Cleveland, Tokyo, Emerson, and Juilliard Quartets.

From 1995 to 1999, Waterbury was associate professor of violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. From 1995 to 2000, Waterbury was artist in residence and co-artistic director for the Garth Newel Music Center in Hot Springs, Virginia, where she performed chamber music concerts year-round.

Waterbury was a founding member of the Cavani String Quartet. As an 11-year member of Cavani, she performed and taught regularly for concert series and festivals throughout the U.S. and abroad. The Cavani Quartet garnered many awards including first prize in the 1989 Walter W. Naumberg Chamber Music and the Cleveland Quartet and Carmel Chamber Music competitions, as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions.

A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, Gordon Stout, and John Adams. In recent summers, Waterbury taught and/or performed for the Quartet Program, Zeltsman Marimba Festival, Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

