

The Juilliard School
presents the
JEROME L. GREENE CONCERT

Monday Evening, February 5, 2007, at 8:00

JUILLIARD CHAMBER ORCHESTRA
JUILLIARD CHORAL UNION
JUDITH CLURMAN, *Conductor*

The Juilliard Chamber Orchestra, part of the Orpheus Institute at Juilliard, will also perform several works without conductor

BIBER

Battalia (Sonata di marche)

Sonata

Die leiderliche Gesellschaft von allerey Humor: Allegro

Presto

Der Mars

Presto

Aria

Die Schlacht

Lamento der Verwundten Musquetirer: Adagio

JUILLIARD CHAMBER ORCHESTRA

J.S. BACH

Orchestral Suite in C major, BWV 1066

Overture

Courante

Gavottes I and II

Forlane

Menuets I and II

Bourrées I and II

Passepieds I and II

JUILLIARD CHAMBER ORCHESTRA

(continued)

This performance is supported in part by Goldman, Sachs & Co.

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J.S. BACH

Es ist ein trotzig und verzagt Ding

(Cantata for Trinity, BWV 176)

Es ist ein trotzig und verzagt Ding (Chorus)

Ich meine, recht verzagt (Recitative: Contralto)

Dein sonst hell beliebter Schein (Aria: Soprano)

So wundre dich, o Meister, nicht (Recitative: Bass)

Ermuntert euch (Aria: Contralto)

Auf dass wir also allzugleich (Choral)

ERIN MORLEY, *Soprano*

TBD, *Mezzo-soprano*

DAVID WILLIAMS, *Baritone*

Intermission

PURCELL

Chacony for Strings in G minor, Z.730

JUILLIARD CHAMBER ORCHESTRA

J.S. BACH

Christ lag in Todes Banden

(Cantata for the First Day of Easter, BWV 4)

Sinfonia

Versus I: *Christ lag in Todes Banden* (Chorus)

Versus II: *Den Tod niemand zwingen kunnt* (Chorus,
Soprano, Contralto)

Versus III: *Jesus Christus, Gottes Sohn* (Chorus, Tenor)

Versus IV: *Es war in wunderlicher Krieg* (Chorus)

Versus V: *Hier ist das rechte Osterlamm* (Bass)

Versus VI: *So feiern wir das hohe Fest* (Chorus, Soprano,
Tenor)

Versus VII: *Wir essen und leben wohl* (Choral)

ARIANA WYATT, *Soprano*

SOLANGE MERDINIAN, *Mezzo-soprano*

MICHAEL KELLY, *Tenor*

MARC WEBSTER, *Bass*

Notes on the Program

by James Keller

Battalia (Sonata di marche)

HEINRICH IGNAZ FRANZ BIBER

*Born August 1644—baptized on the 12th of that month—in Wartenberg, Bohemia—now Stráz pod Ralskem, Czech Republic
Died May 3, 1704, in Salzburg*

Mention the Austrian city of Salzburg and music-lovers instinctively think of Wolfgang Amadé Mozart, its most famous native son. Far fewer people are likely to think of it as the city of Heinrich Ignaz Franz Biber, who moved to Salzburg in 1670 and stayed for the remaining 34 years of his life. Keep your eyes peeled next time you find yourself in Salzburg and you may spot the historical marker posted on a downtown building marking his one-time residence.

As a teenager Biber was already fraternizing with the important Bohemian composer Pavel Vejvanovsky (still appreciated today, especially by brass players), and in 1668 he was named musician and *valet de chambre* to the Prince-Bishop of Olmütz (Olomouc), where Vejvanovsky was working as a trumpeter. He achieved distinction as a virtuoso violinist, and in 1670 the Prince-Bishop sent him to the luthier Jacob Stainer in Absam (just outside Innsbruck, Austria) to purchase new instruments for the court. Biber didn't make it that far. While passing through Salzburg *en route*, he was offered, and accepted, a position with the Prince-Archbishop of Salzburg. His ex-employer was not amused and held off releasing Biber from his service officially until 1676, by which time it was clear that Biber would not be coming back. In the meantime Biber had at least tried to temper the situation by sending musical compositions back to the Prince-Bishop in Olmütz.

He rose quickly through the ranks of courtiers in Salzburg, publishing several collections of instrumental music that he prudently dedicated to his new Prince-Archbishop. In 1684 he was appointed Kapellmeister and dean of the choir school in Salzburg. In recognition of his expertise as a violinist and composer and his service to his community, Emperor Leopold I raised him to the noble rank of knight in 1690, at which

point the composer could employ the very complete name of Heinrich Ignaz Franz Biber von Bibern when he chose to—which we assume he did not if he was in a hurry. On the heels of this honor he was named Lord High Steward by the new Prince-Archbishop of Salzburg (Biber's original Salzburg boss had died in 1687), marking the lofty apex of his professional and social ascent. Despite his expertise as a violinist he appears not to have pursued a touring career as a virtuoso, instead applying himself to his work in Salzburg. Nonetheless, he apparently was known in Munich (about seventy miles distant) as he was twice decorated by the Bavarian Court there. His reputation lingered long after his death. A century later the eminent British music historian Charles Burney wrote, "Of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period."

Indeed, it is for his string music that we mostly remember Biber today, although the recent revival of his vastly scaled, richly scored masses and other sacred works alerts us to how much we have missing by not knowing his vocal compositions. Nonetheless, today he is represented principally by his marvelous violin sonatas, including a contemplative series based on the *Mysteries of the Rosary*, and his chamber works for string ensembles. Among the latter is the unusual piece Biber produced in 1673 under the title *Battalia: Das leiderliche Schwärmen der Musquetirer, Mars, die Schlacht Undt Lamento der Verwundten, mit Arien imitirt Und Baccho dedicirt* ("Battle: The Dissolute Reveling of Musketeers, March, the Battle, and Lament of the Wounded, Imitated with Airs and Dedicated to Bacchus").

This was one of several programmatic "representational pieces" Biber produced; others include a serenade depicting a night watchman making his rounds and a piece in which the solo violin is made to imitate a cat, a frog, and a variety of birds. The extended title of *Battalia* basically alerts listeners to what they may expect in terms of plot,

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although the dedication to Bacchus may suggest a celebratory ending at odds with what really happens. Biber wrote this piece in 1673, probably for convivial Carnival celebrations at the Salzburg Court, which helps explain the Bacchus dedication. It calls for a lavish ten-part ensemble comprising three violins, four violas, two violones (double basses), and harpsichord (with other instruments participating in the basso continuo as desired), and it unrolls through eight short movements that depict the various episodes of the battle, from its preparation to its aftermath. Throughout, Biber provides hyper-depictive music enhanced by unusual effects to bring the sense of the event alive.

In the opening *Sonata* the "special effect" is *col legno* playing, in which the strings are struck with the wood of the bow. The second movement, *Die leiderliche Gesellschaft von allerey Humor* ("The Dissolute Company with all Kinds of Humor") sounds about 250 years ahead of its time: it's a quodlibet in which eight popular songs are played simultaneously in teeth-gritting dissonance (both harmonic and metric). One of the tunes you have probably heard before: *Kraut und Rüben haben mich vertrieben* ("Cabbage and Beets have Driven Me Away"), which Johann Sebastian Bach would use seven decades later in the quodlibet that caps off his *Goldberg* Variations. In a notation in the second violin part Biber unnecessarily informs us, *Hic dissonant ubique nam ebrii sic diversis Cantilenis clamare solent* ("Here it is dissonant everywhere, for thus are drunks accustomed to bellow with different songs").

A short and harmless *Presto* follows, and then an odd movement—*Der Mars* (possibly "Mars" [the God of War], but I think more likely "March")—for just violin and double bass, which here imitate a fife and drum. "Where the drumming occurs in the bass," Biber wrote in his score, "one must place a piece of paper on the string so that it creates a rumbling." Another *Presto* follows, this one strikingly rustic, and then a tender *Aria* that the double basses sit out.

Now the battle erupts (*Die Schlacht*), with the instruments scurrying in sixteenth-notes and the double basses letting loose cannon fire by way of powerfully plucked pizzicatos. The final surprise of Biber's piece

is that he chooses not to end with the excitement and glory of the battle itself. Instead, he opts for deeper realism and appends as his finale a *Lamento der Verwundten Musquetirer* ("Lament of the Wounded Musketeers"), a dismal *Adagio* in which descending chromatic motifs and "painfully" extended suspensions evoke the maimed and expiring soldiers left on the field when the smoke clears.

JOHANN SEBASTIAN BACH

Orchestral Suite in c major, BWV 1066

Born March 21, 1685, in Eisenach, Thuringia, Germany,

Died July 28, 1750, in Leipzig, Saxony

Johann Sebastian Bach was 32 years old when he assumed the position of Kapellmeister (music director) at the Court of Prince Leopold of Anhalt in Cöthen, in December 1717. It was a big decision for the composer, who already had a perfectly good job as orchestra leader for the Duke of Weimar, where he had worked since 1708. Accepting the new position was personally disruptive quite beyond the fact that it entailed moving Bach's quickly growing family the distance of about sixty miles; the Duke refused to accept Bach's resignation, and had him held under arrest for a month before he finally relented and let his orchestra leader go.

But the allures of Cöthen were substantial. Leopold's realm may have been small (with just 5,000 subjects), but his passion for music was boundless. He was himself a reasonably accomplished performer on the viola da gamba, and he traveled to France, England, Italy, and the Netherlands to polish his skills not only as a gambist but also as a violinist and harpsichordist. As a teenager the Duke had convinced his mother to start hiring a musical staff with whom he could play chamber music when he was at home in Cöthen, and by the time he assumed the throne himself, the assemblage had grown into a full-fledged Collegium Musicum—essentially a mini-chamber orchestra. As it happened, Friedrich Wilhelm I, the King of Prussia, had just then re-allocated his resources to put more money into military

spending, and as a result Leopold had his pick of the newly unemployed players who had performed in the King's orchestra.

What Prince Leopold could offer Bach was a professional ensemble of three violinists, a cellist, a double-bassist, two flutists, an oboist, a bassoonist, two trumpeters, a timpanist, and organist, and three singers—and their numbers might be eked out by several amateur musicians who held other positions at his court. Because Prince Leopold adhered to the Reformed (Calvinist) faith, his church services didn't require elaborate music; that freed up his music director to spend most of his time writing secular instrumental pieces, such as sonatas, concertos, and orchestral suites. In addition to these musical inducements, there was Leopold's practically unbeatable financial proposal: Bach would be the second-highest-paid employee of the entire court, and Bach's wife would be paid half as much to serve as a singer. This was an offer the Bachs could hardly refuse. Unfortunately, the nearly six-and-a-half years Bach spent in Cöthen would not be entirely happy. His wife died in 1720, leaving him a single father of seven children; but he remarried a year and a half later, and generally prospered, moving on only when offered the prestigious position of cantor of the city of Leipzig, in 1723.

Many of Bach's most buoyant instrumental works are thought to date from his years at Cöthen, including his six *Brandenburg* Concertos, his violin concertos, and perhaps his four orchestral suites. The exact chronology of these works is often problematic, since most of Bach's Cöthen manuscripts are lost. Many survive only in copies or transcriptions Bach made later for the Collegium Musicum he led in Leipzig. This is the case with all four of Bach's Orchestral Suites, whose only surviving manuscripts were copied out by the composer after his period in Cöthen; the extant orchestral parts for the first three suites similarly date from the 1730s. Recent research has led some scholars to believe that, exception for the First, Bach's Orchestral Suites were written in the 1730s in Leipzig, but most musicologists seem to adhere to the belief that they were written originally for Prince Leopold, around 1720.

Orchestral suites were extremely popular in central Germany during Bach's time: Johann Christoph Graupner wrote about

forty of them, Johann Friedrich Fasch produced a hundred, and Georg Phillip Telemann composed nearly two hundred (or so he claimed). These suites went under various names; *Partie* (or *Parthie*) was perhaps the most common, but Bach called all four of his *Ouvertures*. There's nothing wrong with using the popular term *Orchestral Suite*, but modern listeners should never forget that these works were actually written for something closer to chamber forces rather than for what we think of as orchestras.

Such pieces typically began with a rather formal introductory movement (the overture proper), and continued with a variety of dance movements. The Suite on this program—the First (in C major, BWV 1066)—serves as a catalogue of the many popular stylized court dances of the early-to-mid eighteenth century: the quick, triple-time *Courante*; the cheerfully formal, four-square *Gavotte*; and the triple-time *Menuet*; as well as such secondarily pervasive dances as the *Forlane* (an old Italian dance in 6/8 time, rather like a jig), the *Bourrée* (in rapid duple meter), and the *Passepied* (a fleet-footed Breton dance). Bach sometimes binds together two examples of a dance into pairs (*Gavotte I and II*, *Menuet I and II*, or *Bourrée I and II*), in which cases the "I" is played, followed by "II" and then a return to "I." The Suite opens with an expansively plotted Overture in the French style that open and close grandly with stately dotted rhythms, with a quick, fugal section in the middle.

Bach's c-major (First) Orchestral Suite (scored for two oboes, bassoon, strings, and continuo) is plotted as a spacious overture with five dances, which the composer treats without undue harmonic or contrapuntal intricacy. It was almost certainly the first of the Orchestral Suites to be composed, and it seems the most old-fashioned of the bunch, with its opening Overture hewing relatively closely to the seventeenth-century model of the French overture as defined by Jean-Baptiste Lully, right down to using the sub-ensemble of two oboes and bassoon as a concertante group in the fugal section, as well as its presenting dances in pairs, another French trait established in Lully's time. A peculiar characteristic of the work is that the dances' themes seem at least vaguely chorale-like in their melodic contours; it has been suggest-

ed that the chorale melody "Dir, Dir, Jehovah, will ich singen" may have served as the implied *ur*-melody of the whole suite, a speculation we may accept or not as we wish. Another external gesture comes in the Gavotte II, when the double-reed trio (two oboes and bassoon) is accompanied by the unison violins and violas playing a military fanfare that was widely known at the time—a fanfare Bach had already used in 1716 in his cantata "Wachet! betet! betet! wachet!" (BWV 70). What this was supposed to mean is anyone's guess, but it's a detail so noticeable as to suggest something special was afoot.

***Es ist ein trotzig und verzagt Ding*
(Cantata for Trinity Sunday, BWV 176)**

JOHANN SEBASTIAN BACH

Es ist ein trotzig und verzagt Ding was Bach's Cantata for Trinity Sunday 1725, which that year fell on May 27. From April 22 to May 27, Bach produced no fewer than nine cantatas, bringing to a close his second full-year cycle of liturgical cantatas. All nine use librettos based on poems by the Leipzig author Christiane Mariane von Ziegler (1695-1760), who would publish them in 1728 in her collection *Versuch in gebundener Schreib-Art*. Each of her texts begins with a Biblical text, proceeds usually through two recitative-and-aria pairs, and concludes with a chorale.

Bach sets the opening Biblical quotation (Jeremiah 17:9) as a four-part choral fugue. This is an oddly-structured fugue in which the exposition is repeated and then partly repeated again, each time opening with a bass entry on the tonic and with some additional counterpoint superimposed along the way. The composer is attentive to word-painting in his settings of the two contrasting suggestions of the words *trotzig* ("deceitful," "spiteful," or "obstinate," which invites a prideful ascending scale) and *verzagt* ("despairing," "fearful," or "sick," rendered through a creepy-crawly chromatic figure). This text-setting was deeply allied to the view of music that pervaded Baroque Germany, a

belief that musical patterns were inherently attached to physiological—and hence psychological—responses of listeners, and theorists doggedly catalogued such connections of tones to animate entities supposedly residing within the body.

This is a short cantata by Bachian standards, and it would have been even shorter if the composer had stuck to Ziegler's soon-to-be-published text, which in this case atypically includes only one recitative-and-aria. It is a musical reflection on the Gospel reading for the day (John 3:1-15), and it takes the form of a recitative for contralto and an aria for soprano, the latter based on gavotte rhythms. The ensuing recitative-and-aria dyad was apparently Bach's own textual addition. The bass recitative concludes with an extended arioso relating to the famous Gospel verse John 3:16—"God so loved the world ..."—after which the contralto sings an aria that is full of specific word-painting to underscore the affects of such momentary references as shuddering, glorifying, and praise. Because this was a cantata for Trinity Sunday, Bach originally employed three oboes (two regular oboes plus an oboe da caccia) playing in unison in this section, but he apparently rethought the wisdom of this idea and later eliminated the higher oboes, thereby increasing the likelihood of pure intonation by leaving the soprano to address only the oboe da caccia. (Modern interpreters get to choose between these two "states" of this movement.)

The cantata ends, as most Bach cantatas do, with a forthright setting of a chorale, in this case a verse from the hymn "Gott Vater, sende deinem Geist" by the poet Paul Gerhardt (1607-76), which appeared with its melody (Martin Luther's chorale "Christ unser Herr zum Jordan kam") in the fifth edition of Johannes Crüger's *Praxis pietatis melica* of 1653. This chorale melody sits uneasily between the worlds of ancient modality and modern tonality, and therefore presents certain challenges for someone who would harmonize it using the musical language of 1725. Bach, of course, rises masterfully to the challenge.

Chacony for Strings in G minor (Z.730)

HENRY PURCELL

Born September 10, 1659, in Westminster,
London

Died November 21, 1695, at Dean's Yard,
Westminster, London

Henry Purcell, widely acknowledged as the greatest British composer between the golden age of the English Renaissance and the twentieth century, died before the seventeenth century was up, at the tragically young age of 37. His musical career began early: he was a boy chorister at the Chapel Royal in London, and he remained an accomplished singer—a countertenor, it seems—throughout his later life. He advanced quickly in the English musical establishment, and on his eighteenth birthday received an appointment as a composer for the violins at court. After that he would rise through various court positions as organist of Westminster Abbey, Gentleman of the Chapel Royal, curator of the King's wind and keyboard instruments, and Composer in Ordinary for Charles II, James II, and William and Mary. He seems to have fallen sick suddenly, hastily wrote out a will, and died, lamented as England's eminent composer. His remains lie beneath the north aisle of Westminster Abbey; a marble tablet affixed to a neighboring pillar reads "Here lyes Henry Purcell Esq., Who left this Life, And is gone to that Blessed Place Where only his Harmony can be exceeded." Popular confusion notwithstanding, the composer's surname is pronounced with the accent on the first syllable; this seems clear from the way his name scans when it comes up in poetic tributes penned during, or shortly after, his life—this in itself reflecting the celebrity he enjoyed during his brief span.

His achievements were long regarded with awe. In 1768 the composer William Boyce would declare, in his book *Cathedral Music*: "He appears to have possessed a Genius superior to any of his Predecessors, together with a depth of Musical Knowledge not inferior to the most learned of them. His Talents were not confined to any particular Manner or Style of Composition, for he was equally excellent in everything he attempted; and it is doing but common Justice to his

Memory to acknowledge, that his Works, in general, affect more powerfully, than those of almost any other Author."

England had enjoyed a musical golden age in the late-16th and early-17th centuries, the heady Elizabethan and Jacobean eras, but musical practice had been somewhat treading water for several decades by the time Purcell burst onto the scene. British composers seemed not to be devising anything to rival the groundbreaking musical advances taking place on the continent, and English musical practice accordingly proved open to influence from abroad. From France came the model of the early orchestras, and the Vingt-quatre Violons of the Court at Versailles provided a template for the "Four and Twenty Fiddlers" of the English Court. In vocal music, innovation arrived borne on Italian breezes, as the early-Baroque *stile rappresentativo*, the recitative style that allowed texts to follow something of the contours of expressive speech.

Purcell wrote music in most of the principal genres of his day, producing reams of music both secular and sacred, vocal and instrumental: masques, songs, anthems, sacred services, celebratory odes, keyboard music, and works for the orchestras and favorite chamber groupings of his day. His G-minor Chacony (Z. 730—"Z" listings relate to Franklin B. Zimmerman's 1963 *Henry Purcell, 1659-1695: An Analytical Catalogue of his Music*) for a four-part string ensemble is apparently the earliest of his instrumental ensembles, probably dating from 1678, just after he was appointed composer for the Royal Violins. At about the same or a few years later Purcell began to produce his two collections of chamber sonatas: the "Twelve Sonatas of III Parts" (Z. 790-801) published in London in 1683, and the "Ten Sonatas in Four Parts" (Z. 802-811) published in London posthumously in 1697, though they were probably written at about the same time as the first set. Apart from his keyboard works, these ensemble pieces, which draw on Continental models to build on the tradition of English consort music, represents his principal contribution to instrumental music, along with numerous instrumental numbers in his masques and incidental theatre music plus a few standalone pieces.

The chacony—a slightly eccentric English spelling of what is known in French as *chaconne* and in Italian as *ciaccona*—was a popular dance in triple time often adapted for use in elaborate instrumental or vocal compositions. It characteristically involved a structure in which variations are developed above an obsessively repeated ostinato in the bass. In Purcell's setting, by the way, the variations unroll over a gradually elaborated (and sometimes elongated) bass theme of eight measures' duration; by the time the piece is done we have heard this chromatically flavored ostinato 18 times and been astonished by the rich overlay Purcell has superimposed above it. The minor mode, by the way, was much favored by Purcell. In 1779 John Stafford Smith, a pupil of Boyce's and a pioneer of English musicology, wrote, "Mr. Purcell [sic] has been heard to declare more than once, that the *Variety* which the *minor Key* is capable of affording, by the Change of Sounds in the ascending and descending Scale, induced him so frequently to give it the Preference."

Christ lag in Todes Banden (Cantata for the First Day of Easter, BWV 4)

JOHANN SEBASTIAN BACH

Slightly more than two hundred cantatas by Johann Sebastian Bach have made their way down to us. Some scholars imagine that he may have written nearly a hundred more that have been lost, but even the quantity that survives is large enough to make cantatas the largest single category in his hefty catalogue of compositions. The vast majority of them were intended for specific ecclesiastical use, though about thirty are so-called secular cantatas written to enhance all manner of celebrations, including birthdays and name-days, weddings, New Year's festivities, and governmental and ecclesiastical appointments. But it is in Bach's church cantatas that we find the most impassioned intersection of musical application and textual fervor, a combination that some view as simply the natural expression of an exorbitant talent, and that others see as a supreme declaration of Lutheran faith. As with the orchestral suites, we might pause to consider how meager Bach's output

was in comparison to some of his contemporaries: Telemann's catalogue includes 1,518 church cantatas, and Graupner's, some 1,418.

Bach wrote his earliest cantatas in 1707-08 while employed as organist of the Blasiuskirche in the Thuringian town of Mühlhausen, although *Christ lag in Todes Banden* may possibly date from a year earlier, when he was still a church organist in Arnstadt. His tenure in Mühlhausen was brief, and in 1708 he moved to Weimar in the Electorate of Saxony to serve as a chamber musician and court organist (as opposed to his previous posts as organist of a civic church). During his first several years there Bach seems to have penned a couple of occasional cantatas for secular events but mostly busied himself setting down organ solos. On March 2, 1714, however, he was elevated to the post of *Konzertmeister*, apparently in a bargaining maneuver that included his turning down a job offer extended by the town of Halle. (Six days later his fifth child, Carl Philipp Emanuel, was born.) Attached to Bach's promotion was the responsibility to compose and direct a new cantata every month for the court chapel.

It seems that Bach did apply himself in this particular post for about three years; but after he was passed over for a further promotion when the position of *Kapellmeister* opened up in 1716, his enthusiasm diminished considerably. In December 1717, he moved on to the court of Prince Leopold of Anhalt in Cöthen—this probably is the period of the Orchestral Suites—but as Cöthen was a Calvinist court and cantatas were not a part of Calvinist worship traditions. Bach's cantatas therefore date principally from three of his years in Weimar (1714-16) and from his long tenure in Leipzig, where he would move in 1723. During his first few years in Leipzig, between 1723 and 1729, Bach proved extraordinarily fruitful in producing cycles of cantatas suitable for all the Sundays and major feasts of the ecclesiastical year. He is believed to have completed at least the bulk of five such full-year cycles, although a good many from the last two cycles (from 1728 and later) have gone missing. The cantatas were sung in Sunday services immediately following the Gospel reading; in gener-

al their librettos related in some way to that text, although sometimes the connection was loose. In cases of very long cantatas, the piece could be split in two, with the second half sung later in the service, after the sermon.

The Cantata *Christ Lag in Todes Banden* (BWV 4) is an altogether exceptional entry in the roster of Bach's cantatas. It is thought to be one of his earliest—perhaps his very earliest—probably written in 1707 or 1708 (that is, at the age of 22 or 23) in Arnstadt or Mülhausen. It may well have been his audition piece for what would be his move from Arnstadt to Mülhausen, since a document from just then in the Mülhausen archives informs us that “Pachen [surely Bach] of Arnstadt ... recently provided a demonstration of his skills at Eastertide.” Although we lack details about its earliest history, there is no doubt that Bach got further use out this piece, presenting it in Leipzig in 1724 (the individual parts for this performance survive) and probably on other occasions during his lifetime.

This is a particularly pure example of the “chorale cantata,” in which each movement is essentially a chorale prelude on a succeeding verse of a pre-composed hymn: in this case, the entirety of the famous Easter hymn “Christ lag in Todes Banden,” derived by Martin Luther himself from the eleventh-century Easter sequence “Victimae paschali laudes” and published in 1524. Such chorale cantatas, rather severe in concept, were produced abundantly by composers in seventeenth-century Germany, and it would have been perfectly logical for Bach to present such a *tour de force* as an audition piece in 1708. The popularity of this style would soon wane. Although chorales continue to figure in Bach's cantatas and those of his contemporaries, the later Baroque cantatas also incorporate (from Italian models) newly created texts set as recitatives, arias, and ensembles that have no direct connection to liturgical chorales. The sound of *Christ lag in Todes Banden* is dense and (for Bach) archaic, using a seventeenth-style instrumental ensemble of five parts: two violins, two violas, and bass with continuo, to which Bach added brasses (cornett and three trombones) to double some of the choral lines when he revived this cantata in Leipzig. At that time he seems also to have composed

new music for the concluding chorale verse.

The brief opening *Sinfonia* darkly prefigures melodic snippets from the chorale tune, preparing us for Versus I, in which the choral sopranos (doubled by cornetto) sing the opening verse of the hymn as a *cantus firmus* in long notes while the other choral parts (doubled by trombones) and strings weave a vigorous web of counterpoint above and below it, with each phrase of the chorale defining an independent episode of the movement. The concluding word of the section—“Hallelujah”—is developed fugally, at a quicker tempo (*Alla breve*).

In Versus II the soprano and contralto (solos now) echo the “deconstruction” of the hymn tune as prefigured in the *sinfonia*, and the melody continues out of this into its literal formulation—all this against a “walking bass line” whose constant rhythmic repetitions and register shifts give it the illusion of being an ostinato part. In Versus III the chorale goes to the solo tenor, with the violins (firsts and seconds together) offering a lively descant. The rhythm breaks off suddenly at the words “Tods Gestalt” (“Appearance of Death”)—a dramatic and entirely unanticipated moment, after which the movement continues to its end as if nothing had happened.

Versus IV is given to the four soloists plus continuo, with the *cantus firmus* assigned to the contralto and the other parts building on fragments of the tune. The movement remains in the cantata's overriding key of E minor, but here Bach demonstrates his ingenuity by moving the chorale melody itself a fifth up, to B minor. Versus V swings into triple time (everything else in this cantata is duple), with the five-part string choir echoing the phrases of the solo bass and the continuo managing to work in allusions to a descending chromatic bass-line: all in all a very seventeenth-century sound, practically harking to the time of Heinrich Schütz. In Versus VI the solo soprano and tenor trade off phrases of the chorale melody (and trade off harmonizing it), while the continuo part moves beneath in a ceaseless pattern of dotted-eighth and sixteenth notes.

For Versus VII Bach proposed a straightforward four-part chorale harmonization; the vocal parts of this survive from the revival of 1724. A historical problem arises when we learn that, unless this cantata was an anom-

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aly, Bach did not use simple chorale endings for his cantatas prior to 1714. This, along with other evidence of the manuscript itself, has led to speculation that the chorale that now serves as a "finale" was Bach's 1724 replacement for an original movement in a more florid style. One ingenious solution for suggesting the original text is to simply repeat the music of Versus I, now with the text of Versus VII. This makes very good musical sense when it dawns on us that, following the preludial sinfonia, the entire cantata has been structured symmetrically as a sort of palindrome in terms of the disposition of forces and the musical style of movements:

Versus I: Four-part vocal

Versus II: Duet

Versus III: Solo

Versus IV: Four-part vocal

Versus V: Solo

Versus VI: Duet

Versus VII: Four-part vocal

To make Versus VII mirror Versus I in its actual musical text actually intensifies this scheme. On the other hand, it usually behooves us to be happy with what we have rather than to yearn for what we have not, and simply presenting the unadorned chorale we know was part of this piece in 1724 will hardly strike most of us as unbearably anachronistic.

James M. Keller is Program Annotator of the New York Philharmonic and the San Francisco Symphony. ©James M. Keller

Meet the Artists



Photo by Christian Steiner

Judith Clurman serves on the faculty of The Juilliard School, where she is also director of choral activities. She led the Juilliard Choral Union and Orchestra in Mozart's Requiem at Carnegie Hall on

September 11, 2006. In October 2006 she co-directed and conducted concerts at Harvard University's "Leonard Bernstein: Boston to Broadway" festival, featuring the world premiere of Bernstein's recently discovered arrangement of Gershwin's *Rhapsody in Blue*. Ms. Clurman has served as guest conductor for the Orchestra of St. Luke's; Lincoln Center's Great Performers and Mostly Mozart Festival; the New York City Ballet; Bravo: Vail Music Festival; Virginia Symphony; Rebecca Kelly Ballet;

and Alvin Ailey II. Her choruses have performed with the New York Philharmonic and Boston Symphony. Ms. Clurman has commissioned works by award-winning composers Milton Babbitt, William Bolcom, David Diamond, Libby Larsen, Paul Moravec, Stephen Paulus, Augusta Read Thomas, and Christopher Rouse. Her recordings with the New York Concert Singers, a professional chorus she directed for fifteen years, have been acclaimed by critics. In addition to her choral conducting classes and summer workshops at Juilliard, Ms. Clurman has given master classes and lectures at Cambridge University and Eton College in England, the Janáček Academy in the Czech Republic, the Università d'Ancona in Italy, and the Zimriya in Israel. Ms. Clurman is a member of the Special Classifications Committee and Awards Panel of ASCAP and a consultant at G. Schirmer Music.

The Juilliard Choral Union

Founded by conductor and director of choral activities Judith Clurman, the **Juilliard Choral Union** is a community-based symphonic chorus comprised of talented volunteer singers from the metropolitan area who dedicate themselves to achieving the highest level of performance. The chorus also includes currently enrolled graduate and undergraduate Juilliard students, staff, and administrators. In their short history, the Juilliard Choral Union has compiled an interesting and unique performance profile. They commemorated the first anniversary of 9/11 with a community sing of Mozart's *Requiem*, led by Judith Clurman, in 2002. With the Orchestra of St. Luke's, they sang during the televised first memorial service at the site of the World Trade Center, and returned again for the final family memorial. This year, they commemorate the fifth anniversary of 9/11 with a New York Mets-sponsored community sing of Mozart's *Requiem* at Carnegie Hall, conducted by Ms. Clurman.

The Choral Union often collaborates with Juilliard ensembles, including a performance of Britten's *War Requiem* with the Juilliard Symphony and the Brooklyn Youth Chorus, led by conductor David Atherton, at Carnegie Hall in 2003. In January 2005, they performed Brahms' *Ein deutsches*

Requiem with the Juilliard Orchestra, led by conductor James DePreist at Carnegie. In December 2005, they again collaborated with the Brooklyn Youth Chorus, performed Mahler's *Symphony No. 3* with the Juilliard Orchestra under James Conlon at the same venue. Allan Kozinn of *The New York Times* observed that "[t]he Juilliard Choral Union sang with brightness and vibrancy. ... [T]hey swept the listener into Mahler's idiosyncratic world and made it seem that this is just the way the universe is."

Other recent performances include the world premiere of the New York City Ballet production of Peter Martins' *Chichester Psalms*; the New York Pops' holiday concert at Carnegie Hall; the United States premiere of the original chamber version of Rossini's *Petite Messe Solennelle*; on Lincoln Center's *American Songbook* series; and on Stephen Sondheim's birthday concert at New York's *Wall to Wall Sondheim* (Their performance of Jason Robert Brown's arrangement of Stephen Sondheim's "Sunday" was pressed on the special Symphony Space *Wall to Wall Sondheim* disc.) Their engagements last season included a concert of traditional and original holiday music at Juilliard and *An Evening of Richard Rodgers* with Marvin Hamlisch and the New York Pops at Carnegie Hall.

Juilliard Chamber Orchestra and Orpheus Institute at Juilliard

The student-led **Juilliard Chamber Orchestra** is a central part of the **Orpheus Institute at Juilliard** program. Coached by members of the **Orpheus Chamber Orchestra** and based on the Orpheus model of collaborative leadership, students select repertoire, coordinate personnel, and help plan rehearsal schedules. From methods of musical communication to administrative problem solving, the Orpheus Institute provides students with instruction and experience in crucial arts leadership skill sets. By

creating a working environment where students are empowered to make artistic and career decisions, Orpheus and Juilliard are together training a new generation of music entrepreneurs who will be prepared to lead in an evolving 21st-century arts marketplace. The Orpheus Institute at Juilliard is supported by a grant to Orpheus from The Peter Jay Sharp Foundation, and additional funding from the Skirball Foundation and individual donors to Orpheus.

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JUILLIARD CHORAL UNION

Judith Clurman, *Artistic*

Director

Joyanna Trebelhorn, *Chorus*

Manager

Tina Gonzalez, *Personnel*

Manager

Randy Neff, *Artistic Assistant*

Laura Poe, *Rehearsal Pianist*

James Wetzel, *Librarian*

ALTO

Heather Cole

Nancy DeVore

Tina Gonzalez

Antesa Jensen

Mary Marathe

Theresa McAllister

Caroline Moore

Michelle Oesterle

TENOR

Scott Addison

Michael Banino

Darren Bulhak

Aidan Connolly

Alex Drilon

Brad Ford

Matt Herbek

Mukund Marathe

Josh Rubinger

Andy Willett

BASS

Matthew Barcewicz

Walter Gerasimowicz

Roderick Gomez

Roy Lloyd

Christopher Lorway

Andrew Martens

Randy Neff

Paul Phillips

Christopher Rothko

Vincent Vargas

James Wetzel

SOPRANO

Sarah Baumgardner

Louise Bloomfield

Toby Conner

Janet Davidson

Lara Hirner

Kerrin Perkins

Sara Schmidtchen Phillips

Sonya Stepanyan

Naomi Weinstock

Liz Weiss

JUILLIARD CHAMBER ORCHESTRA

VIOLIN

Kinga Augustyn

Ann Fink

Paladio Garcia

Wayne Lee

Wanzhen Li

Christina McGann

Lisa Romain

Eric Siu

Annie Yano

VIOLA

Luke Fleming

Joo Hyun Song

Gareth Zehngut

Esme Allen-Creighton

CELLO

Emily Brausa

Michal Korman

Phoebe Lin

DOUBLE BASS

Mark Wallace

OBOE

Jennifer Christen

Yousun Chung

BASSOON

Laura Wenninger

HARPSICHORD

Alexandra Snyder