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# Masaaki Suzuki conducts Yale Schola Cantorum and Juilliard415



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Photo by Todd Rosenberg

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## The Juilliard School

presents

### Masaaki Suzuki conducts Sacred and Secular Music of Johann Sebastian Bach

Yale Schola Cantorum and Juilliard415

Sunday, October 18, 2015, at 7:30pm • Peter Jay Sharp Theater

Natasha Schnur, soprano

Daniel Moody, countertenor

Adele Grabowski, mezzo-soprano

Daniel McGrew, tenor

Tyler Ray, tenor

Brendan Fitzgerald, bass

Matthew Sullivan, bass

Sinfonia from Cantata *Am Abend aber desselbigen Sabbats*, BWV 42

Mass in A Major, BWV 234

I. Kyrie

II. Gloria

III. Domine Deus

IV. Qui tollis peccata mundi

V. Quoniam tu solus

VI. Cum Sancto Spiritu

*Intermission*

“Brandenburg” Concerto No. 3 in G Major, BWV 1048

I. (no tempo indication)

II. Adagio, arranged from Concerto for Three Harpsichords in C Major, BWV 1064

III. Allegro

Mass in G Minor, BWV 235

I. Kyrie

II. Gloria

III. Gratias

IV. Domine Fili

V. Qui tollis

VI. Cum Sancto Spiritu

Juilliard's full-scholarship Historical Performance program was established and endowed in 2009 by the generous support of Bruce and Suzie Kovner.

Additional support for this performance was provided, in part, by the Muriel Gluck Production Fund.

Please make certain that all electronic devices are turned off during the performance.

The taking of photographs and the use of recording equipment are not permitted in this auditorium.



By Melanie Williams

Bach's Cantata *Am Abend aber desselbigen Sabbats*, BWV 42, was first performed on April 8, 1725, on Quasimodogeniti, the Sunday following Easter Sunday. The cantata reflects on Christ's triumph over death and the suffering he endured to free humankind from sin. It is a celebration of assured victory in which Christ encourages his followers to be strong in their faith in the darkest of times—glory and triumph are not far off.

Scored for two oboes, bassoon, strings, and basso continuo, the fluid bass line of the opening sinfonia gives a natural ebb and flow to the movement. The upper instrumental lines float along these gentle waves in a joyous and confident D major tonality. When the oboes enter, they herald good tidings in a benign fashion, sweeter than if Bach had scored the movement for trumpets. The oboes affirm the serenity of the strings by, alternately, punctuating the ends of phrases or weaving dovetailing suspensions in wind trios with bassoon.

Bach's careful gradations of rhythmic pulse throughout the sinfonia gently move through differing states of wonder, a wonderment that recalls the miracle of the Resurrection and the peace it brought. Illustrating this in an exquisite turn, the second half of the sinfonia opens with a refreshingly lyric oboe solo, transforming the role of the oboe from a rhythmically-oriented motivation to that of melodic instigation.

From Bach's own writings, we understand today that he performed organ preludes before the music accompanying Communion, which was often a work that combined choral and instrumental forces, such as a motet, mass, or cantata. The presentation of the opening instrumental sinfonia to this cantata could be seen as a type of prelude leading to the Mass in A Major.

Why did Bach write settings of the traditionally Catholic mass? How do these Latin masses relate to the Lutheran services to which Bach dedicated most of his life's work? While Bach composed over 200 cantatas and hundreds of instrumental works, he composed only five masses. Of these five, the Mass in B Minor, BWV 232, is the most often performed. It is also the only complete setting of the Mass Ordinary that Bach composed. The other four masses, which include the Mass in A Major, BWV 234, and the Mass in G Minor, BWV 235, share a common format: they each contain six movements but only set to music the texts of the first two prayers of the Mass Ordinary, the Kyrie and the Gloria. The Credo, Sanctus, Benedictus, and Agnus Dei are absent from all four of these "little" masses.

Masses were performed in Lutheran churches on important holy days. They were also optional musical choices for weekly Sunday services wherein it was not necessary for a complete Mass Ordinary cycle to be performed. In fact, in 18th-century Lutheran services the Kyrie and Gloria together constituted a complete mass. This particular pairing became standard in the Lutheran musical repertory due to its messages of the Prince of Peace's triumph over death, of forgiveness, and of everlasting glory.

Not much is known about the history of these four exceptional masses. They are believed to have been composed between the second half of the 1730s and 1740. The predominant thought is that they may have been composed as gifts to the Saxon Elector Friedrich Augustus II or to Count Franz Anton von Sporck, who was involved in the Elector's Dresden court circles. In either case, Dresden was at this time a Catholic city.

A peculiar fact about the Masses in A Major and G Minor is that they are composed almost entirely of recycled movements from Bach's earlier cantatas, most notably from Cantatas BWV 187, 179, and 79. Only the Kyrie and the Domine Deus from the Mass in A Major seem to stand without earlier examples. However, Bach does not merely copy his earlier works; in true Baroque fashion, he updates his borrowings to better accommodate the texts of the Mass and to improve upon his earlier versions. Indeed, some of Bach's finest instrumental and vocal combinations are found in the handful of extant mass settings. It is not a stretch to imagine Bach preserving, on the one hand, his favorite musical ideas in many forms, but also building familiarity for his congregational listeners through his music, strengthening the link between music and scripture. For Bach, music was the ideal means of transmitting theology.

The depth of Bach's originality, even when dealing with the highly fixed texts of the mass, never ceases to amaze. In the Kyrie of the Mass in A Major, the tripartite text, Kyrie-Christe-Kyrie, is not reflected in a simple A-B-A structure. Instead of returning to the opening musical motives, Bach gives this movement unexpected and compelling changes of direction. The pastoral choral opening of the Kyrie is ushered out by the smoke of a Lento Christe section for solo voices and flute layered in exotic B-minor sonorities. Launching into a Vivace Kyrie that cadences in an unstable D minor, Bach resolves this complex opening movement in Italian fashion, adding an adagio tag to bring us home definitively to A major. Gone are the days of Renaissance meditation and introverted reflection: Bach's music calls the soul to active and unexpected movement.

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*Bach's careful gradations of rhythmic pulse throughout the sinfonia gently move through differing states of wonder, a wonderment that recalls the miracle of the Resurrection and the peace it brought.*

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*For Bach, music was the ideal means of transmitting theology. It calls the soul to active and unexpected movement.*

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The Christe of the opening movement, an imitative solo quintet for soprano, alto, tenor, bass, and flute, sets the narrative precedent of this mass. Bach's implied equation of the flute with the voices is striking. The Mass in A Major is the only mass of the four that is scored for flute. Bach often writes for either oboes or flutes at a time, preferring to employ his full wind arsenal only for his biggest pieces: select cantatas, the Passions, the Mass in B minor; even so, the flute is used less often in Bach's concerted music than the oboe. Here in the Mass in A Major, the flute plays an unusually large role, opening the Kyrie with calm, pastoral motives and echoes, and joining the voices in soloistic and narrative fashion.

Examining the opening settings and trajectories of the Masses in A Major and G Minor, the pastoral, peaceful atmosphere of the Kyrie in the Mass in A Major is far from the staunch, unyielding bass of the G-minor Kyrie and the quaking of the oboes. From the outset, the Mass in G Minor instills a sense of narrative gravity; the Gloria opens with fleeting strings that attest to the awesome power of God and the fear it can inspire. While the mass is a traditional and conservative form, its texts relatively unchanging, Bach has some power to adjust, subtly, the amount of text in each movement, directing the theological and conceptual focus of each of his masses.

Bach directs the Mass in A Major towards the fourth movement, "*Qui tollis peccata mundi*," scored for soprano and flutes. The emphasis on mortals' plea for divine mercy from God and the heavenly hosts is harmonically underscored by crunching suspensions of seconds and ninths in the upper voices. We find ourselves in a type of parallel universe from the peaceful calm the mass promised in the opening movements. The key of B minor rules this realm of tormented supplication.

Many believe the focal movement of the Mass in G Minor is also the fourth movement, "*Domine Fili unigenite Jesu Christe*," which would be nice for the sake of symmetry. It is important to recognize that this aria in B-flat major is the first benevolent movement in the mass. The clouds and smoke have lifted as rhetorical emphasis is placed on Jesus Christ, the Son of God and Prince of Peace. Furthering this affectual leap, in the following aria, "*Qui tollis peccata mundi*" for tenor and oboe, Bach circles one more fifth from B-flat major to E-flat major, his farthest modulation from the original G minor. The role of the solo oboe is the most florid part anywhere in the mass and reinforces the penultimate movement as the climax of the mass. The text of praise, mercy, and reception focuses even more on Jesus Christ than the previous aria in a predominantly hopeful and glorifying manner.

Bach's Masses in A Major and G Minor represent complementary trajectories. The Mass in A Major originates from an idea of peace, passing through a place of extreme torment and darkness before returning to peace in the end. The Mass in G Minor begins in a stricter place, recognizing the fearful power of God, but breaks through these clouds at its focal aria in realization that the Savior is the Prince of Peace and thus ends in the hope that we may receive forgiveness.

The "Brandenburg" Concertos were composed sometime before 1721, the year that can be found on a beautiful copy that Bach dedicated and sent as a present to the Margrave of Brandenburg, Christian Ludwig. Bach's dedication to the Margrave is written in French, a surprising choice since neither Bach nor Christian Ludwig was French. The influential French court of Louis XIV had made such powerful impressions on the rulers of other European nations that the French language was spoken by royalty even as far away as Prussia and Russia. Bach makes his dedication of this collection of "six concerts avec plusieurs instruments" in customary French wording, including titling the pieces "concerts." This recalls François Couperin's 1714 collection titled *Concerts Royaux* which Couperin writes are not only playable on the harpsichord, but also on the violin, the flute, the oboe, the viol, and the bassoon.

While Bach adopts French characteristics and sensibility in the structure of his concerto dedication, his nod to the French style seems to end there. In German fashion, each of his six concertos is scored for a very specific and different combination of instruments, while the music itself is predominantly influenced by Italian styles. Concerto No. 3 in G Major, BWV 1048, is scored unusually for three violins, three violas, and three cellos, with a continuo group of violone and basso continuo.

In the opening movement, Bach structurally incorporates the number three in so many inventive permutations that this number, which often represents stability and the Holy Trinity, takes on a new meaning: infinity. Musical motives and themes are passed between the three instrument families but between three performers within each family. The opening phrase of the piece is composed of three parts, each of which is broken into three further repetitions of defining motivic material. Amid all of these concentric circles and groupings, Bach introduces a new fugal-influenced theme halfway through the piece, further elaborating upon the concept of infinity. Devoted to the Lutheran faith, Bach built his sacred and secular music on his religious beliefs, planting references to sacred subjects within even his secular concertos.

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While the music of the opening movement has been precisely designed and notated, the middle Adagio opens a great mystery for performers of this concerto. As can be seen in the only extant score of the piece—the clean, virtually untouched copy Bach sent to the Margrave—Bach merely wrote two chords on the page, illustrating a Phrygian cadence in the key of E minor. A cadence is not a movement in and of itself, it is the end of a movement. Rhetorically speaking, the cadence resolves the argument. Therefore, it is left to the musicians here to fill out the movement themselves via a number of options: group improvisation, composition, harpsichord prelude, or in the case of this evening's performance, insertion of the Adagio from Bach's Concerto for Three Harpsichords in C Major, BWV 1064, transposed down a fifth.

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*The final Allegro is formally simpler than the opening movement but its uncontainable excitement is infectious.*

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The final Allegro is formally simpler than the opening movement but its uncontainable excitement is infectious. Short and sweet, the running motive passes through the instruments like a round. Perpetual motion is the name of the game as the music flows seamlessly from part to part and blusters into the cadences.

*Flutist Melanie Williams (MM '15) is a member of the inaugural year of the Historical Performance DMA program.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Gloria in excelsis Deo.  
Et in terra pax  
hominibus bonæ voluntatis.  
Laudamus te; benedicimus te;  
adoramus te; glorificamus te.

Glory be to God in the highest.  
And in earth peace  
to men of good will.  
We praise Thee; we bless Thee;  
we worship Thee; we glorify Thee.

Gratias agimus tibi  
propter magnam gloriam tuam.

We give thanks to Thee  
for Thy great glory.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.

O Lord God, Heavenly King,  
God the Father Almighty.

Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

O Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dextram Patris,  
O miserere nobis.

Thou that takest away the sins of the world, have  
mercy upon us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.

Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.

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

Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen

Together with the Holy Ghost  
in the glory of God the Father.  
Amen.



### Masaaki Suzuki

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach and his impressive discography on the BIS label includes all Bach's major choral works and the complete cycle of cantatas. He is now also invited to conduct repertoire as diverse as Britten, Fauré, Mahler, Poulenc, and Stravinsky with orchestras such as the Baltimore Symphony Orchestra, the Bergen Philharmonic, the Deutsches Symphonie Orchester Berlin, Leipzig Gewandhausorchester, Orchestre Symphonique de Montréal, the New York Philharmonic, Stuttgart Radio Symphony Orchestra, and the Tokyo Philharmonic. This season debuts include the Danish National Radio Symphony Orchestra and the San Francisco Symphony. Highlights with Bach Collegium Japan include tours to major North American and European cities.

Masaaki Suzuki continues as an active organist and harpsichordist. Founder and head of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.

## Yale Institute of Sacred Music

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The Yale Institute of Sacred Music is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the arts. Institute students receive rigorous training for careers in performance, church music, pastoral ministry, the academy, and much more. The Institute sponsors several choruses, including the Yale Camerata and the Yale Schola Cantorum, and as a major arts presenter in New Haven, it offers a full schedule of concerts, art exhibitions, literary readings, lectures, conferences, and multimedia events during the year. [yale.edu/ism](http://yale.edu/ism).

Yale Schola Cantorum, under the direction of principal conductor David Hill, is a chamber choir that performs regularly in concert and for occasional choral services throughout the academic year. Supported by the Yale Institute of Sacred Music with the Yale School of Music, the choir specializes in repertoire from before 1750 and from the last hundred years. Schola Cantorum was founded in 2003 by Simon Carrington; from 2009 to 2013, it was led by conductor Masaaki Suzuki, who remains its principal guest conductor. In recent years, the choir has also sung under the direction of internationally renowned conductors Simon Halsey, Paul Hillier, Stephen Layton, Sir 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. Schola Cantorum's 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*. A commercial recording on the Naxos label of Mendelssohn and Bach Magnificats was released in 2009, and the past two years have seen the release of two CDs by Delos Records. On tour, Schola Cantorum has given performances in England, France, Italy, Hungary, Greece, Turkey, China, Japan, South Korea, and Singapore. Highlights of Schola's 2014–15 season included performances of Handel's *Judas Maccabeus* with David Hill; works by Zelenka with Masaaki Suzuki and Juilliard415 at Boston's Jordan Hall; works by Charpentier with Simon Carrington; and Beethoven's Mass in C Major and a newly commissioned work by Roderick Williams with David Hill and Juilliard415 at Alice Tully Hall. The ensemble toured the U.K. and France in the spring of 2015.



*The Yale Schola Cantorum*

Photo: Robert A. Lisak

Since its founding in 2009, Juilliard415, the school's principal period-instrument ensemble, has brought major figures in the field of early music to lead performances of works from the 17th and 18th centuries. Among the many distinguished guests who have led Juilliard415 are Masaaki Suzuki, Ton Koopman, Harry Bicket, Nicholas McGegan, the late Christopher Hogwood, and Monica Huggett. In 2011 the ensemble made its Carnegie Hall debut in a concert that was cited as one of the 10 best of the season by *The New York Times*. A 2012 performance of Handel's *Il trionfo del tempo* under the baton of William Christie earned this same distinction.

Juilliard415 tours extensively in the U.S. and abroad, with notable appearances at the Boston Early Music Festival, the Leipzig Bachfest, and the Utrecht Early Music Festival, where Juilliard was the first-ever conservatory-in-residence. With its frequent musical collaborator, the Yale Institute of Sacred Music, Juilliard415 has performed throughout Italy, Japan, Southeast Asia, and the United Kingdom.

Other recent milestones include a fully staged production of Handel's *Radamisto*; a tour of Charpentier's *Actéon* with William Christie; incidental music to Shakespeare plays in collaboration with the Juilliard Drama Division, conducted by Jordi Savall; and the rare opportunity to hear both Bach Passions in successive months. Juilliard415 has been to Germany for concerts with the Leopold-Mozart-Zentrum; they maintain a keynote presence at William Christie's summer festival *Rencontres musicales en Vendée*.

The 2014–15 season brought return visits from Mr. Christie for Handel's *La resurrezione*, Robert Mealy in a program of virtuoso Italian Baroque music, and Jordi Savall directing a themed concert called *Amid the Charms of Nature*, as well as debuts by Kristian Bezuidenhout and violinist Rachel Podger, and an historic collaboration among the Metropolitan Opera's Lindemann Young Artist Development Program, Juilliard's Marcus Institute for Vocal Arts, and Juilliard415 in Gluck's *Iphigénie en Aulide*, with Jane Glover conducting.

During the 2015–16 season, Juilliard415 performs in Vancouver and San Francisco with Nicholas McGegan; in Portland, Ore. and New Haven with the Yale Schola Cantorum, David Hill conducting; welcomes Lars Ulrik Mortensen for his Juilliard debut; collaborates with the Marcus Institute in a staged production of Cavalli's *La Calisto*; expands its repertoire by playing Mendelssohn with Monica Huggett; features Juilliard dancers in a concert entitled *Terpsichore*, led by Robert Mealy; and celebrates the holidays with Bach's *Magnificat* conducted by Richard Egarr. Other esteemed guests include William Christie, Jordi Savall, and, in tonight's program, Masaaki Suzuki.

**Juilliard415**

**Violin I**

Robert Mealy  
Nayeon Kim  
Isabelle Seula Lee  
Augusta McKay Lodge

**Violin II**

Ambra Casonato  
Toma Iliev  
Ula Kinderyte

**Viola**

Robert Mealy  
Nethanel Pollack  
Jeffrey Girton

**Cello**

Alexander Nicholls  
Julia Nilsen-Savage  
Keiran Campbell

**Bass**

Peter Ferretti

**Harpsichord**

Robert Warner

**Organ**

Gabriel Benton

**Flute**

Joseph Monticello  
Melanie Williams

**Oboe**

Caroline Ross  
Fiona Last

**Bassoon**

Kamila Marcinkowska-Prasad

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Richard Egarr  
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Nina Stern, Recorder  
John Thiessen, Trumpet

**Visiting Artists**  
William Christie  
Richard Egarr  
Jordi Savall



## Upcoming Juilliard415 Concerts

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**Thursday, October 29, 2015, 7:30pm**

William Christie, conductor

Alice Tully Hall

HANDEL Concerto grosso, Op. 6, No. 2 in F Major  
RAMEAU Suite from *Les Indes Galantes*  
HANDEL Concerto grosso, Op. 6, No. 6 in G Minor  
BACH Orchestral Suite No. 4 in D Major, BWV 1069

**Monday, November 16, 2015, 7:30pm**

Nicholas McGegan, conductor

Alice Tully Hall

HAYDN Symphony No. 6, "*Le matin*," Hob.1/6  
TELEMANN *Die Tageszeiten*, TWV 20:39

**Monday, February 8, 2016, 7:30pm**

Monica Huggett, violin/leader

Alice Tully Hall

MOZART Divertimento in B-flat Major, K. 137  
MENDELSSOHN Violin Concerto in D Minor  
MENDELSSOHN String Symphony No. 3 in E Minor  
MOZART Symphony No. 40 in G Minor

**Tuesday, April 12, 2016, 7:30pm**

Robert Mealy leads Juilliard415 with Juilliard Dance

Alice Tully Hall

PURCELL Dance suite from *King Arthur*

LULLY Dance suite from *Thésée*

Dances from Lully and Campra (with Baroque dancers)

HANDEL Terpsichore, HWV 8b

RAMEAU Suite from *Pygmalion*

**Friday, April 29, 2016, 7:30pm**

Lars Ulrik Mortensen leads Juilliard415

Alice Tully Hall

BIBER Concerto Grosso from *Fidicinium Sacro-Profanum*  
CORELLI Concerto Grosso in F Major, Op. 6, No. 2  
MUFFAT Sonata II in G Minor from *Armonico Tributo*  
CORELLI Concerto Grosso in D Major, Op. 6, No. 4  
CORELLI Concerto Grosso in C Minor, Op. 6, No. 3  
MUFFAT Sonata V in G Major from *Armonico Tributo*

Tickets available at [events.juilliard.edu](http://events.juilliard.edu)

## Juilliard Scholarship Fund

The Juilliard School is home to over 800 actors, dancers, and musicians, representing the future of the performing arts. More than 90% of these students receive financial aid in order to study at Juilliard, and scholarship support is needed now more than ever.



Your fully tax-deductible gift to the Juilliard scholarship fund is a direct investment in the future of the performing arts. By making a scholarship gift, you have the opportunity to affect the lives of these young artists during their studies at Juilliard and beyond.

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