

Friday Evening, February 21, 2025, at 7:30

The Juilliard School

presents

Juilliard415
Yale Schola Cantorum
Masaaki Suzuki, *Conductor*

JOHANN SEBASTIAN BACH (1685-1750) **Gottes Zeit ist die allerbeste Zeit (*Actus Tragicus*), BWV 106** (c. 1707-08)

1. Sonatina
2. Chorus: Gottes Zeit ist die allerbeste Zeit
Arioso: Ach, Herr, lehre uns bedenken
TREVOR SCOTT, *Tenor*
Aria: Bestelle dein Haus
MATTHEW DEXTER, *Bass-Baritone*
Chorus: Es ist der alte Bund
ISABEL BARBATO, *Soprano*
3. Aria: In deine Hände befehl ich meinen Geist
SCOTTIE ROGERS, *Female Countertenor*
Arioso & Choral: Heute wirst du mit mir
MATTHEW DEXTER, *Bass-Baritone*
4. Chorus: Glorie, Lob, Ehr und Herrlichkeit

Intermission

BACH **Klagt, Kinder, klagt es aller Welt, BWV 1143** (1728-29)

First Section

1. Chorus: Klagt, Kinder, klagt es aller Welt
2. Recitative: O Land! bestürztes Land!
3. Aria: Weh und Ach
VERONICA ROAN, *Mezzo-Soprano*
4. Recitative: Wie, wenn der Blitze Grausamkeit
5. Aria: Zage nur, du treues Land
SAM DENLER, *Tenor*
6. Recitative: Ach ja! Wenn Tränen oder Blut
ISABEL BARBATO, *Soprano*
7. Chorus: Komm wieder, teurer Fürstengeist

Intermission

continued

Second Section

8. Chorus: *Wir haben einen Gott*

9. Recitative: Betrübter Anblick, voll Erschrecken

10. Aria: Erhalte mich, Gott

VERONICA ROAN, *Mezzo-Soprano*

11. Recitative: Jedoch der schwache Mensch erzittert nur

12. Aria: Mit Freuden sei die Welt verlassen

ELLEN ROBERTSON, *Soprano*

13. Recitative: Wohl also dir

MATTHEW DEXTER, *Bass-Baritone*

14. Chorus: *Wir haben einen Gott* (repeat)

Third Section

15. Aria: Lass, Leopold, dich nicht begraben

MATTHEW DEXTER, *Bass-Baritone*

16. Recitative: Wie könnt es möglich sein

17. Aria: Wird auch gleich nach tausend Zählen

SCOTTIE ROGERS, *Female Countertenor*

18. Recitative: Und Herr, das ist die Spezerei

19. Aria (tenor/chorus): Geh, Leopold, zu deiner Ruhe

TREVOR SCOTT, *Tenor*

Fourth Section

20. Aria: Bleibet nur in eurer Ruh

FREDY BONILLA, *Baritone*

21. Recitative: Und du, betrübtes Fürstenhaus

22. Aria: Hemme dein gequältes Kränken

ISABEL BARBATO, *Soprano*

23. Recitative: Nun scheiden wir

FREDY BONILLA, *Baritone*

24. Chorus: Die Augen sehn nach deiner Leiche

Performance time: approximately 2 hours and 15 minutes, including two intermissions

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About the Program

by Daniel R. Melamed

***Gottes Zeit ist die allerbeste Zeit* (*Actus Tragicus*)**

JOHANN SEBASTIAN BACH

*Born: March 31, 1685, in Eisenach,
Germany*

Died: July 28, 1750, in Leipzig, Germany

Gottes Zeit ist die allerbeste Zeit (*Actus tragicus*) belongs to the handful of cantatas Bach composed before his adoption of two elements characteristic of his 200 others: the mixed text-type libretto (with poetic recitatives and arias borrowed from opera) and the Vivaldian concerto style. We do not know the original purpose of the work, but the construction of the text from biblical passages (from both the Hebrew and New Testaments) on the theme of mortality suggests a memorial event, as do the genre label “*Actus tragicus*” transmitted with the piece as well as the scoring with quiet instruments (recorders and violas da gamba).

The work is in the mold of late 17th-century Lutheran vocal concertos, with a text compiled from scripture and supplemented with hymn stanzas. There are characteristic features of older music as well: the combination of a scriptural passage and a chorale (“Today you will be with me in paradise/With peace and joy I go there [to heaven]”); and the theatrical contrast of three voices in serious imitation (“It is the old covenant: Humankind, you must die”) with an ecstatic soprano line in the second part of the passage (“Yes, come, Lord Jesus, come”). Also characteristic is the tendency to treat one text phrase at a time, with strong musical contrasts. This can be heard especially in the first vocal movement, in which each phrase receives its own setting: “God’s time is the very best time”—“In him we live, move, and are, as

long as he wills”—“In him we die at the proper time, when he wills.”

Klagt, Kinder, klagt es aller Welt

JOHANN SEBASTIAN BACH

Let’s put this on the table from the start: The music of Bach’s funeral composition for his former employer Prince Leopold of Anhalt-Köthen (BWV 244a) is lost. We know Bach was hired to compose the work; we know he traveled to Köthen, roughly 30 miles northwest of Leipzig, to perform it March 23-24, 1729; and we have the work’s text in two prints (including one from the event) and a manuscript copy. But no musical sources survive, either directly from Bach or in secondary copies.

Yet here we are, about to listen to a performance of a lost piece—or more strictly speaking, to a reconstruction of it. Is that even possible? The answer depends on our understanding of the concept of a “reconstruction.” How much of Bach’s music needs to be present for the work to be by Bach, and how closely does the performance need to correspond to what we can be confident Bach actually did for us to consider it a reconstruction?

The only reason we can contemplate doing this at all stems from something that was observed in the late 19th century by scholars and editors of Bach’s music. They noticed close similarities between the surviving text of the funeral music and the texts of two Bach works we do have: two movements from the so-called *Trauerode*, BWV 198, a memorial composition for the late electress and queen commissioned in Leipzig University circles in 1727; and 10 movements from the *St. Matthew Passion*, BWV 244.1, also dating from that year.

For example, even if you do not read German, you can see the closeness of

these aria texts from the *Passion* (on the left) and a Köthen text (on the right):

Buss und Reu
Knirscht das Sündenherz
entzwei,
Dass die Tropfen meiner
Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Weh und Ach
Kränckt die Seelen
tausendfach.
Und die Augen treuer
Liebe
Werden wie ein heller Bach
Bey entstandnen Wetter
trübe.

There are many similarities: the number of lines, their length (in syllables), the grammatical structure (two sentences), the rhyme scheme (at least by early 18th-century standards), and a first line constructed “A and B.” And the opening topic is similar: “Penitence and remorse” in the passion and “Woe and Ah!” in the funeral music.

This led to the hypothesis that Bach used the same music for both texts, a common working method in the early 18th century well documented in Bach’s output. The process was known as “parody,” strictly speaking meaning the writing of a new poem on the model of an existing one, with no implication of humor or mockery. In musical practice, that meant finding a poet to write new verse that matched the old; those new words could presumably be sung to the existing composition with minimal alteration to the vocal line and potentially none to the instrumental lines.

Bach did not have to look far for a poet to make parody texts for the funeral work. He turned to Christian Friedrich Henrici, known by his pen name Picander, who was, in fact, the author of the passion’s text. (The two movements apparently borrowed from the *Trauerode* were based on texts by a Leipzig professor, Johann Christoph Gottsched.)

As it happens, there was a long debate in Bach scholarship about whether the funeral music or *St. Matthew Passion* was the original work, as the accepted dates of the two pieces were identical

in the then-current state of knowledge. The arguments were intense because of anxieties about originality (could Bach’s great passion have been just the opportunistic reuse of existing music?) and about the relationship between a sacred work like the passion and a supposedly secular one like princely funeral music. This was settled when Joshua Rifkin (BS ’64, composition) demonstrated that the passion was two years older (1727) than the Köthen composition (1729). This showed that Bach drew on two existing pieces to create the funeral music, and that the passion came first.

For the 12 texts that line up, we can be all but certain that Bach and Picander planned to reuse music from the two older works. (The very consistency of the borrowing is also evidence in favor of this scenario.) From the passion they took a veritable greatest hits collection: “Erbarme dich,” “Aus Liebe will mein Heiland sterben,” “Mache dich, mein Herze rein,” “Wir setzen uns mit Tränen nieder,” and others. From the *Trauerode* they used the opening and closing choral arias as the first and last movements of part one of the funeral music.

So today, despite the loss of all the musical sources for the funeral music, we can reconstruct it simply by singing the new Köthen text to the surviving movements from the two source works, right?

Maybe. A first caution is that the new texts crafted to match the old demonstrate an intention to reuse music, but does not guarantee that Bach followed through. For example, there are a couple of movements in the *Christmas Oratorio*, BWV 248, whose arias and poetic choruses are mostly the product of parody, for which Bach and his librettist planned parodies but for which the composer ended up writing new music anyway. This

didn't happen often, but it is possible.

Second, Bach sometimes made significant changes in reusing an aria or chorus. This might involve assignment to a different voice range, a new key, changes in instrumentation, shortening, or other alterations. Vocal lines almost always had to be adjusted to fit new words even if other things were held constant, to allow for good declamation. We can't know how much of the former took place, and we have to recreate the latter (an act of composition, essentially) for every movement. So any reconstruction actually involves a lot of decision making.

The problem of instrumentation is especially tricky because of the two borrowings from the *Trauerode*. This work calls for a genuinely oddball combination of instruments, and there is no guarantee that Bach retained the unusual scoring of that work when he borrowed two of its movements. To make matters worse, most modern performances probably get Bach's instrumentation of the *Trauerode* slightly wrong, so there is a risk of basing a reconstruction on a less than authentic model.

We could certainly argue about whether changes of key, voices, or instruments really matter all that much. But the combination of these things, after all, is what make a piece by Bach truly a work by him. By using new text with old music, we can certainly get a general sense of what it was like to hear a particular text sung to a particular musical setting, but does a general sense really constitute a reconstruction?

And then there is the matter of the 11 movements (10 poetic recitatives one scriptural chorus) in the funeral music for which we do not have obviously parallel texts in the passion, the *Trauerode*, or any

other surviving work by Bach. That means that we do not have a starting point for reliable reconstruction. Over the years, several authors have suggested that Bach also reused some of the instrumentally-accompanied recitatives that are characteristic of the passion. But none of the texts of those movements line up well with the words of the recitatives in the Köthen funeral piece. It is possible the psalm chorus that opens and closes part 3 of the funeral music used an internal chorus from the *Trauerode*. But it is not a good fit, either, partly because the scriptural prose of the psalm lines up poorly with the poetry of the ode.

The depth of the problem is illustrated by a comparison of three reconstructions of the funeral music that attempt to set Köthen texts to passion recitatives despite the mismatches. The creators of the three versions sometimes choose three different supposed models in reconstructing the setting of one of the new texts—the same Köthen text is heard to the music of three different recitatives from the passion in the three reconstructions. This suggests that it is extremely unlikely that we can ever be confident that we have made the same choices Bach supposedly did, or even that Bach used any of those recitatives at all.

So what is a reconstructor to do? The version heard here, by Alexander Grychtolik, follows all the likely parodies of arias and poetic choruses, choosing to leave them in their keys from the passion and the *Trauerode*. Two arias from the passion are in new vocal ranges (no. 5 changed from the model's soprano to tenor, and no. 17 from bass to alto). The instrumentation employed is a mixture of what is known of the 1727 version of the passion and Bach's 1736 revision (which, of course, did not yet exist in 1729, the year of the funeral music), and retains some

features of the 1727 *Trauerode*. For the framing movements of part 2, a setting of Psalm 68:21, Grychtolik uses that chorus from the *Trauerode* that originally carried a poetic text.

The lost recitatives are the real challenge. Grychtolik composes four (nos. 13, 16, 21, and 23) himself, three with basso continuo only and one with strings. They sound Bachian but are, of course, new compositions. For the other six, he adapts poetic recitatives from the passion. His method is a combination of fidelity and radical recomposition. From each of the models, he adopts the instrumentation and the characteristic motivic material, typically a melodic/rhythmic figure that repeats (with changing harmony) through the entire movement. This is the faithful part.

But because the texts do not line up in the usual parody relationship, he is forced to recompose essentially new recitatives from this material, shortening or lengthening the movements as necessary and often entirely changing their harmonic progression. One double-chorus recitative has its second chorus passages excised. Is the result Bach? I would say probably not. These are new compositions based on models—a characteristic 18th-century procedure, to be sure, but almost certainly not what Bach did and definitely not from his hand.

In light of all this, does this performance constitute a reconstruction of a lost composition by Bach? If the Köthen funeral music were packaged food, we could not assert that it was "100 percent whole Bach." But we could comfortably claim that it was "made with real Bach," and perhaps that is the best we will ever do.

Daniel R. Melamed is emeritus professor of musicology at the Indiana University Jacobs School of Music, past president of the American Bach Society, and director of the Bloomington Bach Cantata Project. He and Michael Marissen are the creators of BachCantataTexts.org, a free source for new historically informed translations of the vocal works of J. S. Bach. The subjects of these notes are treated in detail in Melamed's Hearing Bach's Passions (Oxford University Press), for general readers.

Texts and Translations

Gottes Zeit ist die allerbeste Zeit (Actus Tragicus), BWV 106

Translation: Michael Marissen and Daniel R. Melamed

1. Sonatina

2a. Gottes Zeit ist die allerbeste Zeit. In ihm leben, weben und sind wir, solange er will. In ihm sterben wir zur rechten Zeit, wenn er will.

2b. Ach, Herr, lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.

2c. Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben.

2d. Es ist der alte Bund: Mensch, du musst sterben! Ja, komm, Herr Jesu, komm!

3a. In deine Hände befehl ich meinen Geist; du hast mich erlöst, Herr, du getreuer Gott.

3b. Heute wirst du mit mir im Paradies sein.

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheissen hat:
Der Tod ist mein Schlaf geworden.

4. Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,
Dem Heiligen Geist mit Namen!
Die göttlich Kraft
Macht uns sieghaft
Durch Jesum Christum, Amen.

1. Sonatina

2a. God's time is the very best time. In him we live, move, and are, as long as he wills. In him we die at the proper time, when he wills.

2b. Ah, Lord, so that we may become wise, teach us to ponder that we must die.

2c. Put your house in order; for you will die and not remain living.

2d. It is the old covenant: Humankind, you must die. Yes, come, Lord Jesus, come.

3a. Into your hands I commend my spirit; you have redeemed me, Lord, you faithful God.

3b. Today you will be with me in paradise.

With peace and joy I go there [to heaven],
According to God's will;
I am consoled, my heart and mind;
Gentle and quiet.
As God has promised me:
Death has become my sleep.

4. Radiance, praise, honor, and glory
Be bestowed upon you, by name God, Father, and Son,
[And] Holy Spirit.
The divine power
Makes us victorious
Through Jesus Christ. Amen.

Köthener Trauermusik, BWV 244a

Text: Christian Friedrich Henrici (Picander)

Translation: Michael Marissen and Daniel R. Melamed

Erste Abteilung

1. Klagt, Kinder, klagt es aller Welt,

Lasst es den fernen Grenzen wissen,
Wie euer Schatten eingerissen,

Wie euer Landesherr fällt.

2. O Land! bestürztes Land!
Wo ist dergleichen Pein
Wie deine Not bekannt?

First Section

1. Lament, [Prince Leopold's] subjects, lament it to all the world;

Let it be known to the distant borders
How your shadow [of protection] [is] broken through,
How your sovereign falls.

2. Oh land [of Anhalt]! downcast land!
Where is there known such pain
As your distress?

Die Sonne, die dir kaum am Mittag stunde,

Verhüllet ihren Schein
In einen Todesschatten ein.
Ach Leopold!
Der Gott getreu, und seinem Lande hold,
Der niemals, wünschen wir, versterben hat
gesollt,
Wird uns zu früh entwand.
O Schmerz! o Wunde!
O Land! bestürztes Land!

3. Weh und Ach

Kränk't die Seelen tausendfach.
Und die Augen treuer Liebe
Werden, wie ein heller Bach,
Bei entstandnen Wetter trübe.

4. Wie, wenn der Blitze Grausamkeit
Die Eichen rührt, und das Gefieder
Im Walde hin und wieder
Vor Schrecken und vor Furcht zerstreut,
So siehst du auch betrübtes Cöthen, du,
Ein treuer Untertan
Fühlt allzuwohl, wie er geschlagen,
Ein jeder sieht den andern an;
Die Wehmut aber schliesst die Lippen zu.
Sie wollten gern und können doch nicht klagen.

5. Zage nur, du treues Land,
Ist dein seufzerreiches Quälen
Und die Tränen nicht zu zählen,
O! so denke dem Erbleichen

Ist kein Unglück zu vergleichen.
Zage nur, du treues Land.

6. Ach ja!

Wenn Tränen oder Blut,
Hochselger Leopold,
Dich vom dem Tode könnten retten,
So wären Tausend Herzen da,

Die dir und uns zugut
Vor dich ihr Blut gegeben hätten.
O wärest du uns nicht so lieb und hold

In deinem Regiment geblieben,
So dürften wir uns nicht so sehr um dich
betrüben.

7. Komm wieder, teurer Fürstengeist,
Beseele die erstarrten Glieder,
Mit einem neuen Leben wieder,
Das ewig und unsterblich heisst.
Die Jugend rühmt, die Alten preisen,
Das[s] unser Land und ihre Zeit

The sun that, to you, scarce stood [shining] at
midday,

Enwraps its brightness
Into a shadow of death.
Ah, Leopold!—
Faithful to God and kind to his [Leopold's] land,
Who we wish was never meant to die—

Is taken away from us too soon.
Oh agony! oh wound!
Oh land! downcast land!

3. "Woe and ah"

Vexes the souls a thousandfold.
And the eyes of loyal love
Become [troubled] the way a clear stream
Might roil during set-in storms.

4. [Just] as when lightning's ferocity
Stirs the oaks, and scatters fowl
Here and there in the forest
From fright and from fear,
So do you look [in appearance], too, aggrieved
Köthen, you;
A loyal subject
Feels only too keenly how he [is] stricken,
Each one looking at the other [in dismay];
But melancholy closes up the lips.
They may gladly want, yet are unable, to lament.

5. Just despond, you loyal land!
If your tormenting, full of sighs,
And your uncountable tears,
Oh! then conceive [how] to [Leopold's]
turning pale
[There] is no misfortune to compare.
Just despond, you loyal land!

6. Ah yes!

If tears or lifeblood,
Gracious Leopold,
Could rescue you from death,
Then a thousand hearts would have been
there
That, to your and our benefit,
Would have given their lifeblood for you.
Oh had you not remained so endearing and
graceful to us
In your governance [of Anhalt-Köthen],
Then we would not be bound to grieve so
much for you.

7. Come back, precious princely spirit,
Reanimate the [prince's] stiffened limbs
With a new life
That is called eternal and immortal.
The young vaunts, the old exalt,
That our land and their [the young and old's]

So viele Gnad und Gütigkeit
Von unserm Fürsten aufzuweisen.

Andere Abteilung

8. Wir haben einen Gott, der da hilft, und einen
Herrn Herrn, der vom Tod errettet.

9. Betrübter Anblick, voll Erschrecken,
Soll denn sobald die Gruft den Leib bedecken;

Der Tod ist da,
Die Stunde schlägt, das End ist nah.
Mein Gott, wie kommt mir das so bitter für,
Ach! warum eilest du mit mir!

10. Erhalte mich,
Gott, in der Hälfte meiner Tage,

Schone doch,
Meiner Seele fällt das Joch

Jämmerlich.
Erhalte mich,
Gott, in der Hälfte meiner Tage.

11. Jedoch der schwache Mensch erzittert nur
Wenn ihm die sterbende Natur
Die kalte Gruft geöffnet zeigt;

Wer aber stets, wie unsre Fürstenseele

Noch lebend auf der Welt
Mehr nach dem Himmel steigt,
Als sich am Eitlen feste hält,
Der flieht mit Lust aus dieser irdnen Höhle.

12. Mit Freuden,
Mit Freuden sei die Welt verlassen,
Der Tod kommt mir recht tröstlich für.
Ich will meinen Gott umfassen,
Dieser hilft und bleibt bei mir,
Wenn sich Geist und Glieder scheiden.

13. Wohl also dir,
Du aller Fürsten Zier,
Du konntest dir nicht sanfter betten;

Gott hilft und kann vom Tod erretten.

14. Repetatur Dictum

era [has]
Such ample mercy and goodness
From our prince to point to.

Second Section

8. We have [in Jesus] a God who does save
[from eternal condemnation], and a Lord God
who rescues from [the power of] death.

9. Grievous sight, full of affright
If then the crypt is meant to enshroud the body
so soon;
Death is here,
The hour strikes, the end is [always] near.
My God, how this seems so bitter to me;
Ah! why do you hasten with [taking] me [unto
death]?

10. Uphold me,
God, in the middle of my [envisaged number
of] days [on earth];
Preserve [me] yet;
On my [young] soul the [easy] yoke [of
Christ] falls
Miserably.
Uphold me,
God, in the middle of my days.

11. Yet the weak person simply trembles
When the cold crypt, opened,
Shows him the mortal nature [of the human
condition];
But whoever constantly—like the soul of our
prince
Still alive in the world—
More follows heaven upwards
Than holds fast to the thing [that is] vain,
He escapes, with delight, from this earthly cavern.

12. With joy,
With joy, let the world be forsaken;
To me, death seems right consoling.
I wish to embrace my God—
This one [my God, Jesus] saves, and
remains with me
When spirit and limbs part [from each
other, in death].

13. Thus well for you,
You adornment of all princes;
You could not more peaceably have laid your
bed [—into heaven];
[In Jesus,] God saves and is able to rescue
from death.

14. Dictum [movement 8] is repeated

Dritte Abteilung

15. Lass, Leopold, dich nicht begraben,

Es ist dein Land, das nach dir ruft;
Du sollst ein ewig sanfte Gruft
In unser aller Herzen haben

16. Wie könnt es möglich sein,
Zu leben und dich doch vergessen?
Ach nein!
Wir haben gar zu allgemein

Dein väterliches Regiment,
Das mehr vor Lieb als Eifer hat gebrennt,
Erfahren und bei uns ermessen.
Die eine Zeit
Wird es der andern offenbaren,
Und also dich die Ewigkeit

In unverloschnen Ruhm bewahren.

17. Wird auch gleich nach tausend Zähren
Sich das Auge wieder klären,
Denkt doch unser Herz an dich.
Deine Huld,
Die wir nicht zu preisen wissen,
Und Geduld
Blieb uns gleichfalls ewiglich
Wenn du nur nicht sterben müssen.

18. Und Herr, das ist die Spezerei,

Womit wir deinen Sarg verehren,
Ein jeder Untertan
Dringt sich von allen Seiten,
Durch angenehmen Zwang und Streiten
Aus Sehnsucht vor den andern an;
Gleichsam, als sollten sie die Treu
Dir auch noch in dem Tode schwören.

19. DIE STERBLICHEN

Geh, Leopold, zu deiner Ruhe,
DIE AUERWÄHLTEN
Und schlummre nur ein wenig ein.
DIE STERBLICHEN
Unsre Ruh,
So sonst niemand, ausser du,
Wird nun zugleich mit dir begraben.
DIE AUERWÄHLTEN
Der Geist soll sich im Himmel laben,
Und königlich am Glanze sein.

Vierte Abteilung

20. Bleibet nur in eurer Ruh,
Ihr erblassten Fürstenglieder;
Doch verwandelt nach der Zeit

Third Section

15. Do not let yourself, Leopold, [simply] be
buried [in the earth],
It is your land that calls to you;
You shall have an eternally peaceable crypt,
In all of our hearts.

16. How could it be possible
[For us] to live and yet forget you?
Ah, no!
We have experienced and among us, far too
all-embracingly,
Have considered your fatherly governance
That was impassioned more
By love [for us] than zeal [for power].
The one era
Will reveal it [your fatherly governance] to the
next [era, and each later era],
And thus eternity [will]
Enshrine you in inextinguishable glory.

17. If even also after a thousand tears
The eye will clear again,
Our heart yet thinks of you.
Your favor—
Which we do not know [properly how] to exalt—
And likewise [your] patience
Would remain to us eternally
If only you did not have to die.

18. And master [Leopold], these are the
[metaphoric] spices
With which we honor your coffin:
From all sides, out of longing,
Each [devoted] subject [of yours],
By pleasant coercion and scuffling,
Presses himself on, in front of the others;
In effect, as if they should pledge loyalty
To you, even yet in death.

19. THE MORTALS

Go, Leopold, unto your rest,
THE ELECT [FOR SALVATION]
And fall into slumber just a little [while].
THE MORTALS
Our [own] rest
Will now be buried along with you,
As with no one other than you.
THE ELECT
The spirit shall refresh itself in heaven,
And be royal in splendor.

Fourth Section

20. Just remain in your [coffin-enclosed] rest,
You princely limbs grown pale;
Yet, in due time,

Unser Leid
In vergnügte Freude wieder,
Schliesst uns auch die Tränen zu.

Our sorrow turns back
Into contented joy;
[This] also closes up our tears.

21. Und du betrübtes Fürstenhaus,

Erhole dich nun auch einmal
Von deiner Qual.
Wie Gottes Hand bisher
Beständig auf dich schwer
Mit vollen Schlägen hat gelegen,
So wird dich auch nun in der Folgezeit

Ein unverrückte Fröhlichkeit

Ergötzen und verpflegen.
Die Nacht ist aus,
Der Tag bricht dir nun heiter an,

Nun wird dir, wie im frohen Lenzen,
Die angenehme Sonne glänzen,
Die keine Finsternis noch Nebel stören kann.

21. And you aggrieved [people of the]
princely court,

Recover now too, one day,
From your torment.
[Considering] the way, to date, God's hand,
Continually, has lain heavy upon you,
With full smittings,
You will also now, accordingly, in the time [on
earth] to come,
Enjoy and sustain [as bestowed from God's
hand]

An unwavering happiness.
The night [of affliction] is over;
To you, the day [of well-being] now breaks in
serenely;
To you, now, like in the happy springtime,
The pleasant sun will glisten,
[The sun] that no darkness or fog is able to
disturb.

22. Hemme dein gequältes Kränken,
Spare dich der guten Zeit,
Die den Kummer wird versenken,
Und der Lust die Hände beut:
Schmerzen, die am grössten sein,
Halten desto eher ein.

23. Nun scheiden wir,
Hochselger Leopold, von dir,
Du aber nicht aus unserm Sinn.
Wir gehn nach unsern Hütten hin,
Und sammeln ängstlich auf der Erden

Mehr Asche zur Verwesung ein,

Und wünschen, wenn wir auch den Sold
Einst der Natur bezahlen werden,
So selig und so sanft, wie unserm
Leopold
So muss auch unser Ende sein.

24. Die Augen sehn nach deiner Leiche,
Der Mund ruft in die Gruft hinein:
Schlafe sicher, ruhe fein,
Labe dich im Himmelreiche!
Nimm die letzte Gute Nacht,
Von den Deinen, die dich lieben,
Die sich über dich betrüben,
Die dein Herze wert geacht,
Wo dein Ruhm sich unsterblich hat
gemacht.

22. Curb your tormented vexing;
Conserve yourself for the fitting time
That will submerge the grief,
And [the time] for Delight to lend her hands:
Agonies that are the greatest
Come to an end so much the sooner.

23. Now we part,
Gracious Leopold, from you,
But you [do] not [part] from our frame of mind:
We go forth to our habitations,
And [by "eating ashes of mourning as bread"]
on earth
Anxiously gather more ashes [of one's body]
unto decay [in death];
And wish—when one day we, too,
Will [in death] pay nature the wages [of sin]—
[That] just as blessed and as peaceable as [the
end was] for our Leopold,
Just so, too, may our end have to be.

24. The eyes look upon your corpse,
The mouth calls forth into the crypt:
"Sleep securely, rest well,
Refresh yourself in the kingdom of heaven."
Take your final "[We bid you] good night"
From those that are yours, who love you,
Who aggrieve themselves over you,
Who esteemed your heart,
Those among whom your glory has made
itself immortal.

Meet the Artists



Masaaki Suzuki

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. As the Collegium's music director, he takes the ensemble regularly to major venues and festivals in Europe and the U.S. and building an outstanding reputation for the expressive refinement of his performances. Founder and head of the early music department at the Tokyo University of the Arts, he was also on the choral conducting faculty at the Yale School of Music from 2009 until 2013, and he remains as principal guest conductor of Yale Schola Cantorum. In addition to working with renowned period ensembles, Suzuki conducts repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky with orchestras including the New York Philharmonic, San Francisco Symphony Orchestra, Deutsches Symphonie Orchester Berlin, Mozarteumorchester Salzburg, Leipzig Gewandhausorchester, and Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon symphony orchestras. This season will include his debut with the Los Angeles Philharmonic, hr-Sinfonieorchester, and Orquesta Sinfonica del Estado de Sao Paulo as well as returns to the Orchestre Symphonique de Montreal, NHK Symphony Orchestra, Spanish National Orchestra, and Handel and Haydn Orchestra, among others. He will also have an extensive European tour with the Orchestra of the Age of Enlightenment. Suzuki's discography on the BIS label, featuring all of Bach's major choral works as well as complete works for harpsichord, has brought him many critical

plaudits. The year 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete church cantatas initiated in 1995, comprising 65 volumes. The ensemble extended its repertoire with discs of Mozart's Requiem and Mass in C Minor and Beethoven's *Missa Solemnis*. Suzuki is an active organist and harpsichordist. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. In 2012, Suzuki was awarded the Leipzig Bach Medal and, in 2013, the Royal Academy of Music Bach Prize. In 2001, he was decorated with Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik from Germany.

Yale Schola Cantorum

Yale Schola Cantorum is a chamber choir that performs sacred music from the 16th century to the present day in concert settings and choral services around the world. It is sponsored by the Yale Institute of Sacred Music and conducted by Stefan Parkman; Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from Juilliard415. Schola was founded in 2003 by Simon Carrington. In recent years, the choir has also sung under the direction of conductors Marcus Creed, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Hyperion recently released Schola Cantorum performing a chamber version of

the Brahms *Requiem* and recordings of the music of Roderick Williams, Tawnie Olson, and Reena Esmail. Schola's 2018 recording on the Hyperion label featuring Palestrina's *Missa Confitebor tibi Domine* has garnered enthusiastic reviews. A live recording of Heinrich Biber's 1693 *Vesperae longiores ac breviores* with Robert Mealy and Yale Collegium Musicum received international acclaim from the early music press, as have subsequent CDs of J.S. Bach's rarely heard 1725 version of the *St. John Passion* and Antonio Bertali's *Missa resurrectionis*.

On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Denmark, Sweden, Finland, and Norway.

Yale Schola Cantorum

Stefan Parkman, *Principal Conductor*

Masaaki Suzuki, *Principal Guest Conductor*

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Jasper Schoff

Kristian Svane

* *Member of the Yale Voxtet*

Juilliard415

Since its founding in 2009, Juilliard415—Juilliard's principal period-instrument ensemble—has made significant contributions to musical life in New York and beyond, bringing major figures in the field of early music to lead performances of both rare and canonical works by composers of the 17th and 18th centuries. With its frequent musical collaborator Yale Schola Cantorum, the ensemble has performed throughout Scandinavia, Italy, Japan, Southeast Asia, the U.K., India, and Germany, and with the Bach Collegium Japan, conducted by Masaaki Suzuki, Juilliard415 played a historic period-instrument performance of Mendelssohn's *Elijah* at the Leipzig Gewandhaus in Germany. Juilliard415 made its South American debut in Bolivia on a tour sponsored by the U.S. Department of State in 2018, returning there in 2022 and 2024. The ensemble has twice toured in New Zealand. Previous seasons have been notable for side-by-side collaborations with Les Arts Florissants at the Philharmonie de Paris and with Philharmonia Baroque as well as concerts directed by such eminent musicians as Ton Koopman, Kristian Bezuidenhout, and Christopher Hogwood.

The many additional distinguished guests who have led Juilliard415 include Kristian Bezuidenhout, Harry Bicket, Monica Huggett, Nicholas McGegan, Rachel Podger, and Jordi Savall. Juilliard415 has performed on five continents, with notable appearances at the Boston Early Music Festival, Leipzig Bachfest, MA Festival (Bruges), and Utrecht Early Music Festival, where Juilliard was the first-ever conservatory in residence.

Juilliard415, which takes its name from the pitch commonly associated with the performance of baroque music (A=415), has performed major oratorios and baroque operas every year with colleagues from Juilliard's Marcus Institute for Vocal Arts, including a fully staged production of Rameau's *Hippolyte et Aricie* and a much-praised 2021 production of Luigi Rossi's rarely performed opera *L'Orfeo*. In 2019, Juilliard415 and the Marcus Institute for Vocal Arts presented Purcell's *Dido and Aeneas* at Opera Holland Park in London and the Royal Opera House of Versailles.

The ensemble has also premiered new works for period instruments, most recently *MAP: A New World* by Francisco Nuñez, performed with the chorus of Juilliard's Music Advancement Program at the Cathedral of St. John the Divine and, in 2019, *The Seven Last Words Project*, a Holy Week concert at the cathedral for which the ensemble commissioned seven leading composers including Nico Muhly, Caroline Shaw, and Tania León. In 2023, Juilliard415 partnered with Juilliard Dance to produce new choreography for the suite from Rameau's *Nais*.

In the past few seasons, Juilliard415's activities have included collaborations with Philharmonia Baroque and Yale Schola Cantorum as well as the Royal Conservatoire The Hague, the return of conductors Laurence Cummings and Rachel Podger, and a new production of Handel's *Atalanta* with the Marcus Institute for Vocal Arts, which also joined the ensemble for a dazzling concert presentation of Purcell's *King Arthur*, directed by Lionel Meunier. French director Laurence Equilbey made her Juilliard debut conducting a program of Schubert and Mozart. Last season opened with a program of Lully and Rameau for Music Before 1800, New York's longest-running early music series, and continued with Handel's *L'Allegro, il Penseroso ed il Moderato* with Yale Schola Cantorum, directed by Masaaki Suzuki. The 2023-24 season culminated with the Bach B-Minor Mass with Yale Schola Cantorum, under the direction of David Hill, followed by a tour of the mass in Great Britain.

Juilliard 415

Masaaki Suzuki, *Conductor*

Violin 1

Lara Mladjen
Eliana Estrada
Ela Kodžas
Kiyoun Jang

Violin 2

Annemarie Schubert
Jimena Burga Lopera
Ching Wen Wu

Viola

Ian Jones
Epongue Wei-Dikaki Ekille

Cello

Kosuke Uchikawa
Cordelia Lindsey Mutter

Viola da gamba

Haocong Gu
Maya Takeda Ridenour

Violone

Ariel Walton

Bass

Ariel Walton
Josue Daniel Reyes

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Nuria Canales Rubio
Evan Fraser

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da caccia**

Remy Libbrecht
Pablo O'Connell

Bassoon

Ashley Mania

Organ

Yunyi Ji

Harpsichord

Ziwei Zhou

Theorbo

Dani Zanuttini-Frank
Nate Huvar

Juilliard Historical Performance

Juilliard Historical Performance (HP) students are part of a highly selective training program for advanced students who aspire to leadership in the field of early music. Our graduates have gone on to perform with many of the world's most prominent historical-performance ensembles including Les Arts Florissants (concertmaster), Il Pomo d'Oro (concertmaster), Seattle Baroque (concertmaster), Tafelmusik (principal cello), Boston Baroque (principal cello), the English Concert, Bach Collegium Japan, the Handel and Haydn Society, the Boston Early Music Festival, New York's Trinity Baroque Orchestra, and San Francisco's Philharmonia Baroque (concertmaster, cello).

As outstanding historical performers also must be excellent historians and researchers, the HP program combines high-level performance training with rigorous academic study. Students take private lessons with our renowned faculty and visiting artists; participate in a variety of ensembles; and take classes tailored to the scholar-performer, including improvisation, performance practice, Baroque theory and ear-training, historic dance, and continuo. Students also acquire the skills to create and manage their own ensembles as well as communicate effectively with their audiences. They also share their skills with the members of Juilliard's Music Advancement Program (MAP) and the Sphinx Performance Academy, introducing the idea of historical performance to young music students and the wider community through Juilliard's Community Engagement program.

HP students are in the forefront of reinventing our field for the 21st century. Several students worked with musician Rhiannon Giddens, transcribing and arranging movements from her ballet *Black Lucy and the Bard* for historic instruments. Alumni and faculty members headlined the 2022 Ojai Music Festival with their innovative ensemble Ruckus. Other graduates are creating new music written in old styles with the collective Nuova Pratica. The first HP flute graduate is creating genre-defying albums that climb the Billboard charts while also being principal flute of Handel and Haydn. Other students have founded string quartets that combine period performance with commissions of new works or are exploring the relationship of Bach suites to new choreographies. By discovering unheard works from the archives of early modern Germany or recording French harpsichord music on spectacular instruments of the period, our students are bringing old works to vivid life again.

Juilliard Historical Performance immerses our students in the traditions of the 17th and 18th centuries so this language can speak to us anew.

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