



Johann Sebastian Bach.

MASS IN B MINOR

BWV 232

featuring

BOYD JARRELL, Conductor

and vocal soloists

CHRISTA PFEIFFER, Soprano

KATHERINE McKEE, Alto

COLBY ROBERTS, Tenor

NIKOLAS NACKLEY, Baritone

PROGRAM

I. MISSA

1. *Kyrie Eleison*
2. *Christe Eleison*
3. *Kyrie Eleison*
4. *Gloria in Excelsis Deo*
5. *Et in Terra Pax*
6. *Laudamus Te*
7. *Gratias Agimus Tibi*
8. *Domine Deus*
9. *Qui Tollis Peccata Mundi*
10. *Qui Sedes ad Dexteram*
11. *Quoniam tu Solus*
12. *Cum Sancto Spiritu*

❖ INTERMISSION ❖

II. SYMBOLUM NICENUM

1. *Credo in Unum Deum*
2. *Patrem Omnipotentem*
3. *Et in Unum Dominum*
4. *Et Incarnatus Est*
5. *Crucifixus*
6. *Et Resurrexit*
7. *Et in Spiritum Sanctum*
8. *Confiteor*
9. *Et Expecto*

III. SANCTUS

1. *Sanctus*
2. *Pleni sunt Coeli*

IV. DONA NOBIS PACEM

1. *Osanna in Excelsis*
2. *Benedictus*
3. *Agnus Dei*
4. *Dona Nobis Pacem*

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See page 9 for texts and translations.

ONSTAGE



BOYD JARRELL, Conductor

Since 2004, Marin Oratorio has had the good fortune to be directed by Boyd Jarrell, acclaimed bass-baritone soloist, experienced conductor, and skilled teacher. A native of West Virginia, Boyd spent more than 25 years as cantor and associate choirmaster at Grace Cathedral in San Francisco before taking on leadership of Marin Oratorio. He is familiar to California audiences from concert and opera appearances with the Berkeley Symphony Orchestra, Santa Cruz Symphony, Oakland Symphony, Santa Rosa Symphony, and Pocket Opera. As a baroque specialist, he has performed with the California Bach Society, Baroque Choral Guild, American Bach Soloists, San Francisco Bach Choir, and Sonoma Bach Choir. He has toured with the Philharmonia Baroque Orchestra led by Nicholas McGegan in Handel's *Acis and Galatea*, and was a frequent performer with the Magnificat Baroque Ensemble. Jarrell has also toured and recorded with Paul Hillier and the Theatre of Voices, performed for the Mark Morris Dance Company, and sung the music of Brahms in the George Balanchine production of *Liebeslieder Walzer* with the San Francisco Ballet. He holds a Master's Degree in vocal performance and drama from Marshall University and studied English minstrel music and the

troubadour's art at Dartmouth College with Martin Best of the Royal Shakespeare Company. He also studied in Paris with Jacques Villisech of the Conservatoire de Versailles. Jarrell conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College, and has recorded for the Angel/EMI, Koch International, Gothic, and Harmonia Mundi labels. During his tenure at College of Marin, the 100-voice Marin Oratorio Chorus has thrived, becoming a focus for Marin's vibrant music community.

CHRISTA PFEIFFER, Soprano

Christa's diverse repertoire extends to over 100 works, ranging from Baroque to contemporary and encompassing oratorio, opera, and recital. *San Francisco Classical Voice* wrote that her voice was "like balm to the ears," and that her "artistry elevated the performance." Recent credits include the title role in Handel's *Rodelinda*, Bach's *Christmas Oratorio*, Haydn's *Creation*, the roles of



Dido (*Dido and Æneas*) and Galatea (*Acis and Galatea*), 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), Philharmonia Baroque Chorale, San Francisco Ballet, Festival Opera, Livermore Opera, Chamber Mix and Marin Baroque. She has also performed abroad in Brazil, Japan, and South Africa. Upcoming performances include Bertali's *Missa Redemptoris* with the California Bach Society and Ola Gjeilo's *Dark Night of the Soul*. She is thrilled to be joining Marin Oratorio once again to share in their joy of music. Ms. Pfeiffer, an Oakland native, received a Bachelor's Degree in vocal performance from Eastman School of Music. She lives with her designer/builder husband and their two dogs in San Rafael, where she maintains a busy voice studio.

KATHERINE MCKEE, Alto

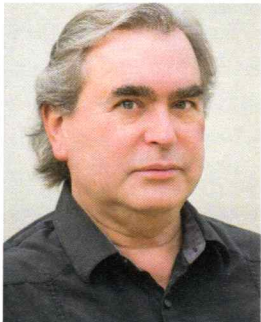
Katherine McKee received her Bachelor's and Master's degrees from New England Conservatory of Music, where she studied choral conducting with Lorna Cooke de Varon and voice with Bernard Barbeau. Much in demand as an oratorio soloist, she has performed with, among others, Philharmonia Baroque, the San Francisco Symphony,



Modesto Symphony, Soli Deo Gloria, San Francisco Choral Society, Oakland Symphony Chorus, Camerata Singers of Monterey, and Marin Oratorio. A devoted recitalist, she has presented recitals at the Church of St. Mary the Virgin, Sunset Arts and Music, Music at St.

Matthew's, Noontime Concerts, Pacifica Performances, Capp Street Community Music Center, Holy Innocents, St. Luke's, St. David of Wales, and First Presbyterian Church in Alameda. She has been a core member of the Philharmonia Baroque Chorale since its founding in 1995, and has sung with the San Francisco Opera Chorus, San Francisco Symphony Chorus, and the American Bach Choir. Ms. McKee is the Music Director at St. Bede's Episcopal Church in Menlo Park, and maintains busy vocal studios in San Francisco and Menlo Park. She has studied with Alice Parker through the Melodious Accord Fellowship program and serves on the Artistic Advisory Committee of Noontime Concerts in San Francisco.

COLBY ROBERTS, Tenor



Tenor Colby Roberts has sung with opera companies throughout the country, including Orlando Opera, National Grand Opera, Connecticut Grand Opera, New York Grand Opera, and New Jersey State Opera. His concert performances have taken him across the United States, and to Europe and Israel. Bay

Area credits include performances with San Francisco Lyric Opera, where he sang Alfredo in *La Traviata*, the title roles in *Werther* and *Andrea Chenier*, Rodolfo in *La Boheme*, Cavaradossi in *Tosca*, and Pinkerton in *Madama Butterfly*. With Berkeley Opera he sang the role of Rodolfo in *Luisa Miller*; with Livermore Valley Opera he has sung the title roles in *The Tales of Hoffmann* and *Faust* and Rodolfo in *La Boheme*, and with the UC Berkeley Chorus and Orchestra he performed the role of Arbace in a concert performance of *Idomeneo*. He was soloist for Verdi's *Requiem* at the Mendocino Music Festival, and has performed several roles with the San Francisco Opera, including Sam in *The Ballad of Baby Doe*, Parpignol in *La Boheme*, and, most recently, the role of Randall in Jake Heggie's *It's a Wonderful Life*.

NIKOLAS NACKLEY, Baritone

Nikolas Nackley is in demand for his work on both the concert and operatic stage in California, the East Coast, and abroad. He has been heralded by the *San Francisco*



Chronicle as "sonorous and heroic" and praised by the *Boston Globe* for his ability to "continually impress with his beautiful voice and acting." Recently featured in the title role of West Edge Opera's critically acclaimed *Il ritorno d'Ulisse in patria*, Nikolas returned to West Edge in 2018 to sing the role of Captain Bouchardon in the West Coast premiere of

Matt Mark's opera *Mata Hari*. Recent credits include the role of Joe Pitt in the West Coast premiere of Peter Eötvös's opera *Angels in America* with the Los Angeles Philharmonic, Adonis in Blow's *Venus and Adonis* with Marin Baroque, Bach's *St. John Passion* and Mozart's *Requiem* with the SF Bach Choir, Santa Clara Chorale, and Bay Choral Guild, Figaro in Paisiello's *Barber of Seville* with WEO's Opera Medium Rare, the West Coast premiere of Kaija Saariaho's *The Tempest Songbook* with Cal Performances, numerous appearances with the Cantata Collective, and recitals in Newcastle, England. He has been a featured soloist under such conductors as Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. Other recent engagements include the world premiere of Stacy Garrop's *Terra Nostra* with the SF Choral Society, as well as Bach's *Christmas Oratorio*, Haydn's *Lord Nelson Mass* with the Bay Choral Guild, the role of Pallante in Handel's *Agrippina* and the Badger/Parson in Janacek's *The Cunning Little Vixen* with West Edge Opera, the West Coast premiere of Jocelyn Hagen's *Ashes of Roses* with the Santa Clara Chorale and Symphony Silicon Valley, and the Duruflé *Requiem* with the Southern Oregon Repertory Singers. Highly sought after as master vocal teacher, vocal adjudicator, director, choral conductor and clinician, Nikolas is on the faculty at the School of Music at SF State University as well as UC Berkeley, where he is the director of vocal studies.

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Putting the Pieces Together: J.S. Bach's *Mass in B Minor*

by Polly Coote, PhD

Why did Johann Sebastian Bach, the consummate professional church musician, compose his *Mass in B minor*, now top-of-the-charts of great choral works for concert per-

formance? 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 for the presentation of Bach's *B-Minor Mass* would have been the Electoral Court in Dresden, the capital of Bach's home state of Saxony, birthplace of Martin Luther's 16th-century Reformation movement.

Although the established religion of Saxony was Protestant, in Bach's time, the Electorate (rulers of the state) had converted to Catholicism and were facilitating worship in the Roman Catholic tradition. Back then, a "Mass," in Lutheran practice, consisted only of the *Kyrie* and *Gloria*, parts regularly sung in a 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), Bach later added the *Symbolum Nicenum* (Nicene Creed), the *Sanctus* (originally written in 1724 for a Christmas service in his church in Leipzig), and the final *Osanna, Benedictus, Agnus Dei*, and *Dona Nobis Pacem*.

Bach completed his *Mass in B minor* in 1749. Fifteen years earlier, in 1733, he'd sent the Elector the first two movements as part of an application for appointment as court composer, a title he ultimately gained in 1736.

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*, the key of the opening *Kyrie*, and four more of the work's twenty-five sections were supplied in 1845 by its first editor, with the majority of the sections,

including the final one, being in the trumpet-friendly key of D major.

The completed Mass may have been intended for the dedication of a chapel the Elector had been building. However, Bach's death in 1750—a year before the chapel was finished—may account for its not having been performed there. It's also possible that Bach had no specific liturgical use in mind for the creation of his Mass. He may instead have undertaken it as a theoretical demonstration of the possibilities for musical expression within the traditional sacred text.

Whatever the occasion for the composition of his Mass, Bach wrote "church music" not only as a vehicle for reciting ritual and devotional words while adding beauty to the experience of worship, he also devised ways to represent in the music itself the theological message propounded elsewhere in the service through scripture reading and preaching. Some of these musical devices are "word paintings" that become immediately evident to the hearer—such as the sounds of the hammer blows in the setting of the phrase "he was crucified" in the Creed section of the Mass. Other examples are subtly encoded in the structure, becoming apparent only through study: for example, placing the Creed—the statement of faith—at the center of the Mass as a whole.

The beginning *Kyrie* ("Lord, have mercy") offers an opening statement of symbolic patterning and exploitation of various musical styles that characterize the work. It's constructed in three parts (the number three having weighty theological significance in Christian tradition): two *Kyries* framing the chorus, and the *Christe* ("Christ, have mercy") set as a duet for two sopranos in the contemporary opera style.

The first *Kyrie* for five-voice choir is in the "concertato" style of Bach's contemporaries, involving contrasting musical forces, with the choir voices and instruments all on independent parts. The second, for four-voice choir, is in the "stile antico" style, the polyphonic old-style of the late Renaissance, with instruments doubling the voices. The *Gloria* and *Symbolum Nicenum* (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, the centerpiece of the Mass, is a word-heavy text that Renaissance composers would often abbreviate by cutting or overlaying the phrases one upon another. Bach chose to interpret each statement by giving it its own musical treatment, and to set

the whole, like the *Kyrie*, in an elaborate symmetrical ring construction.

The first three movements of the Mass—two choruses and a duet—are mirrored by the final three movements, a solo aria and two choruses. The *Credo* (“I believe in one God”) and *Confiteor* (“I acknowledge one baptism”) are both in the old style and based on Gregorian chant melodies, while *Patrem Omnipotentem* (“The 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 Creed, 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 put Italian secular “madrigalism” to sacred use: The agony of the crucifixion is represented in dissonances among 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 in this sinful world.

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 Creed. The *Confiteor*, set in a minor key, is full of chromatic and other dissonant intervals, and the trumpet call of *Et Expecto* reminds the believer that baptism represents following Jesus through 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, the jubilant *Osanna* for two four-voice choirs, the

tenor solo *Benedictus* (“Blessed is the one”), and the tripartite *Agnus Dei* (“Lamb of God”), with the first two parts for alto solo and the third part a recapitulation of the *Gratias Agimus* (“We give thanks”) from the *Gloria* in the closing *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 more than a century after his death. Whether created as a liturgical gift to an earthly ruler or as a summation of his life’s work in church music, ultimately the *Mass in B Minor* was written, as Bach inscribed on this and all his sacred works, “*Soli Deo Gloria*”: For the glory of God alone.



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TEXTS & TRANSLATIONS

I. MISSA

1. KYRIE ELEISON

Kyrie eleison.

Lord, have mercy.

2. CHRISTE ELEISON

Christe eleison.

Christ, have mercy.

3. KYRIE ELEISON

Kyrie eleison.

Lord, have mercy.

4. GLORIA IN EXCELSIS DEO

Gloria in excelsis Deo.

Glory be to God on high.

5. ET IN TERRA PAX

Et in terra pax hominibus bonae voluntatis.

And on earth, peace to men of goodwill.

6. LAUDAMUS TE

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

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

7. GRATIAS AGIMUS TIBI

Gratias agimus tibi propter magnam gloriam tuam.

We thank Thee for Thy great glory.

8. DOMINE DEUS

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.

9. QUI TOLLIS PECCATA MUNDI

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.

10. QUI SEDES AD DEXTERAM

Qui sedes ad dexteram Patris, miserere nobis.

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

11. QUONIAM TU SOLUS

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

For Thou alone art holy. Thou alone art the Lord. Thou alone, Christ, art Most High.

12. CUM SANCTO SPIRITU

Cum Sancto Spiritu in gloria Dei Patris, Amen.

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

❖ INTERMISSION ❖

II. SYMBOLUM NICENUM

1. CREDO IN UNUM DEUM

Credo in unum Deum.

I believe in one God.

2. PATREM OMNIPOTENTEM

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

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

3. ET IN UNUM DOMINUM

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, consubstantialiam Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of His Father before all worlds. God of God, light of light, 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 for our salvation came down from heaven.

4. ET INCARNATUS EST

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

By the power of the Holy Spirit He became incarnate from the Virgin Mary, and was made man.

5. CRUCIFIXUS

Crucifixus etiam pro nobis sub Pontio Pilato. Passus et sepultus est.

For our sake, He was crucified under Pontius Pilate. He suffered death and was buried.

6. ET RESURREXIT

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

On the third day he rose again, in accordance with the scriptures, and ascended into heaven. He is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and His kingdom will have no end.

7. ET IN SPIRITUM SANCTUM

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, the Lord, the giver of life, who proceeds from the Father and Son. He is worshipped and glorified. He has spoken through the prophets. And I believe in one holy Catholic and Apostolic Church.

8. CONFITEOR

Confiteor unum baptismum in remissionem peccatorum.

I acknowledge one baptism for the forgiveness of sins.

9. ET EXPECTO

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.

III. SANCTUS

1. SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.

Holy, holy, holy Lord God of Hosts.

2. PLENI SUNT COELI

Pleni sunt coeli et terra gloria tua.

Heaven and Earth are full of Thy glory.

IV. DONA NOBIS PACEM

1. OSANNA IN EXCELSIS

Osanna in excelsis!

Hosanna in the highest!

2. BENEDICTUS

Benedictus, qui venit in nomine Domini.

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

3. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

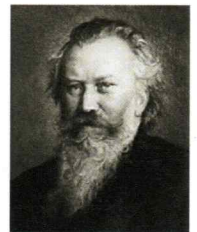
4. DONA NOBIS PACEM

Dona nobis pacem.

Grant us peace.

SAVE THE DATE: SATURDAY & SUNDAY, MAY 16 & 17, 2020
Johannes Brahms German Requiem & Liebeslieder Waltzes

This program presents some of Brahms' most timeless works. The *Liebeslieder-Walzer* and *Neue Liebeslieder-Walzer*—lavish love poems of attraction, dalliance, and unrequited passion—feature guest soloists Rita Lilly, Karen Clark, Jonathan Smucker, and Robert Stafford. The Marin Oratorio Chorus, accompanied by a full orchestra, presents the majestic *Ein deutsches Requiem*, created by Brahms as a solace for all humankind.



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O, SAY DID YOU SEE? MARIN ORATORIO AT ORACLE PARK!



READY, SET, SING!

Chorus members gather, take the field, and set the stands ringing with the jubilant sounds of the *Star Spangled Banner*: August 31, 2019; Adrian Quince, director.

