

Be Mine or Be Dull: Performance Options for Bach's B-minor Mass  
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Bach lovers may attend Bach productions, but how did they come to love Bach? Enough to attend a long production of the Mass in B minor? As presenters of Bach's showpiece, decisions may be pondered on considering an uninitiated modern listener's experience. In every choral audience, a friend of a relative of a choral member may be in attendance. If the friend hadn't come from a background in music appreciation, their acculturation to entertainment would be visually dominant, set on expectations of scene changes of short durations. Audiences of the present day are conditioned to expect stimulation in more of their senses. A music concert amasses the aural sense, and music affects mood, but lighting engineering, staging, and costumes can be utilized to further manipulate atmosphere and engage the visual sense. Traditional choral presentations offer a wall of people similarly dressed and stationary for the entire production. This paper will present options in staging and performing to consider, whether a conductor decides to produce the complete mass or only a portion, as did Bach's son. C.P.E. Bach led the first performance of the second section of the total mass, the Symbolum Nicenum, or the Credo section, in 1786.<sup>1</sup>

To prepare to perform the B-minor Mass, a conductor should thoroughly verse themselves in the plethora of publications on Bach and his magnum opus. Scholars have devoted lifetimes to the history and genesis of the B-minor Mass and this paper will be entirely insufficient in laying foundation for respectfully conducting the work, but it can serve as a reminder and idea generator for each performing body to make their production special, original, and specifically one of their own.

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<sup>1</sup> Johann Sebastian Bach, Mass in B Minor BWV 232, ed. Uwe Wolf (Bärenreiter Kassel, Germany: Barenreiter-Verlag Karl V, 2071), XX.

Would Bach have allowed differences in presentation? Bach shows his awareness of the changes in audience taste,

“in the closing portion of Bach’s 1730 letter to the Leipzig town council:  
 ... The state of music is quite different from what it was, since our artistry has increased very much, and the gust has changed astonishingly, and accordingly the former style of music no longer seems to please our ears ...”<sup>2</sup>

Lorenz Mizler wrote “so well does the Kapellmeister know how to suit himself to his listeners,” referring to Bach’s presentation in Dresden of BWV Anh.13 and his “efforts to please” the court. <sup>3</sup>

What would be more pleasing to Bach than to show efforts to please a Bach fan as well as pique the interest of more potential fans?

### Styles

Styles and genres encompass the verticality of time and the history of musical forms, as well as the horizontality of types of music and purpose it serves. Bach’s flexibility as a vocal and instrumental composer allowed him to mix compositional styles, to have voices and instruments be subordinate to the other, or to have them work together as united forces. Bach uses four styles of combining voices with instruments in his B-minor Mass: concerted, chamber, motet, and continuo.<sup>4</sup> The concerted style plays with effects of combining or separating timbres of sound.

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<sup>2</sup> Robert L. Marshall, *The Music of Johann Sebastian Bach The Sources, The Style, The Significance* (New York: Shirmer, 1989), 25.

<sup>3</sup> Marshall, *Music*, 52, 302.

<sup>4</sup> Tim Smith, "Styles," BinAural Collaborative Hypertext, last modified 2011, <http://bach.nau.edu/mass/prose/styles.pdf>.

Chamber music is designed to feel intimate. Motets live on polyphonic parts of voices, instruments, or a mix of both. The continuo, usually an assumed foundation to instrumental playing, sometimes becomes the only instruments supporting a vocal production.

Bach's long life and impetus to create music, unfettered by traditionalism, provided the foundation to compile the B-minor Mass at whim. In terms of historical practices, he compiled a melee of medieval chant, Renaissance polyphony, Baroque dances, and pre-Classical galant style simpler melodies. A third area representing diverse musical origins can be found in the Germanic chorale singing, French overtures, Italian split choir, and Scottish Lombard rhythms. Marshall describes the mass as "... a truly universal *reunion des goûts*."<sup>5</sup> An ensemble should recognize these elements in the mass and perform them accordingly, enjoying the experience of becoming little Bach aficionados.

### **Dynamic Markings**

Bach utilized different terminology in regards to dynamic indications. Depending on which publication the ensemble uses, this table can clarify the desired dynamic.<sup>6</sup>

|                              |                                      |
|------------------------------|--------------------------------------|
| Forte can be shown by:       | forte, f, for: fort                  |
| Mezzo forte can be shown by: | mezzo forte, m.f., mezzo forte       |
| Piano can be shown by:       | piano, pi, pia, pian., p             |
| Pianissimo can be shown by:  | pianissimo, pianissimo, pianiss., p. |
| Piu piano can be shown by:   | p: pian, pi p, piu p:, piu pian, pp. |

### **Text**

Bach used the Ordinary of the Mass, the text in the liturgical year that remained the same. Both Catholic and Lutheran services still used the same text during Bach's lifetime. The B-minor

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<sup>5</sup> Marshall, *Music*, 54.

<sup>6</sup> Marshall, *Music*, 258.

Mass divides the total text into four sections. The length of the complete mass would prevent it being used during liturgical service and therefore lives as a concert piece.

The pronunciation should be in Germanic Latin. Beyond the obvious that Bach is German and that Leipzig is a German-centric town, the text includes Germanic divergences from the standard Italianate Latin Roman Catholic Ordinary practices. Inclusions of words such as “altissime” in the *Domine Deus*, and “Dei” in the *Et resurrexit*, as well as altered words of dextram/dexteram and eius/tua point to Germanic pronunciation of text.<sup>7</sup>

### **Voices**

The number of singers for the B-minor Mass can vary since the score does not specify the number of singers or size of choir. Bach wrote a letter to the Leipzig town council “Eingabe an den Rat der Stadt Leipzig” dated Leipzig, August 23, 1730, stating that an ideal choir would include four to eight soloists and three to four voices per part, making the choir total between sixteen to twenty-four. A conductor can follow that outline or follow Joshua Rifkin’s interpretation on his 1982 recording using only one singer and one player per part.<sup>8</sup> Or as a third option, ensembles can perform the mass with whatever size they are from a chamber size of thirty singers to full symphonic sizes of over three hundred singers. The conductor should plan to adjust the division of treble voices on the more Neapolitan style movements with two soprano parts, either by splitting the sopranos, equally parsing all the treble voices, or adding more treble voices for the specific movements.

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<sup>7</sup> George B Stauffer, *Bach, the Mass in B Minor: The Great Catholic Mass* (New Haven: Yale Univ. Press, 2003), 249.

<sup>8</sup> Joanna Nickrenz and Mark Aubort, “Bach Mass in B minor,” Nonesuch Records, 1982.

Considering the Baroque practice of choral contrasts, vocal lines may be sung with divisions of voices, for example, solo voices may begin fugue subjects and adding more voices for a fuller sound.<sup>910</sup>

In the *stile antico* movements of polyphonic or chant singing, voices should be light and *sans vibrato*. There should be an ease of singing, flowing and highly resonant, with no severe dynamics. For the most part, vowels should be on the round side with the tone leaning to a clear crystalline sound. In the high Baroque *stile moderno* movements, singing should be buoyant, non-legato, and have light vibrato on long notes. The heavier passages can be delivered with a more solid sound, using the whole body on climatic moments. The movements that tend toward the *galant* style should be sung with a natural sonority, unpressed, and tending toward a sweet tone.

### **Instruments and Tuning**

The minimum performing forces would set one player per part. In practice, scores were shared, and so instruments can be at least doubled, or increased as appropriate for venue and size of ensemble or choir. The written parts include:

- Three trumpet parts
- Timpani
- Horn
- Two flute parts, two oboe parts, and two Oboe d'amore parts
- Two violin 1 parts, violin 2, viola, and cello parts
- Two bassoon parts
- Continuo

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<sup>9</sup> Stauffer, *Bach*, 215.

<sup>10</sup> Marshall, *Music*, 52.

The continuo part can include organ, harpsichord, lute, or combinations of these instruments.<sup>11</sup> Receipts have revealed that Bach adapted instrumentations to circumstances. In a modern production, venues may be chosen for their working instruments, for example the tuning of the resident organ. If a production is opted without organ, concert pitch may be manipulated anywhere down to A=415, taking into account the possible ranges of modern instruments if historic instruments and able players are not available. A practice in Dresden included the theorbo with organ for Latin sacred performances, something Bach might feel pleased about. Stauffer writes “the fact that Bach himself used three different instruments – organ, harpsichord, and lute – for ‘Betrachte meine Seel’ on three different occasions shows that his view of the continuo group was quite flexible and that he did not always write music with a preconceived continuo sound in mind.”<sup>12</sup>

The conductor should decide with the continuo players the sources for the bass figures. Sources can include the Dresden parts for the “Kyrie” and “Gloria,” and the 1786 Hamburg performance of the “Credo” by C.P.E. Bach.

### **Tempo**

The conductor will need to make educated decisions on metronome settings, analyzing the meter with the smallest note value and whether the movement is derived from a dance form. Predominance of longer note values suggest a slower tempo and heavier articulation. The tempo has great power to affect mood, making this tool crucial for musicality. Melody, texture,

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<sup>11</sup> Stauffer, *Bach*, 217.

<sup>12</sup> Stauffer, *Bach*, 219.

rhythmic figures, and text must also be considered in achieving a tempo that can best manifest the essence of each movement.

### **Performance Attire**

To differentiate the source of narrative or who recites the text in a liturgical service, performers singing words from the angels, like the beginning of the “Gloria” based on Luke 2:14, will be dressed in white, performers singing words recited by the congregation will be dressed in brown, performers singing words that come from the pulpit by either the clergy or the choir will be dressed in black. A performer singing the words of Christ will be dressed in red as indicated in Revelations 19 at the time of the Second Coming. Singers in duets will have a red sash or drape to symbolize the text’s focus on Christ.<sup>13</sup> The instrumentalists will be dressed in khaki. The style of the garments can be simple tunics or sheaths, or shaped to modern couture or historic cuts.

### **Staging and Performance Prep**

The venue should have acoustics to enhance and liven unamplified singing, but not so wet that non-legato turns into legato. An auditory sense of space is desired to give the audience directional delivery, but still carry through the entire sitting area. Each movement will have a dedicated ensemble, periodically joined by another ensemble for tutti effect. If this production of the B-minor Mass were to be performed by a larger collegiate chorus, each singer will only have a small percentage to master. All the performers for the four performance divisions will be on

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<sup>13</sup> "Mass in B Minor: Johann Sebastian Bach," BinAural Collaborative Hypertext, accessed May 19, 2017, <http://bach.nau.edu/mass/bm.html>.



stage for the whole movement to give a visual representation of the formal structure, three symmetrical, one not. A spotlight should be available or rented to keep nonperforming ensembles under dim light and the performing ensemble in the light. The instrumentalist should be at audience level and seated in the same place throughout the whole work. The singers' stage area should be a raised platform behind the instrumentalists. Small, unconnected risers are to be placed according to each stage plan and changed between movements. Soloists can stand in front of risers or anywhere on them.

### **Part I. Missa**

Bach completed the Missa section in 1733 for a Saxon ruler then wanted to present it in the city of Dresden, a musical cosmopolis at this time. The parts were copied in Dresden, on paper keen to that district and the surviving parts are named "the Dresden parts."<sup>14</sup>

In hopes of pleasing the opera-loving Dresden audience, Bach began his sacred work with a dramatic opening, nearly the full intended performance forces except trumpets and timpani. As seen in Example 1, the first four measures lasting near forty seconds acts as a frontal attack on an unassuming audience. This effect would still be the same today to anyone unfamiliar with the work. The homophonic dotted quarter B-minor chord attacks the sound space with a blasting /k/ consonant. Bach neglects to add dynamics, but the setup begs for forte. To match the grand gesture, all the singers that will be singing the first three movements can line the stage and at the downbeat of the first measure, lights can go to full power. Any lights available at the venue

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<sup>14</sup>"Johann Sebastian Bach - Wikipedia," Wikipedia, the Free Encyclopedia, last modified April 15, 2017, [https://en.wikipedia.org/wiki/Johann\\_Sebastian\\_Bach](https://en.wikipedia.org/wiki/Johann_Sebastian_Bach).

would suffice for the effect. After the opening when the twenty-nine measures of instrumental exposition occur, the singers can move into the ensemble groupings.

Kyrie eleison (I)  
Adagio

7 6    7 6    6 9 8    7 6 5    6 7 6 #

Example 1. Opening of B-minor Mass. From CCARH Team, Palo Alto, CA.

The Missa will be staged in two sections, first is the *Kyrie* section, movements 1-3, and second is the *Gloria* section, movements 4-12.

*Kyrie* staging: All ensembles dressed in brown.



Key overview for *Kyrie* section: b > D > f#. The three keys outline a B-minor triad. The three ensembles on stage acknowledge the three crosses on the hill.

1. *Kyrie eleison* Lord, have mercy  
 SSATB  
 F1,F2,O1,O2,Bsn,V1,V2,Vio Continuo: cello, organ  
 Late Baroque *stile moderno*  
 Form: Intro, ritornello with fugue episode, concerted style  
 4/4 Conduct in 4 or 8 Adagio
2. *Christe eleison* Christ, have mercy  
 SS (“... two voices represent the dual nature of Jesus Christ, God and man.”)<sup>15</sup>  
 2 violins as obbligato voice  
 Continuo: cello, harpsichord  
 Galant style, *affetti amorosi*  
 Form: ritornello-like, canonic, chamber music  
 4/4 Conduct in 4
3. *Kyrie eleison* Lord, have mercy  
 SATB  
 F1,F2,O1,O2,Bsn,V1,V2,Vio  
 Continuo: cello, organ  
 Late Renaissance *stile antico*  
 Form: fugue, motet style  
 2/2 Conduct in 2 Alla breve

*Gloria* staging:

The “Gloria” text represents five areas of narrative, opening first with a hymn from the angels, second with acclamations in the *Laudamus*, third with invocations in the *Domine Deus*, fourth with petitions in the miserere, and last with doxological statement in the *Quoniam*. In a church service, the celebrant, or church official, intones the opening *Gloria*, but since they are

<sup>15</sup> "Mass in B Minor: Johann Sebastian Bach," BinAural Collaborative Hypertext, accessed May 19, 2017, <http://bach.nau.edu/mass/bm.html>.

words of the angels, singers of the *Gloria* and *Et in terra pax* movements will be dressed in white. (p218 Stappert) The rest of the *Gloria* text is heard by the serving choir from the pulpit, so all singers will be dressed in black except for the acclamations sections *Laudamus te* and *Gratias* which are pleas from mankind and so these singers will be dressed in brown.



Key overview: D > D > A > D > G > b > b > D > D

4,5 *Gloria in excelsis Deo,*  
*Et in terra pax hominibus*  
*Bonae voluntatis*

SSATB

T1-3,Tmp,F1-2,O1-2,Bsn,V1-2,Vio virtuosic trumpet part

Continuo: cello, organ

*Stile moderno*

Form: choral concerto and fugue.

Brighter lighting for opening, dim yellow lighting for second section.

3/8 and 4/4 Conduct in 1 and 4 Vivace for Gloria

Glory be to God on high,  
And on earth peace,  
Goodwill towards men

6. *Laudamus te, benedicimus te,*  
*Adoramus te, glorificamus te*

S2 virtuosic solo

Vsolo obbligato instrument,V1-2,Vio

Continuo: cello

*Stile moderno*

Form: ritornello, chamber music

4/4 Conduct in 4

We praise thee, we bless thee,  
We worship thee, we glorify thee

7. *Gratias agimus tibi*

*Propter magnam gloriam tuam*

SATB-tutti, all singers on stage sing.

T1-3,Tmp,F1-2,O1-2,Bsn,V1-2,Vio

Continuo: cello, organ, harpsichord

*Stile antico*

We give thanks to thee  
For thy great glory



12. *Cum sancto Spiritu* With the Holy Ghost  
*In Gloria Dei Patris, Amen* In the glory of God the Father, Amen  
 SSATB  
 T1-3, Tmp, F1-2, O1-2, Bsn1-2, V1-2, Vio  
 Continuo: cello, organ  
*Stile moderno*  
 Form: ABABA with fugue, concerted style  
 3/4 Conduct in 3 Shape two-measure phrases

## Part II. Symbolum Nicenum

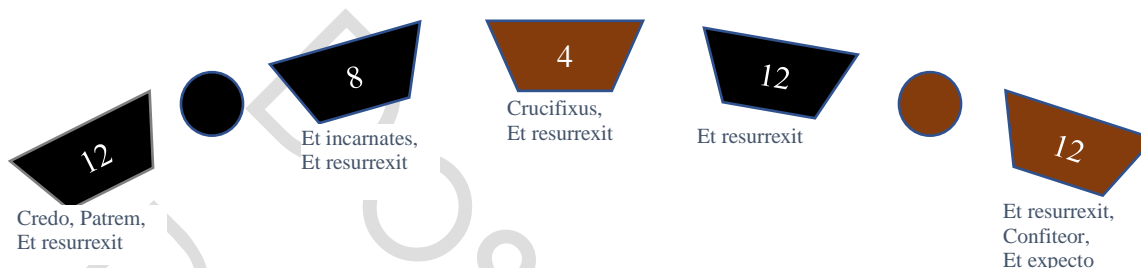
In this section, the singers decrease as Christ approaches his crucifixion alone. A solo bass in all red will sing the words of Christ shown in Example 2.

et i - te - rum ven - tu - rus est cum glo - ri - a, ven - tu - rus est cum glo - ri - a, cum glo - ri - a, ju - di - ca - re - re - vi - vos et mor - tu - os, ju - di - ca - re - re - vi - vos et mor - tu - os;

Example 2. Et resurrexit mm.74-86

Credo initially was an eight-movement section but to include the relative minor of the starting tonic, Bach added a B minor chorus before the Crucifixus, thereby creating a drop in keys for the apex of death.<sup>16</sup>

<sup>16</sup> Marshall, *Music*, 182.



Key overview: A ➤ D ➤ G ➤ b ➤ e ➤ D ➤ A ➤ f# ➤ D

1. *Credo in unum Deum  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium*  
SSATB  
V1-2  
Continuo: cello, organ  
*Stile antico*, plainchant  
Form: fugue  
2/2 Conduct in 2  
  
I believe in one God,  
The Father Almighty,  
Maker of heaven and earth,  
And of all things visible and invisible
2. *Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium*  
SATB (Same choir as “Credo.”)  
T1-3, Tmp, O1-2, V1-2, Vio  
*Stile moderno*  
Form: hidden modern fugue beginning on V, concerted style  
2/2 Conduct in 2  
  
The Father Almighty,  
Maker of heaven and earth,  
And of all things visible and invisible  
  
Continuo: cello, organ
3. *Et in unum Dominum Jesum Christum,  
Filium Die unigenitum  
Et ex Patre natum ante omnia secula.  
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 nostrum salute*  
  
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,  
Very God of very God,  
Begotten, not made,  
Being of one substance with the Father,  
By whom all things were made.  
Who for us men  
And for our salvation

*Descendit de coelis*

Came down from heaven

SA

O1-2, V1-2, Vio

Continuo: cello

*Stile moderno*

Form: ABA ritornello elements, canonic, chamber music

4/4 Conduct in 4

4. *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

SSATB

V1-2

Continuo: cello

*Stile moderno*

Form: imitative, motet style

3/4 Conduct in 3, slow.

Bring out slurring. Example 3

Et incarnatus est

The musical score is for the piece 'Et incarnatus est'. It features two violins (Violino 1 and Violino 2) and a continuo (cello). The vocal parts include Soprano 1, Soprano 2, Alto, Tenore, and Basso. The score is in 3/4 time with a key signature of one sharp (F#). The vocal parts enter with the text 'Et in-car-natus' and 'est, in-car-natus'. The instrumental parts provide a rhythmic accompaniment.

Example 3. Et incarnatus est.

5. *Crucifixus etiam pro nobis  
Sub Pontio Pilato,  
Passus et sepultus est*

And was crucified also for us  
Under Pontius Pilate,  
He suffered and was buried

SATB

F1-2, V1-2, Vio

Continuo: cello, organ

*Stile antico*



Form: imitative, lament, motet style

3/2 Conduct in 3, very slow. Shape slurs of walking bass line.

6. *Et resurrexit tertia die* And the third day He rose again  
*Secundum scripturas,* According to the scriptures,  
*Et ascendit in coelum,* And ascended into heaven,  
*Sedet ad dexteram Dei Patris,* And sitteth on the right hand of God the Father,  
*Et iterum venturus est cum Gloria* And He shall come again with glory  
*Judicare vivos et mortuos,* To judge both the quick and the dead  
*Cujus regni non erit finis.* Whose kingdom shall have no end.  
 SATB, joined by previous 2 ensembles. Light, non-legato singing.  
 Bass solo dressed in red mm.74-85.  
 T1-3,Tmp,F1-2,O1-2,V1-2,Vio  
 Continuo: cello, organ  
*Stile moderno*  
 Form: Courante dance structure, ritornello elements without opening sinfonia  
 3/4 Conduct in 3
7. *Et in Spiritum sanctum Dominum et* And in the Holy Ghost, the Lord and giver of  
*vivificantem,* life,  
*Qui ex Patre et Filio procedit.* Who proceedeth from the Father and the Son,  
*Aui cum Patre et Filio* Who with the Father and the Son  
*Simul adoratur et conglorificatur,* Together is worshipped and glorified,  
*Qui locutus est per Prophetas.* Who spake by the Prophets.  
*Et unam sanctam catholicam* I believe in one holy Catholic  
*Et apostolicam ecclesiam.* And Apostolic church.  
 Bass solo  
 O1-2  
 Continuo: cello  
*Stile moderno*  
 Form: pastoral dance, ritornello  
 6/8 Conduct in 2
8. *Confiteor unum baptisma* I acknowledge one baptism  
*In remissionem peccatorum,* For the remission of sins,  
*Et expect resurrectionem* And I look for the resurrection  
*Mortuorum* Of the dead.  
 SSATB  
 Continuo: cello, organ  
*Stile antico, chant*  
 Form: double fugue. Cantus firmus, reflection of "Credo."  
 2/2 Conduct in 2 Adagio, bridge to next mvmt.
9. *Et expecto resurrectionem mortuorum* And I look for the resurrection of the dead,  
*Et vitam venture seculi, Amen* And the life of the world to come, Amen  
 SSATB (same ensemble as "Confiteor.")

T1-3,Tmp,F1-2,O1-2,V1-2,Vio Continuo: cello, organ

*Stile moderno*

Form: ritornello, fugato, bourée-like, conerted style

2/2 Conduct in 2 Vivace e Allegro

### Part III. Sanctus

Three Bach scholars, Spitta, Stauffer, and Stappert, surmise Bach's use of six voices for the Sanctus comes from Isaiah 6:1-3. Isaiah records seraphim with six wings praising God.<sup>1718</sup>

Staging includes Parts III & IV.



Key overview: D > D > D > b > D > g > D

- Sanctus, sanctus, sanctus* Holy, holy, holy,  
*Dominus Deus Sabaoth* Lord God of hosts,  
*Pleni sunt coeli et terra Gloria eius.* Heaven and earth are full of His glory.  
 SSAATB mm.48-72 beginning of imitative section  
 T1-3,Tmp,O1-3,V1-2,Vio  
 Continuo: cello, organ  
*Stile moderno*  
 Form: double binary, A part is fugue. "Pleni sunt coeli" is another fugue.  
 4/4, 3/8 Conduct in 4 and 1

### Part IV. Osanna, Benedictus, Agnus Dei, Dona nobis pacem

- Osanna in excelsis* Hosanna in the highest.  
 SATB,SATB  
 T1-3,Tmp,F1-2,O1-2,V1-2,Vio Continuo: cello, organ, harpsichord  
*Stile moderno, cora spezzati*  
 Form: fugue (same music as "Pleni sunt coeli.")

<sup>17</sup> Stauffer, *Bach*, 151.

<sup>18</sup> Stappert, *My Only*, 221.

3/8 Conduct in 1

2. *Benedictus qui venit in nomine* Blessed is he who cometh in the name of the Lord.

Tenor solo

Flute (Bach neglected to indicate what instrument but notes seem most suited to a flute.)

Continuo: cello, organ

*Stile moderno*

Form: ABA, voice is B part

3/4 compound meter Conduct in 3

Da Capo "Osanna"

3. *Agnus Dei qui tollis peccata mundi,* O Lamb of God, that takest away the sins of the world,  
*Miserere nobis* Have mercy upon us

Alto solo

Violins

Continuo: cello, lute

*Stile moderno*

Form: ABABcoda

4/4 Conduct in 4

4. *Dona nobis pacem* Grant us peace

SSAATTBB (same music as "Gratias agimus tibi.")

T1-3, Tmp, F1-2, O1-2, V1-2, Vio Continuo: cello, organ, harpsichord<sup>19</sup>

*Stile antico*

Form: double fugue

2/2 Conduct in 2

In closing, consider the degree of boldness Joshua Rifkin maintained in order to materialize to the American Musicological Society meeting his belief that Bach intended all parts to be for single performers. Vision must have gumption to come to fruition. Robert Marshall professes that "Bach increasingly expanded his own artistic horizons, and that as a result of this experience much of his music written during this period (1730-1745), including some of his most

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<sup>19</sup> Stauffer, *Bach*, 218.

important works, absorbed the elements of the latest Italian pre-classical style.”<sup>20</sup> The trend to be historically informed in classical music is not displaced or threatened by costumes and staging, or the tasteful considerations of numbers of performers. As Marshall states about taste: “Artistic discrimination, or taste ... is an utterly individual compound of raw talent, imagination, psychological disposition, judgment, skill, and experience.”<sup>21</sup> Conductors should find the boldness of Rifkin and the creative fire of Bach when considering performing a work such as Bach’s Mass in B-minor, remembering too, Bach’s humility in his remark “I have had to work hard; anyone who works just as hard will get just as far.”<sup>22</sup>

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<sup>20</sup> Marshall, *Music*, 52.

<sup>21</sup> Marshall, *Music*, 11.

<sup>22</sup> Marshall, *Music*, 11.

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