



EASTMAN SCHOOL OF MUSIC
AND PUBLIC MUSIC
present the

*Alfred
Mann
Music Festival*

NOVEMBER 15 – NOVEMBER 18, 2007



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PUBLIC
MUSIC

Festival Events

THURSDAY, NOVEMBER 15

St. Michael's Church, North Clinton and Clifford Avenues

3:30 PM Open rehearsal of *Messiah* with Publick Musick

FRIDAY, NOVEMBER 16

St. Michael's Church

6:00 PM Tour of historic St. Michael's Church

6:45 PM Pre-concert talk by William Weinert

7:30 PM Handel: *Messiah*
Publick Musick, directed by Thomas Folan

SATURDAY, NOVEMBER 17

Howard Hanson Hall, Eastman School of Music

3–6 PM Symposium, *Alfred Mann as Translator*
Kerala J. Snyder, professor emerita, Eastman School of Music

The Credo of the B-Minor Mass and Bach's Choral Ideal
George B. Stauffer, Dean, Mason Gross School of the Arts,
Rutgers University

SUNDAY, NOVEMBER 18

Kilbourn Hall, Eastman School of Music

2:15 PM Pre-concert talk by Thomas Folan

3:00 PM Bach: *Mass in B Minor*
Eastman Chorale and Chamber Orchestra, William Weinert, conductor
Post-concert reception on Cominsky Promenade

7:00 PM Mass at St. Michael's Church
Excerpts from *Messiah* with Publick Musick
Reception at St. Michael's Church

Alfred Mann: A life sketch

By Michael Dodds

It is daunting to undertake a biography, however brief, of a person who has already recounted in eloquent if self-effacing terms the story of his uncommonly interesting life. Perhaps the greatest service I can therefore offer here is to point the reader to Alfred Mann's unforgettable autobiography, *A European at Home Abroad* found at the end of the Festschrift published in his honor in 1994. Here, I present the simplest of outlines; there, even those who knew him well will form a more vivid impression by following the course of his life journey as seen through his own eyes.

I first formed my own impression of Alfred in 1989 when I began my graduate studies at the Eastman School of Music and was assigned to be his teaching assistant. Within a few weeks I summoned up the courage to invite him to lunch, but to my surprise, he insisted on inviting me to lunch, and there began a wonderful tradition: for the next eight years, whenever we were both in town, we shared a weekly meal. This arrangement involved a certain *quid pro quo*—I continued to assist him with his research, writing, and teaching long after my official assignment to him had ended—but the exchange was hardly an equal one, for what I gained from his mentoring, and what all those fine meals must have cost him, far outweighed the assistance I provided. This generosity, so thoroughly typical of Alfred, extended to all who came within the circle of his acquaintance; on any day of the week he could be found with students, colleagues, or friends at the Brasserie Restaurant across the street from Eastman. Kerala Snyder, his successor at Eastman, recalls another instance of his generosity. To begin a new position while one's predecessor remains active as an *emeritus* at the same institution could be awkward, but from the first, Alfred welcomed her warmly and insisted she call on him if ever need arose. A day came when she awoke violently ill, unable to meet her morning class for a two-hour lecture on Lully. She called Alfred, who gladly filled in on only two hours notice.

I find it remarkable that in spite of the tremendous adversity Alfred faced during his formative years and early adulthood, during one of the starkest manifestations of evil in human history, I never heard him express bitterness or regret. For every path denied, new opportunities, discoveries, and friendships resulted, and he never lost his wonderment and gratitude for these things. Alfred's warm humanity endeared him to all who knew him.



Alfred Mann was born into an artistic family in Hamburg on 28 April 1917. His mother, Edith Weiss-Mann (1885–1951), made a significant mark as a harpsichordist, leader of early music ensembles, and music journalist. Paintings by his father, the portrait artist Wilhelm Mann (1882–1957), remain in the collection of the Hamburg Kunsthalle. The marriage dissolved early in Mann's childhood, but both parents nurtured their son's artistic gifts, and his childhood was a happy one. Mann became accomplished first on the violin, then the viola, and then the string bass. Through early-music friends of his mother he acquired an interest in the recorder, an instrument he thoroughly mastered.

For nine years of his childhood and adolescence Mann attended the Johanneum, a Latin school dating from the time of the Reformation that counted Telemann and C.P.E. Bach among its music teachers. But when time came to advance to university, he found his way blocked because of his

mother's Jewish ethnicity. Instead he matriculated at the Berlin Academy of Music, where his primary areas of study were the viola, composition, and conducting, but these he augmented with recorder lessons and his first grounding in musicology. It was in the library of the Berlin Academy of Music that he encountered a book that was to leave a definitive mark on his life's work: Johann Joseph Fux's 1725 music theory treatise, *Gradus ad Parnassum*. Recognizing that this important text had served generations of composers for instruction in counterpoint (including Haydn, Mozart, and Beethoven), but that no translation from the Latin original had ever been published, Mann, grateful for his many years of Latin at the Johanneum, soon brought out his first scholarly publication.



By the time that Mann's translation began to draw international notice, however, he had already found it necessary to leave Germany. Just as his mother's ethnicity had barred him from university, his father's Silesian and Frisian ancestry qualified him to receive, on his twentieth birthday, a draft notice from the German army. After a single day of basic training he received a year's student deferment, and began to plan his emigration. Fascist Italy was one of the few countries open to him. He went to Milan, where his mother's sister had long been living, and there enrolled in the conservatory. Late in 1938, however, Mussolini mandated that all non-Aryans must leave the country within six months. Involvement in a Baroque chamber ensemble now proved his salvation: a contract for a performance in America provided justification for a very difficult-to-obtain visa.

Mann's plan was to enroll in the Curtis Institute in Philadelphia. The composer Randall Thompson, then director of the Institute, provided not only admission to the Institute, but also an appointment to the faculty, much-needed for visa purposes. The years at Curtis were musically and personally rich. Numerous opportunities opened up before him, including concert appearances with his mother (who also had narrowly escaped Germany), the lutenist Suzanne Bloch, and other Curtis Institute friends. The Von Trapp family, themselves recent immigrants from Austria, engaged him as their recorder teacher and welcomed him into their home on many occasions. With the Curtis Institute orchestra he made the first American recording of Bach's fourth *Brandenburg Concerto* using original instrumentation. Eugene Ormandy engaged him as soloist for the Philadelphia Orchestra's youth concerts.

Upon completion of his studies at Curtis, Mann accepted a music-teaching position at the Germantown Friends School in Germantown, Pennsylvania, near Philadelphia. Having applied for U.S. citizenship shortly after America formally entered World War II, he was soon drafted. In a remarkable twist of fate, he returned to Europe as a soldier with the U.S. Army, reaching Normandy a few months after the Allied invasion. Early on he played piccolo in his divisional band—an assignment that gave him a front-row seat when General Patton came to address his troops. As the Third Army moved into German territory, he was assigned to the Counter-Intelligence Corps, where he was responsible for discerning which persons among the civilian population remained loyal to the Nazis, and therefore potentially dangerous. Among the dramatic events of this time was his involvement in the arrest of the fleeing Hungarian prime minister, a Nazi collaborator. He also received a citation for bravery in the conduct of his duties under enemy shelling.

One of the most remarkable encounters of the war occurred when Mann's tank column made what was to be a ten-minute stop in Garmisch. There the news came that the war had ended,

and the ten minutes grew into a year. Garmisch's most distinguished citizen was the eighty-year-old composer Richard Strauss. Mann's official duties and personal interests converged, enabling him to spend much time with this last of the great nineteenth-century Romantics. Allied victory in Europe soon restored some freedom to travel; seven years after leaving Hamburg, Mann returned to the city of his birth to find that amid the devastation of war his father had survived.



Upon returning to the United States, Mann undertook PhD studies at Columbia University, where his primary mentor was Paul Henry Lang, whose views on music scholarship were important for shaping Mann's own. Mann's dissertation addressed the fugal teachings of Fux, Martini, and other eighteenth-century theorists. Published as *The Study of Fugue*, it quickly became a classic and remains in print to this day. Over the coming decades, Mann's research on compositional pedagogy was to extend beyond Fux to encompass the activities of many of the great composers as students or teachers, including Bach, Handel, Mozart, Haydn, Beethoven, Schubert, and Tchaikovsky. (For several of these composers, he edited the relevant volumes of the critical editions.) In 1947 Mann was appointed to the faculty of Rutgers University, where he founded the music department and taught for more than thirty years. In 1948 he married Carolyn Owens, a talented playwright whose help as reader of his manuscripts Mann valued highly; their three sons, Adrian, John, and Timothy, have all been active as musicians.

One of the recurring themes of Mann's career has been a close relationship between scholarship and performance. In the late 1940s he worked closely with Arthur Mendel, conductor of the New York Cantata Singers, participating as a performer on recorder and contrabass in many concerts and recordings (including the earliest American Schütz recordings). When Mendel was appointed chair of music at Princeton University, Mann succeeded him as conductor of the Cantata Singers. In 1970 Mann began a ten-year stint as conductor of the Bethlehem Bach Choir, the oldest such choir in America. Recognizing from his vantage as a conductor the need for more and better editions of early music, Mann undertook editions of choral works by Gibbons, Schütz, and Purcell, as well as instrumental works by Salomone Rossi and later composers. Mann recognized a particularly acute need for an edition of Handel's *Messiah* that reflected more accurately the composer's own conducting score, but he also proved a strong advocate for Handel's lesser-known choral works. His deepening involvement with Handel studies led to serving on the boards of the international Händelgesellschaft and the *Hallsische Händel-Ausgabe*, as well as to close and enduring friendships with Jens Peter Larsen and J. Merrill Knapp. Mann was also a founding member of the American chapter of the Neue Bachgesellschaft (now the American Bach Society) and served as its Secretary for some twenty years during the 1970s and 1980s. As editor of the *American Choral Review* from 1961 to 1999—a tenure of thirty-eight years—he reached tens of thousands of choral conductors with articles and reviews that are both accessible and musicologically sophisticated.



In 1980 Mann retired from Rutgers, only to begin a new chapter of his life as Professor of Musicology at the Eastman School of Music. He officially retired from Eastman in 1987, but this retirement, like his earlier one from Rutgers, proved to be in name only: he continued teaching graduate seminars and maintained a busy schedule of out-of-town lectures. Among other writing projects, he edited a beautifully produced catalogue of manuscripts in the Library

of Congress's Hans Moldenhauer archive—one of many instances in Mann's life of things coming full circle, for it had been while teaching at the conservatory that Moldenhauer founded in Spokane, Washington, that Mann had first met his wife Carolyn. Involvement as composer and set painter with Carolyn's Front Porch Theater—so called because the front porch of their Penfield home served as the stage for productions by school children of plays by Shakespeare and by Carolyn herself—brought him particular enjoyment. A severe blow came with the loss of Carolyn to cancer in 1995, three years short of their golden wedding anniversary. In 1999, he moved to Fort Wayne, Indiana, to be near his oldest son, Adrian, much to the loss of the Eastman community. Since moving to Fort Wayne he has devoted his attention to various translation projects and to the writing of his reminiscences.

The course of Mann's publishing activities may be discerned in the selective bibliography that follows. That Mann should be so prolific a writer, and so eloquent a master of the English language, is all the more remarkable for the fact that English was the fifth of his many languages. The amount he has published is considerable, but for each publication that appeared under his own name, there are many more by his students and colleagues that owe their appearance to his editorship, translation, mentoring, or encouragement. His influence on seventeenth-century studies has been not so much direct—notwithstanding his numerous editions, performances, and recordings of seventeenth-century music—as indirect, through his direct and early role in the early music revival, his extending the boundaries of historically informed performance practices, his contributions to the history of music theory in the Baroque, and his encouragement of many younger scholars working in seventeenth-century music.

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Carolyn Owens Mann: *A life of her own*

Written and compiled by Nancy Niemi in collaboration with the help of: Dorothy Albertini, Kathi Albertini, Adrian Mann, John Mann, Tim Mann

Like so many wives of accomplished men, Carolyn Owens Mann was a significant but silent partner in her husband's life work. We who organized this weekend felt that we should take Carolyn Mann from this position and give her an independent place on our stage. While we will never know what Alfred or Carolyn would have accomplished without each other, we do know that it is Carolyn's dedication to a life lived as art that made both of their lives so rich.

Carolyn Owens, with her dark tan and long braid wrapped around her head, had the nickname of "Chi," foreshadowing her love of Greece, and the teaching of that classical civilization years later. When Carolyn met Alfred in the summer of 1947, she was a student at a conservatory in Spokane, WA, and Alfred was teaching there for the summer. The following year, they were married. As the pioneers ventured West in the previous century, Carolyn left behind her high society at age 18 and traveled East with Alfred to start a family.

By the time Carolyn was twenty, she was giving Alfred advice and instruction, helping him gain a robust command of the English language by working with him nightly. Only three years out of high school, she was nurturing a newborn son and her husband's new career. As Alfred and Carolyn's three children grew, she grew with them, becoming first a librarian, then a history teacher, and finally a drama coach and playwright.

It is Carolyn Mann's work as playwright, drama coach, teacher, and theatre owner for which she is perhaps most remembered. When Carolyn and Alfred moved to Rochester in 1980, Carolyn initially worked for a local Montessori school. As so many artists have done, she too decided that the "establishment"—in this case the local schools—did not fit her vision, and so she decided to start her own theater company, *The Front Porch Theatre*. Hearing her speak about her plans in a radio interview, several local families contacted Carolyn to ask how they could join her, and 1982 was witness to the first of 15 *Front Porch Theatre* seasons.

By all accounts, *Front Porch Theatre* was a success not only for its inception and execution of original scripts, sets, and musical accompaniments, but also because Carolyn Mann nurtured every child who participated with what they needed most at that time. The structure of the *Front Porch Theatre* was this: each Saturday and Sunday in June, Carolyn would invite younger children—second graders, mostly—to be part of the dramas that she wrote. In July and August, middle level children and then high school students occupied her theatre, which was in fact the front porch of the Mann's home. The middle level children also performed one of her original dramas, and the high school children performed a Shakespeare comedy.

Everyone would paint sets, make props, and work collaboratively to realize the production. According to several parents whose children were devoted members of the Theatre, she had an extensive interview process with prospective children and their parents before allowing the children and their families to participate; she always had visions of the Theatre as a collaborative process and apparently did not suffer divas lightly. Everyone, even those who had lead roles in

her plays, worked on everything. If Carolyn felt that a child or her parents did not abide by this vision, she declined them a spot in her theatre.

Before each of every performance, Alfred would gather the children in the living room to lead them in breathing exercises. Almost any one of the students who participated in the theatre remembers that moment as one of the most important parts of those evenings. Some of the children spent practically every summer of childhood on the Mann's front porch, learning together about theater, building sets, casts, each other, and perhaps most importantly, themselves. Asked once about why she only worked on Shakespeare's comedies with her high school students, Carolyn said that it had to do with what she thought they had access to in their own experiences, that comedy was what they could handle best in that setting as teenagers.

She was also convinced that her students have access to all the experiences they were enacting, and that the children, particularly the older ones, spend the summers digging deeply into the language so that it became their own. If they did not understand what they were saying, she felt, they could not portray it. The more questions they asked of her and of the play, the better. Carolyn spent the whole year working and thinking about the theater. She wrote the children letters after each performance and then letters again in January, preparing for the coming summer. They would visit her in the winter and she would be working on embroidering sleeves for the costumes for the coming summer, or writing a new play. Even when Carolyn knew that she was dying, she spent the last months of her life preparing for the upcoming *Front Porch Theatre* season, and in 1995, the members of the Theatre performed *As You Like It* in memory of her spirit and life's work. The board continued her work with the Theatre for several years after this.

Carolyn had a deep sense of respect for and trust in children, and a true passion for her teaching. Exploration, discovery, immersion, creativity—these formed the path to an artists' fulfillment that she lived and taught her three children, and by extension myriads more who came to study and learn from her. There are many children whose lives have been changed because of the time they spent with Carolyn. Virginia Woolf advocated that all of us look life in the face and know it for what it is: always the years, always the love, always the hours. Carolyn Mann spent her hours, her years, and her love believing in all her children, those she bore, and those she adopted through the Theatre. While her life's work will fill neither books nor bibliographies, it fills the lives of those who performed on her stage, in ways that most assuredly live on.



Alfred Mann at Eastman

1980-1999

MUSICOLOGY PHD DISSERTATIONS ADVISED

- 1982 – Mary Ann Parker
- 1984 – Mark Radice
- 1985 – Mario Mercado
- 1986 – Michael Nott
- 1992 – Richard Wilson
- 1998 – Anne-Marie Reynolds

DMA DOCTORAL ESSAYS ADVISED

- 1984 – Donald M. Kendrick (choral conducting)
- 1984 – J. William Greene (organ)
- 1988 – Brenda Lynn Leach (organ)
- 1988 – John Hoffacker (choral conducting)
- 1988 – Nicole A. Paiement (choral conducting)
- 1989 – Emily Freeman Brown (orchestral conducting)
- 1990 – Brady Allred (choral conducting)
- 1991 – Craig S. Arnold (choral conducting)
- 1996 – Brian Staufenberg (voice)
- 1998 – Jeffrey Riehl (choral conducting)

ALFRED MANN DISSERTATION PRIZE

The Alfred Mann Dissertation Prize was created in 2002 by faculty members in Musicology and Music Theory at the Eastman School of Music who wished to honor Professor Mann for his many years of loyal service to the field of music scholarship at Eastman. Since Professor Mann's work often lodged itself at the border between the fields of Musicology and Music Theory, radiating brightly in both directions, it seemed appropriate for the two departments to create the award jointly. Additional funds have been contributed annually by friends, former students, and admirers of Professor Mann. The following students have been awarded the Alfred Mann Dissertation Prize.

- 2003 – Evan Jones, *PhD Theory*; Jocelyn Neal, *PhD Theory*
- 2004 – Ian Quinn, *PhD Theory*
- 2005 – Jeremy Grimshaw, *PhD Musicology*; Dariusz Terefenko, *PhD Theory*
- 2006 – Yuet Hon Sam Ng, *PhD Theory*; Sara Nicholson, *PhD Musicology*
- 2007 – Ayden Adler, *PhD Musicology*; Seth Brodsky, *PhD Musicology*

Notes on the Music

By Alfred Mann

HANDEL—MESSIAH

Handel's *Messiah* holds an extraordinary place, both among the composer's works and in the history of Western music. No other work has met with the same wide and enduring response. It also holds an extraordinary place in the history of performance: it is the only work of its time that has seen a continuous sequence of revivals—for almost two decades under the direction of the composer, for two further decades under conductors who had shared Handel's work on the London scene, for the following two centuries through the devotion of generation after generation,—and our warm wishes accompany today's performance for which these notes are written.

For a long time, and until quite recently, the work was generally known not as *Messiah* but as *The Messiah*. While this seems indeed to be a small error, it is actually indicative of a greater misunderstanding. The original form of the title was to express that Handel's oratorio deals not with "the," the person, but the *idea*, the mission of Messiah—Redemption. Contrary to the opinion that links *Messiah* to such oratorios as or [??], it is not the dramatic presentation of a heroic figure, but rather a contemplation. The story moves essentially from one reflective aria to the next, in spite of its lively imagery.

It goes without saying that Handel remains the experienced dramatist, and that key phases of the Savior's life become vivid in the composer's language—but they are vivid as reflections more so than real scenes. True, the touching story of the Nativity is set apart, even with a little overture of its own—a Pifa, as Handel calls it—the piece of the Pifferari (the Italian word referring to the players of shepherd's pipes) who intone a pastoral Neapolitan melody. But this overture is only eleven measures long—only the suggestion of a piece. The vision of the Heavenly Host appears and disappears again, into heaven, but then the image of the shepherd remains and is profoundly reinterpreted.

The story of the Lord's Passion is similarly introduced—though it begins not with an overture, but directly, with the words of the evangelist, sung in the traditional tenor role. But the actual death scene is rendered in a small accompanied recitative, merely five measures long. A reflection of the Ascension follows, and a brief scene in Heaven. But the veritably dramatic tone is reserved for the story of the Gospel that is "gone out into all the lands unto the ends of the world"—"the Lord gave the Word"—and "the Kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed." The end of the work's second Part, the *Hallelujah Chorus*, is a jubilation of the angels in the triumph of God's Word.

The Last Part, with its thoughts of eternity—the eternal life of the Redeemer and of mankind redeemed—its allegory of the Last Judgement, and its anthem of thanksgiving, forms an Epilogue, just as the prophecy of the beginning formed a Prologue.

The compiler of the workbook, Charles Jennens, a well-to-do country squire, had been a friend of Handel's for quite some time. A somewhat self-assured literateur, a man of letters, he had already acted as Handel's librettist on occasion. Handel appreciated his work, and sessions at the country estate of Jennens gave rise to an extended collaboration of considerable influence upon

the design of Handel's texts. He became a Governor of the "Hospital"—shelter, home—for abandoned children and orphans and endowed, among other of its causes, the completion of its chapel where in succeeding years he gave annual benefit performances of the work. In his will, he made provisions for their perpetuity, and for these performances he had a new score and orchestral as well as vocal parts written out, which still guide today's performers in the way in which the composer wanted the work presented. He conducted his last *Messiah* performance, at Covent Garden, on April 6, 1759, with the announcement of a benefit performance to follow on May 3 at the Foundling's Hospital. He died a week later, on the fourteenth of April.

Thus Handel stayed directly connected with the continued course of the work—an exception in his performing career. As he conducted it year by year, it was never in the same manner, nor did the music remain necessarily unaltered, and thus posterity looks in vain for a "definitive version"—we can only try moving closer to Handel's intentions. The composer of Handel's time, in fact, did not think in terms of definitive versions—he might make changes even in the published form; and Handel never had the work printed.

That the music was subjected to changes was above all for a very obvious reason: Handel worked with performers of different quality and ability from season to season, and the choice of soloists and intense individual work with them were matters of his eminent concern. Some of his greatest changes were actually made in preparation of the first performance, at Dublin. As a rule, he engaged more than one artist for each solo role, and he had brought with him from London the principal soprano and alto soloists. Detained by unfavorable weather in Chester, he had asked the local church music director to gather some singers for him, so that he might check for any problems in his performance material, but he also engaged a secondary soprano soloist and an organist to assist him as choirmaster in preparing the choral forces in Dublin. He knew none of the musicians there, except the concertmaster, and he relied on the professional singers from Dublin's Christ Church and St. Patrick's Cathedral to furnish his men soloists. At the Cathedral, the writer Jonathan Swift served as Dean and only grudgingly consented to have the choirboys involved in the concert performance.

"I have form'd another Tenor Voice which gives great Satisfaction," wrote Handel to Jennens in high spirits some time after his arrival in Dublin, but the basses proved to be a disappointment. Thus Handel rewrote some of the bass arias; they became tasks—arias or recitatives—for tenor, alto, at times even soprano, and have left conscientious performers with problems even today. In other portions of the work Handel made changes evidently preferred in his writing, though at times he returned to the original version in later years. The soloist who acquired the most last fame was Suzanne Cibber, principal alto. We have touching documentations of her qualities, of which the passage quoted here from a book published at that time serves as an example:

No person of sensibility, who has had the good fortune to hear Mrs. Cibber sing in the oratorio of the *Messiah*, will find it very difficult to give credit to accounts of the most wonderful effects produced from so powerful an union. And yet it was not to any extraordinary powers of voice (whereof she has but a very modest share) nor to a greater degree of skill in musick (wherein many of the Italians must be allowed to exceed her) that she owed her excellence, but to expression only; her acknowledged superiority in which could proceed from nothing but skill in her profession.

She was not a trained singer but an actress, a celebrated tragedienne, and it must have been this capacity that prompted Handel for the first performance to take away the final aria from the work even from Signora Christina A voglio, his distinguished principal soprano soloist, for whom he had written the aria *Rejoice*, and assign it to Mrs. Cibber. Since the budgets and performance parts for the Foundling Hospital performance have been preserved, we are informed of the modest size of Handel's vocal and instrumental forces. The choir numbered less than thirty singers, but the soloists sang with them—at least all the choral music appears in their parts. The size of the orchestra was what likewise seems to us unusually small. To a modest string group were added oboes, bassoons, trumpets, horns (to double the trumpet parts in some passages), and harpsichord, from which the conductor—the composer—directed the performance. The changed expense account for the performance on May 3, 1759 leaves us with a moving impression. The name of Thomas Bramwall, Handel's servant who guided the blind composer to the harpsichord, was crossed out, and his fee was deducted from the total with the laconic note: "Th Mr. Handel's man absent." The place of the assistant conductor at the organ, John Christopher Smith, the son of Handel's life-long friend and amanuensis and Handel's student from early years, was taken by Samuel Howard, who had sung in Handel's earliest oratorio performance, and John Christopher Smith took the conductor's chair at the harpsichord. The legacy of Handel had gone to posterity.



J. S. BACH—MASS IN B MINOR

A span of ten years separates the Christmas music of 1723 from the composition of the *Missa* dedicated to Frederick Augustus, Elector of Saxony. In this decade all the expectations with which Bach had entered upon the Leipzig cantorship had turned to disappointment. His work had not met with true understanding, and his daily duties were embittered with ever-continuing adversity. His plans and standards having been frustrated, Bach turned to the Elector of Saxony and later King of Poland in search of another position.

What Bach presented to the Elector, who had then just assumed his reign, was a *Missa Brevis*, the Lutheran form of the Mass, consisting of the Kyrie and Gloria sections only and omitting the Credo. It was a work to which Bach had been able to give an unusual amount of time and care, since during the period of mourning following the death of King Augustus the Strong, whom Frederick Augustus succeeded, no performances of church music took place for several months.

It is not too much to state that during these three months a completely new phase of Bach's work began. Hardly ever before has he been able to work with such leisure and complete concentration on a single composition—and on a composition that was to serve beyond the confining circumstances of his everyday professional existence.

As we know, his hopes were not realized. It took a second petition before the Elector responded and conferred, three years later, the title of court composer upon the Leipzig cantor. Even then, what Bach had obtained was merely the granting of a title but no evident change of his working conditions. Nevertheless, the new era in Bach's work had begun to take effect. No longer primarily concerned with the observance of week-by-week assignments, in which his interest had faded, the master was directed more and more by purely artistic goals and, in setting his own pace and in growing creative isolation, he turned to the miraculous works that occupied his declining years. Much of his former work was used again and given new form. Yet Bach was not merely concerned with revision but rather with widening and completing of his plans, with the fulfillment of his mission.

Thus Bach decided near the end of his life to return to the earlier *Missa* and, adding a larger series of compositions, to compile gradually a full setting of the Ordinary of the Mass. In writing what became the second part of the B Minor Mass, Bach brought his lofty work of sacred choral music to conclusion. In fact, the *Et incarnatus est*, inserted on a separate sheet into the score when the volume was already bound, may represent the very last example of Bach's choral writing. This portion of the text was at first included in the preceding duet, which Bach rewrote when he added the chorus.

There is one chorus in the second part of the Mass, however, that connects the work of Bach's old age to the beginning of his career at St. Thomas's. The *Sanctus*, apparently the earliest piece in the entire work, has been assigned by recent findings of Bach scholarship to the year 1724. Originally, like the *Sanctus* in D Major, an independent composition, it was apparently written for the opening of Bach's second Christmas celebration at Leipzig.

B MINOR MASS TRANSLATION

MISSA

Chorus

Kyrie eleison *Lord, have mercy upon us*

Soprano and Alto Duet

Christe eleison *Christ, have mercy upon us*

Chorus

Kyrie eleison *Lord, have mercy upon us*

Chorus

Gloria in excelsis Deo, *Glory be to God on high,*

Chorus

Et in terra pax hominibus
bonae voluntatis. *And on earth peace to men
of good will.*

Soprano Aria

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te. *We praise Thee,
we bless Thee,
we adore Thee,
we glorify Thee.*

Chorus

Gratias agimus tibi
propter magnam gloriam tuam. *We give thanks to Thee
for Thy great glory.*

Soprano and Tenor Duet

Domine Deus, Rex coelestis.
Deus Pater omnipotens.
Domine Fili unigenite.
Jesu Christe altissime,
Domine Deus, Agnus Dei, *O Lord God, heavenly King.
God, the Father Almighty.
O Lord, the only begotten Son,
Jesus Christ, the most high,
Lord God, Lamb of God,*

Filius Patris.

Chorus

Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Alto Aria

Qui sedes ad dexteram Patris,
miserere nobis.

Bass Ario

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

Chorus

Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

SYMBOLUM NICENUM (CREDO)

Chorus

Credo in unum Deum.

Chorus

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

Soprano and Alto Duet

Et in unum Dominum Jesum Christum.
Filius Dei unigenitus,
et ex Patre natus 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 caelis.

Son of the Father.

*Who takest away the sins of the world,
have mercy upon us.*

*Who takest away the sins of the world,
receive our prayer.*

*Who sittest at the right hand of the Father,
Have mercy upon us.*

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

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

I believe in one God.

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

*And in one Lord Jesus Christ.
Only begotten Son of the Father,
begotten of the Father before all ages.
God of God, Light of Light,
very God of very God,
begotten, not made,
of one being with the Father,
by whom all things were made.
Who for us,
and for our salvation,
came down from heaven.*

Chorus

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

Chorus

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

Chorus

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.

Bass Aria

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.

Chorus

Confiteor unum Baptisma in
remissionem peccatorum.

Chorus

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

SANCTUS

Chorus

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

*And became incarnate by the Holy Spirit
of the Virgin Mary, and was made man.*

*Was crucified also for us
under Pontius Pilate,
suffered and was buried.*

*And rose again on the third day
according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And will come again with glory,
to judge the quick and the dead,
of whose reign there will be no end.*

*And in the Holy Spirit,
Lord and Giver of Life,
who proceedeth from the Father and the Son.
Who with the Father and Son together
is adored and glorified,
who spake by the Prophets.
And in one holy Catholic
and apostolic Church.*

*I confess one Baptism for
the remission of sins.*

*And expect the resurrection of the dead,
and the life of the world to come
Amen.*

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

* Denotes soloist

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus

Osanna in excelsis.

Hosanna in the highest.

Tenor Aria

Benedictus qui venit
in nomine Domini.

*Blessed is He who cometh
in the name of the Lord.*

Chorus

Osanna in excelsis.

Hosanna in the highest.

Alto Aria

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

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

Chorus

Dona nobis pacem.

Grant us Thy peace.

Festival Participants

PUBLICK MUSICK

Publick Musick is a nationally recognized orchestra and choir devoted to performing the masterworks of the Baroque era. Founded in 1995 by Artistic Director Thomas Folan, the ensemble is based at St. Michael's Catholic Church in Rochester, New York and appears in concert throughout the eastern United States. Publick Musick comprises musicians from a wide variety of backgrounds and experiences who share the desire to perform their core repertoire with attention to performance practice and on period instruments. Publick Musick is distinguished among ensembles devoted to accompanied choral music by its concern with placing equal importance on both its vocal and instrumental personnel. All vocal soloists are drawn from the choir, which gives Publick Musick's vocal sound a uniquely homogeneous combination of clarity and strength. Publick Musick has appeared in Early Music festivals as well as on a number of major recordings.

THOMAS FOLAN

Thomas Folan is a specialist in the music of the Baroque era. At home with the repertoire from the 16th to the 18th centuries, he regularly performs the music of J. S. Bach, particularly of the composer's large-scale works. In addition to conducting Publick Musick, Folan has either founded or directed Bach Festivals in Elmira, Ithaca, and Rochester, New York and has received excellent reviews for his inventive and ambitious programs.

Thomas Folan's expertise extends to works of other styles and periods as well. His particular interest in language, particularly the German language, has allowed him to explore the rich choral and orchestral repertoire spanning more than 500 years. Thomas Folan is widely known and respected for his advocacy of the arts and has served as an artist representative on the New York State Council on the Arts.

CHOIR

Julia Cramer*, Andrea Folan*, Jennifer Gliere*, Lorilyn Light*, Marrlee Burgess, *Soprano*
Barb Consler, Jennifer Kay*, Lloyd Peasley*, Leslie Barnett*, Kat Nagel, *Alto*
Pablo Bustos*, Jeff Harp, Max Denler*, Nathan Oakes, *Tenor*
Joe Finetti*, Rob Kerner, Jake Cooper*, Andy Nagel, Ron Terpening, *Bass*

ORCHESTRA

Thomas Folan, *Artistic Director, conductor*
Lisa Brooke, *Concertmaster, violin*
Christine Hauptly, Marika Holmquist,
Boel Gidholm, Paul Miller, Rebecca Ribchester,
Adriane Post, *Violin*
Aliza Appel, Heather Gardner, *Viola*
Chris Haritatos, Katie Rietman, *Cello*

Owen Watkins, *Oboe*
Anna Marsh, *Bassoon*
Ralph Dudgeon, *Trumpet*
Matthew Bassett, *Tympani*
Peter Watchorn, *Harpsichord*
David Baskeyfield, *Organ*

THE EASTMAN CHORALE

The Eastman Chorale is a select ensemble of fifty voices from the Eastman School of Music of the University of Rochester. The Chorale performs a wide variety of repertoire from the sixteenth through twenty-first centuries, and has toured extensively throughout the northeast. Recent performances have included premieres of works by Dominick Argento, Jacob Avshalomov, Zachary Wadsworth, and Scott Perkins, as well as music of Penderecki, Ligeti, Lidholm and Brahms. The Eastman School of Music offers comprehensive undergraduate and graduate programs in vocal and instrumental performance, music education, conducting, and many other disciplines. A long and distinguished vocal and choral tradition has been established by the school's superb voice faculty and by a series of conductors including Herman Genhart, Robert DeCormier, Alfred Mann, and Donald Neuen.

WILLIAM WEINERT

Since 1994, William Weinert has served as Director of Choral Activities at the Eastman School of Music, where he conducts the Eastman Chorale and the Eastman-Rochester Chorus, and supervises students in the masters and doctoral programs in choral conducting. His recent performances with the Eastman-Rochester Chorus have included the world premiere of Dominick Argento's *Four Seascapes*, as well as the Beethoven *Missa Solemnis*, Schumann's *Scenes from Goethe's Faust*, and Vaughan Williams' *A Sea Symphony*. Weinert holds degrees from Oberlin College and Conservatory of Music and the University of Wisconsin, with further studies at the Salzburg Mozarteum. He has conducted throughout the United States and Europe, as well as in Hong Kong, and his ensembles have appeared at conventions of both the American Choral Directors Association and the Music Educators National Conference. His publications range from articles on Brahms and Bruckner to an edition of a major motet collection of Melchior Franck. In 1998 he succeeded Alfred Mann as editor of the *American Choral Review*, the journal of the American Choral Foundation.

EASTMAN CHORALE

Maria Bellanca, Kendra Berendtsen, Julia Bullock, Kim Collison, Katherine Crowe, Natasha Drake, Kayleen Follman, Sarah Franz, Dana Lundquist, Marielle Murphy, Fotina Naumenko, Jennifer Sung, Adrienne Wills, *Soprano*

Alison Allerton, Meghan Attridge, Sarah Batts, Ashlee Bickley, Madeline Cain, Lauren Iezzi, Abigail Levis, Sara Moring, Reilly Nelson, Laura Petravage, Stephania Romaniuk, *Alto*

Joel Atella, Reed Criddle, Dean Ekberg, Lazaro Estrada, Brian Giebler, Paul Hopper, Jason Lee, Thomas Leighton, Paul Schwartz, Trevor Strader, Robert Strebendt, Patrick Willaert, *Tenor*

Will Berman, John Buffett, Siddharth Dubey, Michael Goodman, Michael Hanley, O'Neil Haynes, Brett Judson, Samuel Krall, Malcolm Merriweather, Jin Woo Park, David Potter, David Recca, Brian Russell, *Bass*

ORCHESTRA

Vivek Jayaraman, *Concertmaster*; Chloe Fedor, Neil Gopal, Lindsay Hills, Heather Mastell-Lipson, Abby Swidler, Katelyn Westergard, *Violin I*
Yu Xiong, Principal, Jeremy Rhizor, Sara Schneider, Daniel Parrish, Wendy Toh, John Kruer, *Violin II*
Alexander Pena, Principal, Miriam Oddie, Candace Amato, Kathleen Crabtree, Gretchen Bloss, *Viola*;
Rebecca Herman, Principal, SuYeon Lee, Alison Rowe, *Violoncello*
William Holten, Principal, Clint Sevcik, *Bass*
Alyssa Griggs, Jessica Sindell, *Flute*
Kevin Pearl, Geoffrey Sanford, Trevor Mowry, *Oboe/Oboe d'amore*
Yuki Katayama, Rachel Greene, *Bassoon*
Christopher Naugle, *Horn*
Max Matzen, Steven Pilcher, Charles Babb, *Trumpet*
Michael Unger, *Continuo*

KERALA SNYDER

Kerala Snyder, professor emerita at the Eastman School of Music, joined the Musicology faculty in 1987, after serving on the faculties of Yale University and the Hartt School of Music. Her publications include the comprehensive study of the music of Buxtehude, *Dieterich Buxtehude: Organist in Lübeck* (Schirmer, 1987), and a revised edition has been issued this year by the University of Rochester Press in the series Eastman Studies in Music. The new edition includes a CD that features performances by Hans Davidsson, Professor of Organ at Eastman, and it provides a fitting tribute for the 300th anniversary of Buxtehude's death. The book has been translated into German by Hans-Joachim Schulze for Bärenreiter. Prof. Snyder has also edited several books, including *The Organ as a Mirror of its Time* (Oxford, 2002) and *The Organist as Scholar: Essays in Memory of Russell Saunders* (Pendragon, 1994), as well as vol. 9 of the *Collected Works of Buxtehude*. In 1990 she received the Buxtehude Prize of the City of Lübeck.

GEORGE STAUFFER

George Stauffer is Dean of the Mason Gross School of the Arts at Rutgers University. He is known internationally as a scholar, performer, and writer on music of the Baroque era and the life and works of J. S. Bach in particular. His publications include books on the music of Bach and the organ: *The Organ Preludes of Johann Sebastian Bach* (1980), *Organ Technique: Modern and Early* (1992), and *Bach, the Mass in B Minor* (1997). He has also edited several books, including *J. S. Bach as Organist* (1986), *The Forkel-Hoffmeister & Kühnel Correspondence: A Document of the Early 19th-Century Bach Revival* (1990), *J. S. Bach, the Breitkopfs, and Eighteenth-century Music Trade* (1995), and, most recently, *The World of Baroque Music: New Perspectives* (2006). He formerly served as University Organist and Chapel Music Director at Columbia University, where he appeared frequently in concert.

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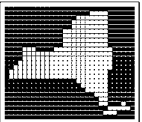
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