

COLLEGE OF MARIN MUSIC DEPARTMENT *presents*

O MARIN ORATORIO

Boyd Jarrell, *Director*

With full orchestra and guest vocal soloists

Christa Pfeiffer, Katherine McKee,
Michael Belle, and Jeffrey Fields



JOHANN
SEBASTIAN
BACH

Mass in B Minor

December

14 AND 15, 2013

COLLEGE OF
MARIN

MASS IN B MINOR

JOHANN SEBASTIAN BACH, 1749



Johann Sebastian Bach.

BOYD JARRELL, DIRECTOR

CHRISTA PFEIFFER, SOPRANO
KATHERINE MCKEE, CONTRALTO
MICHAEL BELLE, TENOR
JEFFREY FIELDS, BASS

PROGRAM

I. MISSA

- | | |
|-------------------------------------|----------------------|
| 1. <i>Kyrie</i> | chorus in five parts |
| 2. <i>Christe</i> | soprano duet |
| 3. <i>Kyrie</i> | chorus in four parts |
| 4. <i>Gloria</i> | chorus in five parts |
| 5. <i>Et in terra pax</i> | chorus in five parts |
| 6. <i>Laudamus te</i> | soprano aria |
| 7. <i>Gratias agimus tibi</i> | chorus in four parts |
| 8. <i>Domine Deus</i> | soprano & tenor duet |
| 9. <i>Qui tollis</i> | chorus in four parts |
| 10. <i>Qui sedes</i> | alto aria |
| 11. <i>Quoniam tu solus sanctus</i> | bass aria |
| 12. <i>Cum Sancto Spiritu</i> | chorus in five parts |

~ INTERMISSION ~

II. SYMBOLUM NICENUM

- | | |
|-----------------------------------|-----------------------|
| 13. <i>Credo in unum Deum</i> | chorus in five parts |
| 14. <i>Patrem omnipotentem</i> | chorus in four parts |
| 15. <i>Et in unum Dominum</i> | soprano & alto duet |
| 16. <i>Et incarnatus est</i> | chorus in five parts |
| 17. <i>Crucifixus</i> | chorus in five parts |
| 18. <i>Et resurrexit</i> | chorus in five parts |
| 19. <i>Et in Spiritum sanctum</i> | bass aria |
| 20. <i>Confiteor</i> | chorus in five parts |
| 21. <i>Et expecto</i> | chorus in five parts |
| 22. <i>Sanctus</i> | chorus in six parts |
| 23. <i>Pleni sunt coeli</i> | chorus in six parts |
| 24. <i>Osanna in excelsis</i> | chorus in eight parts |
| 25. <i>Benedictus</i> | tenor aria |
| 26. <i>Osanna</i> | chorus in eight parts |
| 27. <i>Agnus Dei</i> | alto aria |
| 28. <i>Dona nobis pacem</i> | chorus in four parts |

MASS IN B MINOR, BWV 232

I. MISSA

Kyrie eleison. Christe eleison.

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

Gloria in excelsis Deo.

Glory be to God on high.

Et in terra pax, hominibus bonae voluntatis.

And on earth, peace to men of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Gratias agimus tibi propter magnam gloriam tuam.

We thank Thee for Thy great glory.

Domine Deus, rex coelestis, Deus Pater omnipotens; Domine Fili unigenite, Jesu Christe, Altissime, Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King, Father Almighty; O Lord, only begotten son, Jesus Christ highest, Lord God, lamb of God, son of the Father.

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

Thou who takest away the sins of the world, have mercy upon us; Thou who takest away the sins of the world, receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of God the Father, have mercy upon us.

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

For Thou only art holy, Thou only art the Lord, Thou only, Christ, art most high.

Cum Sancto Spiritu in gloria Dei Patris, Amen.

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

II. SYMBOLUM NICENUM

Credo in unum Deum.

I believe in one God.

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

Father Almighty, maker of heaven and earth, and of all things visible and invisible.

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds.

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 caelis.

God of God, light of light, true God of true God, begotten, not made, being of one substance with the Father by whom all things were made; who for us and our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was crucified under Pontius Pilate, suffered, and was buried.

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patri; et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

And the third day he rose, according to the Scriptures, ascended to heaven, and sittest at the right hand of the Father; and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end.

*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.*

And I believe in the Holy Ghost, Lord, and
Giver of Life, who comes from the Father
and Son together, and is worshipped and
glorified, as foretold by the Prophets.

*Et unam sanctam catholicam et apostolicam
Ecclesiam.*

And I believe in one holy Catholic and
Apostolic Church.

*Confiteor unum baptismum in remissionem
peccatorum.*

I acknowledge baptism for the remission
of sins.

*Et expecto resurrectionem mortuorum et
vitam venturi saeculi, Amen.*

And I await the resurrection of the dead, and
the life of the world to come, Amen.

*Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.*

Holy, holy, holy, Lord God of hosts.

Pleni sunt coeli et terra gloria ejus.

Heaven and earth are full of Thy glory.

Osanna in excelsis.

Glory be to Thee, O Lord most high.

Benedictus qui venit in nomine Domini.

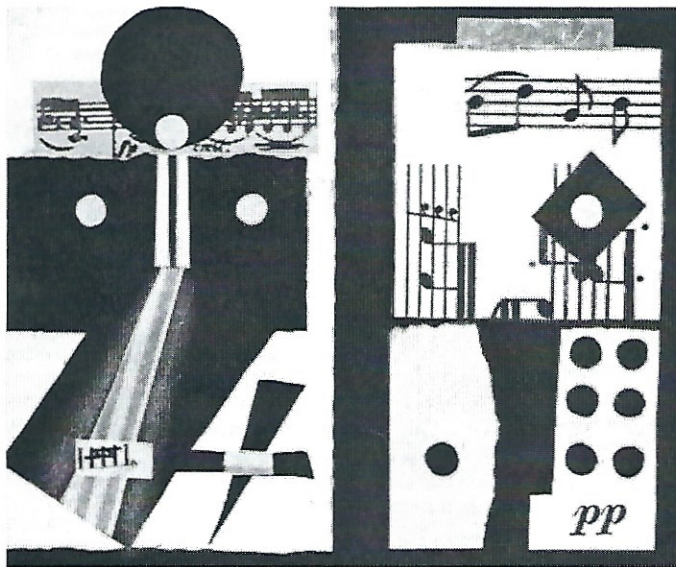
Blessed is he who cometh in the name of the
Lord.

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

O Lamb of God, that takest away the sins of
the world, have mercy upon us.

Dona nobis pacem.

Grant us peace.



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GUEST SOLOISTS

Christa Pfeiffer, Soprano



Christa has been enchanting Bay Area audiences with her pure, effortless singing for over a decade. *San Francisco Classical Voice* wrote that her voice was “like balm to the ears,” and that her “artistry elevated the performance.” Her diverse repertoire extends to over 100 works ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. Recent credits include Bach’s *Christmas Oratorio*, Haydn’s *Creation*, Monteverdi’s *Vespers of 1610*, the roles of Galatea (*Acis and Galatea*) and Amore (*Orphée et Euridice*), Barber’s *Knoxville: Summer of 1915*, Mahler’s *Symphony No. 4*, and Ravel’s *Chansons Madécasses*. In demand throughout the Bay Area and the U.S., she has appeared with American Bach Soloists, American Philharmonic Sonoma County, Berkeley Symphony, Blue Hill Bach (Maine), San Francisco Ballet, Festival Opera, Livermore Opera, Soli Deo Gloria, ChamberMix, and The Albany Consort. Upcoming performances include the title role in Handel’s *Rodelinda* in January. She is thrilled to be joining Marin Oratorio again to share in their joy of music.

Ms. Pfeiffer is an Oakland native and received a Bachelor’s degree in vocal performance from Eastman School of Music. She lives in Berkeley, where she maintains a busy voice studio.

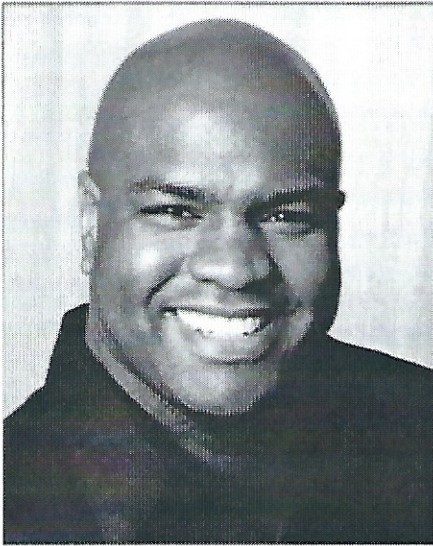
Katherine McKee, Contralto



Katherine is active as a soloist both in concert work and on the opera stage throughout the Bay Area. She has performed as a soloist with the American Bach Soloists under the baton of Jeffrey Thomas, Philharmonia Baroque Chorale under the direction of Nicolas McGegan, the San Francisco Symphony under the direction of Michael Tilson Thomas, Emil de Cou, and Vance George, as well as in performances with Soli Deo Gloria, Modesto Symphony, Sacred & Profane, Marin Oratorio, the San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, St. Luke’s Oratorio Choir, San Francisco Lyric Chorus, the U.C. Davis Chorus & Orchestra, and the Sanford Dole Ensemble. Opera credits include performances with Berkeley Opera, San Francisco Lyric Opera, Spellbound Productions, and the Bay Area Summer Opera Theater Institute in such roles as Azucena in *Il Trovatore*, the title role in *Carmen*, Principessa in *Suor Angelica*, and Madame Flora in *The Medium*. A devoted recitalist, she has presented recitals at the

Church of St. Mary the Virgin, Music at St. Matthew’s, Pacifica Performances, Capp Street Community Music Center, Holy Innocents’, St. Luke’s, St. David of Wales, First Lutheran Church, and First Presbyterian Church of Alameda. She is a founding member of the *Viva Opera* quartet, which presents educational and entertaining programs of opera arias and ensembles throughout the Bay Area. Ms. McKee sings regularly with the San Francisco Opera Chorus, American Bach Soloists’ American Bach Choir, Philharmonia Baroque Orchestra’s Chorale, and San Francisco Renaissance Voices, serving the latter organization as assistant conductor as well. She maintains private vocal studios in San Francisco and Palo Alto, and is Director of Music at First Lutheran Church, Palo Alto.

Michael Belle, Tenor



Michael got his start in 2004 with Boston Opera Project's *Regina*, 11 years after giving up music. His first lead role as Coalhouse in Seacoast Repertory Theatre's *Ragtime* saw him nominated as a finalist for Best Actor in a Musical by New Hampshire Theatre Awards. He went on to perform in musical theater before making the jump to opera. Recent credits include Hoffmann in San Francisco Parlor Opera's *Les contes d'Hoffmann*, Nemorino in *L'Elisir d'amore* with Pocket Opera, Eisenstein in *Die Fledermaus* with both Longwood Opera and Opera del West, solos in his debuts at both the Lyric Opera of Chicago and Washington National Opera in *Porgy and Bess*, *La Cenerentola*, and *The Merry Widow* with Opera New Jersey, Don Ottavio in *Don Giovanni* with Center Stage Opera, Andy in Opera Providence's *Treemonisha*, Count Almaviva in *The Barber of Seville* with Longwood Opera, Basilio and Don Curzio in Worcester Opera Works' *Marriage of Figaro*, soloist in Handel's *Messiah* with Commonwealth Opera and in Dubois' *The Seven Last Words of Christ*. In the spring of 2009, he debuted in the chorus of San Francisco Opera, and in May of 2013 took on the title role in *Judas Maccabaeus* with Marin Oratorio. Michael currently studies with Antonio Nagore in Antioch, California.

Jeffrey Fields, Baritone

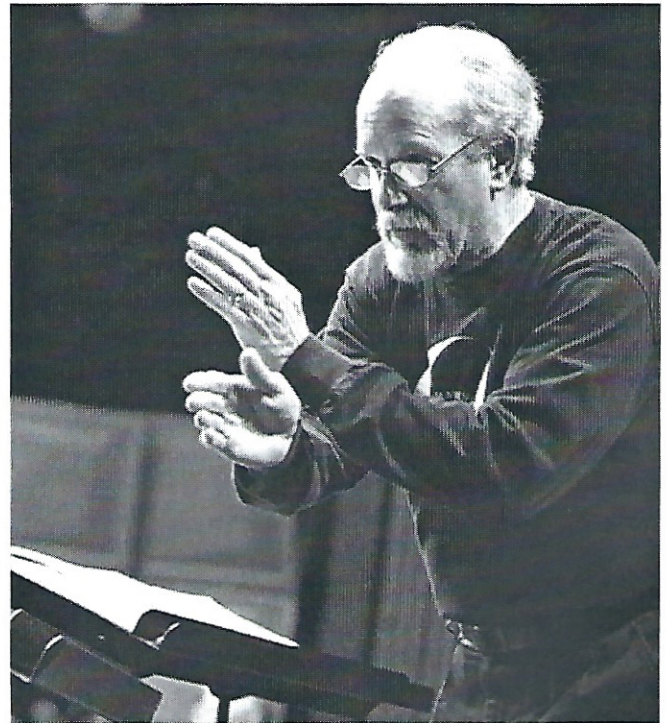


A graduate of the University of Iowa and an Adams Vocal Master Class Fellow at the Carmel Bach Festival (1998), Jeffrey sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra (since 1999), American Bach Soloists (since 2002), and Carmel Bach Festival (since 1998). Jeffrey made his Carnegie Hall solo debut in Handel's *Messiah* in 2007, under Andrew Megill, and returned to Carnegie in 2012 with Aoede Consort. Upcoming solo engagements include Handel's *Teseo* with Philharmonia Baroque Orchestra at Lincoln Center and Tanglewood, *Messiah* and the *Bach B Minor Mass* with Bach Collegium San Diego, and concerts with Pacific Bach and the Spire Chamber Ensemble. Recent engagements include Purcell's *Dioclesian* with Philharmonia Baroque, Handel's *Dixit Dominus* with Bach Collegium San Diego, Haydn's *Seasons* at UC Berkeley, *Bach's B Minor Mass* with Marin Oratorio, and the Dvorak *Stabat Mater* in San Francisco. Other recent engagements include Handel's *Alexander's Feast* under Jeffrey Thomas, Handel's *Samson* with Philharmonia Baroque, Orff's *Carmina Burana*, the title role in Mendelssohn's *Elijah* for Marin Oratorio, and Handel's *Acis and Galatea* with California Bach Society. Mr. Fields studied and taught voice and singer's diction at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. He was a three-time winner of the NATS Central Region auditions. His repertoire includes Marcello in *La Bohème*, Papageno in *Die Zauberflöte*, and King Herod in *Hérodiade*, as well as a broad spectrum of concert works, oratorios, and art songs. Find out more at <http://baritone.org>.

MARIN ORATORIO

Boyd Jarrell, Conductor

With this concert, Boyd Jarrell begins his 10th season as Director of Choral Activities at the College of Marin. A conductor as well as a bass-baritone soloist, he is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony, and the Santa Cruz Symphony. As a Baroque specialist, Boyd has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, and San Francisco Bach Choir. He toured with the Philharmonia Baroque Orchestra in Handel's *Acis and Galatea* and performs frequently with the Magnificat Baroque Ensemble. Boyd toured and recorded with the acclaimed conductor Paul Hillier and the Theatre of Voices. He conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College. Boyd appeared onstage with the San Francisco Ballet singing the music of Brahms in the George Balanchine production of *Liebeslieder Walzer*. He served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for more than 25 years. He has recorded on the Angel/EMI Harmonia Mundi, Gothic, and Koch international labels.



Jeffrey Paul, Accompanist

Jeff studied at the San Francisco Conservatory of Music, where he earned a Bachelor's Degree in Music with emphasis on piano performance. As staff accompanist at the College of Marin, he frequently performs with students and staff as part of Marin Oratorio, College of Marin Chamber Singers, College Chorus, College of Marin Emeritus Chorus, College of Marin Voice Class, and Singers Marin. Jeff is musical director for the First Congregational Church of San Rafael where, in addition to his duties as choirmaster and organist, he assists in the presentation of a concert series featuring world-class artists. He has performed both locally and abroad, including in Scotland, England, and Samoa. Jeff also wears another hat as a broker for Bradley Real Estate in his home town of Mill Valley.



ACKNOWLEDGMENTS

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Structure & Symbolism in Johann Sebastian Bach's MASS IN B MINOR

Why did J. S. Bach, the consummate professional church musician, compose the work we know as the *Mass in B Minor*, now top-of-the-charts of great choral works for concert performance? Possibly he envisioned it, like his cantatas and passions, as liturgical music for use in church—though occasions calling for an entire mass sung in Latin, even one less monumental than this, were rare in Bach's world.

The most likely venue would have been the Electoral court in Dresden, capital of Bach's home state, Saxony. Although the established religion of Saxony (birthplace of Martin Luther's 16th-century Reformation movement) was Protestant, the Electors (rulers) of the state in Bach's time had converted to Catholicism and were facilitating worship in the Roman Catholic tradition.

In 1733, Bach sent the Elector the first two movements of the *Mass* as part of his application for appointment as court composer, a title he eventually gained in 1736. If the complete *Mass*, assembled in 1748–49, was intended for the dedication of the Elector's new chapel, Bach's death in 1750, a year before the chapel was finished, may account for its not having been performed there. Or perhaps Bach had no specific liturgical use in mind. The *Mass*, like his unfinished *Art of the Fugue*, may represent an endeavor toward the end of Bach's life to make a comprehensive theoretical exploration of the possibilities for musical expression of the sacred text of the traditional mass.

In Bach's time a "mass," in Lutheran practice, consisted only of the *Kyrie* and *Gloria*, the parts that were sung regularly in the Sunday service. To form the complete Ordinary of the mass in the Catholic tradition—that is, the fixed portions that would be said or sung every day, as opposed to the "propers" specific to the day in the liturgical calendar—Bach later added the *Symbolum nicenum* (*Nicene Creed*), the *Sanctus* (originally written in 1724 for the Christmas service in his church in Leipzig), and the final *Osanna*, *Benedictus*, *Agnus Dei*, and *Dona nobis pacem*.

In Bach's autographed manuscript, the title of the work is simply a list of the four major divisions (*Mass*, *Creed*, *Sanctus*, and the rest). The label *Mass in B Minor*, from the key of the opening *Kyrie* and four of the 25 sections, was supplied in 1845 by the first editor; the majority of the sections, including the final one, are in the trumpet-friendly key of D major.

Although Bach composed the various pieces of the *Mass* at different times and in different contexts—some originally as settings of the mass text, others adapted or "parodied" from other works—the complete *Mass* forms a carefully constructed whole. The opening *Kyrie* ("Lord, have mercy") offers a first statement of symbolic patterning and exploitation of various musical styles that characterize the work. It falls into three parts (the number three having weighty theological significance in Christian tradition): two *Kyries* for chorus framing the *Christe* ("Christ, have mercy"), set as a duet for two sopranos in the style of contemporary opera.

The first *Kyrie* for five-voice choir is in the *concertato* style of Bach's contemporaries, involving contrasting musical forces, the choir voices and instruments all on independent parts. The second *Kyrie*, for four-voice choir, is in the *stile antico*, the polyphonic "old style" of the late Renaissance, with instruments doubling the voices.

The *Gloria* and *Nicene Creed* expand the tripartite pattern to nine parts, three times three, with five-voice choruses framing an alternation of chorus and solo movements. The *Creed*, centerpiece of the *Mass*, is a word-heavy text that Renaissance composers would often either abbreviate or run through quickly, piling the phrases one upon another. Bach chose to exegete each statement with its own musical treatment and set the whole, like the *Kyrie*, in an elaborate, symmetrical ring construction.

The first three movements—two choruses and a duet—are mirrored by the final three movements—a solo aria and two choruses. *Credo* (“I believe in one God”) and *Confiteor* (“I acknowledge one baptism”) are both in the old style and based on Gregorian chant melodies.

Patrem omnipotentem (“Father Almighty”) and *Et expecto* (“I await the resurrection”) are both in the new style and in the key of D major.

The central three movements dealing with Jesus’s incarnation

(*Et incarnatus*), death (*Crucifixus*), and resurrection (*Et resurrexit*) form the core of the *Credo*, and thus of the entire mass. Each makes a distinctive musical statement of the theological idea: the mystery of the incarnation is depicted in a gentle descending line; the resurrection in a triumphant trumpet tune.

For the *Crucifixus*, Bach adapted part of his earlier *Cantata 12*, itself an adaptation of a Vivaldi piece (*I Weep, Moan, Sigh, and Suffer*). Here, Bach, like Monteverdi 150 years earlier, put Italian secular “madrigalism” to sacred use: The agony of the crucifixion is represented in dissonances among the voice parts, odd interval leaps, and chromatic phrases, features that also occur elsewhere in the work to convey a sense of the pain and suffering of life in this sinful world, e.g. in the *Qui tollis* (“You who bear the sins of the world”) section of the *Gloria*. Even the chromatic line of the *Et in terra pax* (“And on earth, peace”) section following the heavenly harmonies of the “Glory to God in the highest” hints at the same idea.

Less obvious symbolism characteristic of Bach’s inventive genius lies in the cruciform arrangement of voice parts on the page. The contrasting pair

Crucifixus and *Et resurrexit* is echoed by the concluding two sections of the *Credo*: the *Confiteor unum baptisma*, in a minor key full of chromatic and other dissonant intervals, and the trumpet call of *Et expecto resurrectionem* remind the believer

that baptism represents following Jesus in death and rebirth to new life in eternity.

As a frame for the *Credo*, the *Kyrie* and *Gloria* are balanced by the concluding sections of the mass: the awe-filled *Sanctus* for six-voice choir, a quintessentially baroque invocation of the

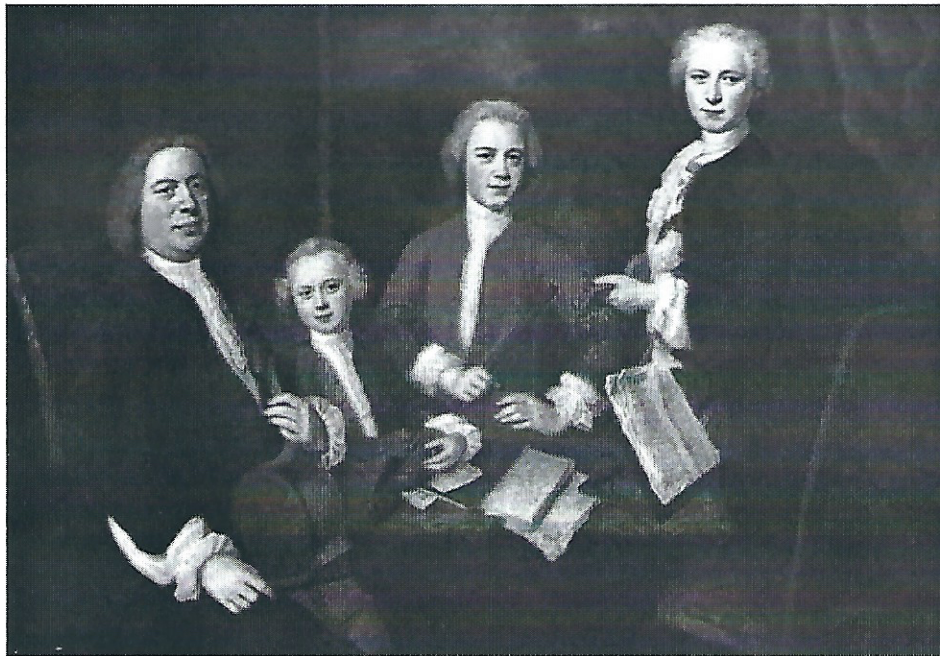
holy; the jubilant *Osanna* for two four-voice choirs; the tenor solo *Benedictus* (“Blessed is the one”); the tripartite *Agnus Dei* (“Lamb of God”), with the first two parts for alto solo, and finally the recapitulation of the *Gratias agimus* (“We give thanks”) in the *Gloria* of the final *Dona nobis pacem* (“Grant us peace”) for four-voice choir.

Bach himself never heard a complete performance of the *Mass* and probably never imagined the huge choruses and orchestras that would bring it to life over a century after his death as a concert piece performed in public auditoriums. Whether he created it as a liturgical gift to an earthly ruler or as the summation of his life’s work in church music, ultimately the *Mass* was written, as Bach inscribed on this and all his sacred works, “*Soli Deo Gloria*,” for the glory of God alone.

—Polly Coote

Opposite: Bach, age 61 (Scheide collection, New Jersey; 1748 copy by E.G. Haussman of a 1746 portrait in the Altes Rathaus, Leipzig, Germany).

Above: Bach (at left) with three of his sons; artist/date unknown.



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