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YALE SCHOLA CANTORUM

JUILLIARD415

MASAAKI SUZUKI, CONDUCTOR

FEBRUARY 22, 2025

7:30 PM

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YALE SCHOLA CANTORUM
JUILLIARD415

Actus Tragicus
Klagt, Kinder – Köthener Trauermusik

MASAAKI SUZUKI, CONDUCTOR

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

Johann Sebastian Bach
(1685–1750)

1. Sonatina
2. Chorus: Gottes Zeit ist die allerbeste Zeit
Arioso (tenor): Ach, Herr, lehre uns bedenken
Aria (bass): Bestelle dein Haus
Chorus: Es ist der alte Bund
3. Aria (alto): In deine Hände befehl ich meinen Geist
Arioso (bass) & Choral (alto): Heute wirst du mit mir
4. Chorus: Glorie, Lob, Ehr und Herrlichkeit

Isabel Barbato *soprano*

Scottie Rogers *female countertenor*

Trevor Scott *tenor*

Fredy Bonilla *baritone*

Matthew Dexter *bass-baritone*

BRIEF PAUSE

Klagt, Kinder, klagt es aller Welt, BWV 1143

Bach

FIRST SECTION

1. Chorus: Klagt, Kinder, klagt es aller Welt
2. Recitative (alto): O Land! bestürztes Land!
3. Aria (alto): Weh und Ach
4. Recitative (tenor): Wie, wenn der Blitze Grausamkeit
5. Aria (tenor): Zage nur, du treues Land
6. Recitative (soprano): Ach ja! Wenn Tränen oder Blut
7. Chorus: Komm wieder, teurer Fürstengeist

Isabel Barbato *soprano*

Veronica Roan *mezzo-soprano*

Sam Denler *tenor*

(continues on next page)

BRIEF PAUSE

Klagt, Kinder, klagt es aller Welt, BWV 1143 (continued)

Bach

SECOND SECTION

8. Chorus: Wir haben einen Gott
9. Recitative (alto): Betrübter Anblick, voll Erschrecken
10. Aria (alto): Erhalte mich, Gott
11. Recitative (soprano): Jedoch der schwache Mensch erzittert nur
12. Aria (soprano): Mit Freuden sei die Welt verlassen
13. Recitative (bass): Wohl also dir
14. Chorus: Wir haben einen Gott (*repeat*)

Ellen Robertson *soprano*

Veronica Roan *mezzo-soprano*

Matthew Dexter *bass-baritone*

THIRD SECTION

15. Aria (bass): Lass, Leopold, dich nicht begraben
16. Recitative (alto): Wie könnt es möglich sein
17. Aria (alto): Wird auch gleich nach tausend Zähren
18. Recitative (tenor): Und Herr, das ist die Spezerei
19. Aria (tenor/chorus): Geh, Leopold, zu deiner Ruhe

Scottie Rogers *female countertenor*

Trevor Scott *tenor*

Matthew Dexter *bass-baritone*

FOURTH SECTION

20. Aria (bass): Bleibet nur in eurer Ruh
21. Recitative (soprano): Und du betrübtes Fürstenhaus
22. Aria (soprano): Hemme dein gequältes Kränken
23. Recitative (bass): Nun scheiden wir
24. Chorus: Die Augen sehn nach deiner Leiche

Isabel Barbato *soprano*

Fredy Bonilla *baritone*

“Gottes Zeit ist die allerbeste Zeit” BWV 106

1. Sonatina

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.

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

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

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

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

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

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

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

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

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

Today you will be with me in paradise.

**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.**

***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. **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.**

***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.***

(transl. Michael Marissen and Daniel R. Melamed)



“Klagt, Kinder, klagt es aller Welt” BWV 1143 (244a)

Erste Abteilung

First Section

1. Klagt, Kinder, klagt es aller Welt,
Lasst es den fernen Grenzen wissen,
Wie euer Schatten eingerissen,
Wie euer Landesvater fällt.
*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. O Land! bestürztes Land!
Wo ist dergleichen Pein
Wie deine Not bekannt?
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!
*Oh land [of Anhalt]! downcast land!
Where is there known such pain
As your distress?
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. Weh und Ach
Kränkt die Seelen tausendfach.
Und die Augen treuer Liebe
Werden, wie ein heller Bach,
Bei entstandnen Wetter trübe.
*“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. 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.
*[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. 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.
*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. 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
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. Betrübler 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.

*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.*

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

Second Section

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

*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]?*

*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. 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.

*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. 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.

*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. Wohl also dir,
Du aller Fürsten Zier,
Du konntest dir nicht sanfter betten;
Gott hilft und kann vom Tod erretten.

*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. Repetatur Dictum

Dictum [movement 8.] is repeated

Die dritte Abteilung

The Third Section

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.

*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. 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 ermessent.
Die eine Zeit
Wird es der andern offenbaren,
Und also dich die Ewigkeit
In unverloschnen Ruhm bewahren.

*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. 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.

*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. 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.

*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. DIE STERBLICHEN

Geh, Leopold, zu deiner Ruhe,
DIE AUSERWÄHLTEN
Und schlummre nur ein wenig ein.

DIE STERBLICHEN

Unsre Ruh,
So sonst niemand, ausser du,
Wird nun zugleich mit dir begraben.

DIE AUSERWÄHLTEN

Der Geist soll sich im Himmel laben,
Und königlich am Glanze sein.

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.

Vierte Abteilung

Fourth Section

20. Bleibet nur in eurer Ruh,
Ihr erblassten Fürstenglieder;
Doch verwandelt nach der Zeit
Unser Leid
In vergnügte Freude wieder,
Schliesst uns auch die Tränen zu.

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

YALE SCHOLA CANTORUM

Stefan Parkman *Conductor*

Masaaki Suzuki *Principal Guest Conductor*

Jeff Hazewinkel *Manager of Music Programs and Concert Production*

Eshaan Giri, Sullivan Hart *Ensemble Managers*

Ethan Haman *Accompanist*

Soprano

Izzy Barbato*	M.M. '26, Early Music Voice
Tamar Ben-Ozer	LL.M. '25, Law
Cora Hagens	B.A. '24, Cognitive Science
Susanna Mackay	Ph.D. '30, English
Ellen Robertson*	M.M.A. '25, Early Music Voice
Rachel Segman	M.M. '25, Choral Conducting
Claire Spence	B.A. '27, English and African American Studies
Hyunju Yang	M.M. '26, Choral Conducting

Alto

Renée Barbre	Ph.D. '27, Music Theory
Eliana Barwinski	M.A.R. '25, Sacred Music
Mahima Kumara	M.M. '25, Choral Conducting
Veronica Roan*	M.M. '25, Early Music Voice
Scottie Rogers*	M.M.A. '26, Early Music Voice
Bel Zufferey	M.Div./M.P.H. '25, Social and Behavioral Sciences

Tenor

Sam Denler*	M.M. '26, Early Music Voice
Sullivan Hart	M.Div./M.S.W. '26, Practical Theology
Nathan Samuel Peace	M.Div. '25, Liturgical Studies
Trevor Scott*	M.M.A. '25, Early Music Voice
Kevin Vondrak	D.M.A. '30, Choral Conducting
Angus C.B. Warren	Ph.D. '28, Medieval Studies
Caspar Wein	M.M.A. '26, Choral Conducting

Bass

Fredy Bonilla*	M.M. '25, Early Music Voice
Matthew Cramer	M.M. '17, Choral Conducting
Matthew Dexter*	M.M. '26, Early Music Voice
Nathan Elsbernd	M.M. '25, Organ
Eshaan Giri	B.A. '27, Statistics & Data Science
Jasper Schoff	Ph.D. '30, Music History
Kristian Svane	Ph.D. '30, German Literature

*Member of the Voxtet

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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

Flute

Nuria Canales Rubio

Evan Fraser

Oboe, Oboe d'amore. Oboe da caccia

Remy Libbrecht

Pablo O'Connell

Bassoon

Ashley Mania

Organ

Yunyi Ji

Harpsichord

Ziwei Zhou

Theorbo

Dani Zanuttini-Frank

Nathan Huvad

MADE WITH REAL BACH

Daniel R. Melamed

Let's put this on the table from the start: The music of J. S. Bach's funeral composition for his former employer, Prince Leopold of Anhalt-Köthen (BWV 1143 [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 on March 23-24, 1729; 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 nineteenth 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 ten 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 *St. Matthew Passion* (on the left) and a Köthen text (on the right):

Buss und Reu	Weh und Ach
Knirscht das Sündenherz entzwei,	Kränckt die Seelen tausendfach.
Dass die Tropfen meiner Zähren	Und die Augen treuer Liebe
Angenehme Spezerei,	Werden wie ein heller Bach
Treuer Jesu, dir gebären.	Bey enstandnen 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 eighteenth-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 eighteenth century well documented in Bach's output. The process was known as “parody,” 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 *St. Matthew 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 the *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 re-use 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 (Juilliard '64) demonstrated that the *St. Matthew 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 twelve 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 1 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 re-create 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 eleven movements (ten poetic recitatives, one scriptural chorus) in the funeral music for which we do not have obviously parallel texts in the *St. Matthew 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 *St. Matthew 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 three 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 *St. Matthew 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 *St. Matthew 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 eighteenth-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 J. S. Bach? If the Köthen funeral music were packaged food, we could not assert that it was “100% Whole Bach.” But we could comfortably claim that it was “Made With Real Bach,” and perhaps that is the best we will ever do.

The topics discussed here are treated in detail in Daniel R. Melamed, *Hearing Bach's Passions* (Oxford University Press), for general readers.

“Gottes Zeit ist die allerbeste Zeit” BWV106 belongs to the handful of cantatas Bach composed before his adoption of two elements characteristic of his two hundred 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 suggest a memorial event, as do the genre label “Actus tragicus” transmitted with the piece, and the scoring with quiet instruments (recorders and violas da gamba).

The work is in the mold of late seventeenth-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.”

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.

Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained BCJ's music director ever since, taking the ensemble regularly to major venues and festivals in Europe and the USA and building an outstanding reputation for the expressive refinement of his performances.

In addition to working with renowned period ensembles such as Collegium Vocale Gent and Philharmonia Baroque Orchestra, Suzuki is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky with orchestras such as New York Philharmonic, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, Mozarteumorchester Salzburg, Leipzig Gewandhausorchester, Bavarian Radio, Danish National Radio, Gothenburg Symphony, Orchestre Philharmonique de Radio France, and Yomiuri Nippon Symphony Orchestra. This 2023–2024 season includes his debut with Los Angeles Philharmonic, Frankfurt Radio Symphony, Orquestra Sinfônica do Estado de São Paulo, and return engagements with Orchestre Symphonique de Montréal, NHK Symphony Orchestra, Spanish National Orchestra, and Handel and Haydn Orchestra. He will also tour extensively in Europe with the Orchestra of the Age of Enlightenment.

Suzuki's impressive 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 Times* wrote, "it would take an iron bar not to be moved by his crispness, sobriety and spiritual vigour." 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete sacred and secular cantatas initiated in 1995 and comprising sixty-five volumes. The ensemble recently recorded Bach's *St. John Passion* and *St. Matthew Passion*, both of which won awards from *Gramophone*.

Suzuki was invited with BCJ to participate in a cantata cycle at Bachfest Leipzig, where he also gave a critically acclaimed performance of Mendelssohn's *Elijah*; he also toured with BCJ in the United States, performing at Alice Tully Hall and San Francisco's Davies Symphony Hall. In Europe he led the ensemble in Wrocław, Cologne, Vienna, Düsseldorf, Lausanne, Paris, Antwerp, Madrid, and The Hague.

Suzuki combines his conducting career with his work as an organist and harpsichordist; he recently recorded Bach's solo works for these instruments. 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 at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and Professor Emeritus 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.

In 2012 Suzuki was awarded the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with *Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik* from Germany.

Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. It is sponsored by Yale Institute of Sacred Music and is under the direction of Stefan Parkman. Masaaki Suzuki is the ensemble's 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 internationally renowned conductors Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Krzysztof Penderecki, Helmuth Rilling, Dale Warland, Craig Hella Johnson, and David Hill.

In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. 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*. Naxos released a recording of Mendelssohn and Bach Magnificats, and two collections of Renaissance, Baroque, and modern selections were issued by Delos Records. More recent recordings of Schola Cantorum on Hyperion include *New England Choirworks*, Schutz's *The Christmas Story*, and a chamber version of the Brahms Requiem.

On tour, Schola Cantorum has given performances in the United Kingdom, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, Spain, Scandinavia, and Germany.

Juilliard⁴¹⁵ comprises students from Juilliard's Historical Performance department, a small and highly selective training program for advanced students who aspire to leadership in the field of early music. Graduates have gone on to perform with many prominent historical-performance ensembles, including Les Arts Florissants, Il Pomo d'Oro, Tafelmusik, The English Concert, Bach Collegium Japan, Netherlands Bach Society, Handel and Haydn Society, Boston Early Music Festival, New York's Trinity Baroque Orchestra, and Philharmonia Baroque. The two-year graduate-only program combines high-level performance training with rigorous academic study. Students take private lessons with renowned musicians, participate in orchestral and chamber ensembles, and take classes tailored to the scholar-performer, including improvisation, continuo, performance practice, Baroque theory and ear-training, and historic dance.

Our students also acquire the skills to create and manage their own ensembles, and to communicate effectively with their audiences. They also share their skills with the young

members of Juilliard's Music Advancement Program and the Sphinx Performance Academy at Juilliard, introducing the idea of historical performance to music students in their teens, and to the wider community through Juilliard's Community Engagement program.

Juilliard HP students are in the forefront of reinventing our field for the 21st century. Graduates are creating new music written in old styles; they create genre-defying albums; they might start a string quartet that combines period performance with commissions of new works or explore the relation of Baroque music to new choreographies. Our students are discovering unheard works from the archives and 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 today.

Isabel (Izzy) Barbato is pursuing a Master of Music degree in Vocal Performance at the Yale Institute of Sacred Music (Class of 2026) and is a soprano in the Yale Voxtet ensemble. A native Floridian, Barbato recently graduated summa cum laude from Stetson University, where she studied a diverse repertoire of music, including classical opera, baroque concert repertoire, musical theater, and new music composed by her peers. She recently held lead roles in Janaček's *The Cunning Little Vixen* and Johann Strauss' *Die Fledermaus*, and worked as an apprentice artist with Opera Orlando. She has won numerous awards for her academic and musical success, including the prestigious Presser Undergraduate Scholar Award. Barbato also holds a passion for leadership and education in the arts. She is a member of Pi Kappa Lambda National Music Honor Society, and she has been teaching voice since she was in high school and co-directed numerous junior musicals. She spends her summers as an activity director at the Oregon Bach Festival, where she finds new musical inspiration each year.

Fredy Bonilla, baritone, received his Bachelor of Arts degree in Choral Music Education from the University of Houston's Moores School of Music. He studied voice under Hector Vasquez and was a member of the Moores School Concert Chorale and the Moores Opera Center.

A native of Houston, Bonilla taught high school choir in the area for seven years, and choirs under his direction received top ratings and awards at state festivals. He has performed with Houston ensembles including Cantare Houston, the Houston Chamber Choir, and the Houston Grand Opera Chorus. He also sang in local churches, including Christ Church Cathedral in Houston, and has sung evensongs in England, Scotland, and Ireland as ensemble member, soloist, and cantor.

Bonilla is in his second year at the Yale School of Music and Yale Institute of Sacred Music studying for a Master of Music degree (Class of 2025) in Early Music Voice with professor James Taylor. He performed as bass soloist for Handel's *L'Allegro, il Penseroso ed il Moderato*, conducted by Bach Collegium Japan's Masaaki Suzuki with Yale Schola

Cantorum, *Messiah* with Yale Glee Club, and Bach's Mass in B Minor, conducted by David Hill while touring the United Kingdom.

Sam Denler is a tenor based in New Haven, Connecticut. A 2023-24 Voces8 Scholar, he also sings in the Philadelphia Symphonic Choir and regularly performs with the Philadelphia Orchestra under Yannick Nézet-Séguin. He is the tenor soloist for Ryan Brandau in *Amor Artis* and recently performed with Res Facta, which was featured on WWFM Sounds Choral. Denler recently completed his sixth summer residency with the Spoleto Festival USA Chorus, and he also filmed a scene with Bradley Cooper for Netflix's Leonard Bernstein biopic *Maestro*. This year will be his third year as singer, audio engineer, and cofounder of startup Convoco, a small ensemble of professional musicians.

Denler is earning a Master of Music degree in Voice: Early Music, Oratorio, and Chamber Ensemble at Yale School of Music and Yale Institute of Sacred Music (Class of 2026). He earned his bachelor's in music education at Westminster Choir College in 2019, where he sang with the Westminster Choir for three years and toured the US, Spain, and China. While in college, he was also a member of Kantorei, an elite ensemble specializing in early performance practice, and Symphonic Choir, which performed in premier venues such as Carnegie Hall, Lincoln Center, and the Kimmel Center for the Performing Arts in Philadelphia.

Matthew Dexter, bass-baritone from McKinney, Texas, is earning his Master of Music degree in Early Music Voice at Yale University and the Yale Institute of Sacred Music (Class of 2026). As an undergraduate performing with the University of North Texas Opera, Dexter played the roles of Micha in *The Bartered Bride*, Bartolo in *Le nozze di Figaro*, Zuniga in *Carmen*, and The Conductor in Lisa DeSpain's *That Hellbound Train*. As a vocal fellow at Spoleto Festival USA, he has sung in multiple choral concerts, appeared in the 2022 world premiere of Rhiannon Giddens's and Michael Abels's Pulitzer Prize-winning opera *Omar*, and in 2023 played the role of the Old Doctor in Samuel Barber's *Vanessa*. In addition to receiving the audience favorite award, Dexter placed third in the James Toland Vocal Arts competition and recently participated in Houston Grand Opera's Young Artist Vocal Academy. Dexter also was the 2022-2023 winner of the UNT Presser Undergraduate Scholar Award.

Veronica Roan is a mezzo-soprano from Dallas, Texas, studying for a Master of Music degree in Early Music Voice at the Yale School of University and Yale Institute of Sacred Music (Class of 2025). Roan's solo work in 2023 included Mozart's *Requiem* with Music at Trinity (Vero Beach, FL), Déesse Flore and Hyacinth in *La couronne de fleurs* with The Sebastians (New York, NY) and Handel's *L'allegro* with Juilliard415 under the direction of Masaaki Suzuki. Most recently, she toured with Juilliard415 and Yale Schola Cantorum as the alto soloist in Bach's Mass in B Minor, under the direction of David Hill, and premiered

Brittney Benton's *Only in Dreams* with New Music New Haven. In May of 2024 she placed second in the Colorado Bach Ensemble's national Bach Competition for Young Artists.

Roan was a member of the 2022–23 VOCES8 US Scholars program, recording works by composers such as Reena Esmail, Shruthi Rajasekar, and Paul Smith with YourClassical at American Public Radio. She also collaborated with VOCES8 in the US premiere concert of Christopher Tin's Grammy-nominated work *The Lost Birds*. Before coming to Yale, she performed regularly with choral chamber groups in Dallas including Orpheus Chamber Singers, Incarnatus, Dallas Chamber Choir, and others.

Roan also teaches voice to Yale University students and has worked in non-profit development, most recently for The Dallas Opera, and in university admissions. She is passionate about developing a variety of skills to build a multi-faceted musical career.

Soprano **Ellen Robertson** is originally from Murfreesboro, TN. She is a member of the Voxtet ensemble at Yale School of Music and Yale Institute of Sacred Music, where she is pursuing a Master of Musical Arts degree (Class of 2025) in Early Music Voice with a focus in song, oratorio, and vocal chamber music. In 2024 she toured throughout England and Scotland with Yale Schola Cantorum as a soloist in J. S. Bach's Mass in B Minor. In fall of 2024 Robertson made her professional debut as an orchestral soloist, singing Dvorák's *Te Deum* with the Champaign-Urbana Symphony Orchestra. She has participated in young artist programs at Finger Lakes Opera and Sarasota Opera. Operatic roles include Mimì in *La bohème*), Diana in Jake Heggie's *If I Were You*, and Euridice in *Orfeo ed Euridice*.

Robertson was awarded the Edwin Stanley Seder Scholarship from the Yales Institute of Sacred Music for the 2023-2024 academic year. She was also a winner of the Evanston Music Club & North Shore Musicians Club Scholarship Competition and of the Illinois chapter of the NSAL Dorothy Lincoln Smith Voice Competition. Robertson holds additional degrees from the Bienen School of Music at Northwestern University and the Eastman School of Music.

Scottie Rogers is a 25-year-old female countertenor, arranger, and composer. A native Texan, Rogers received undergraduate degrees in vocal performance and music education from the University of Houston and a Master of Sacred Music degree in vocal performance from the University of Notre Dame. She is now earning her Master of Musical Arts degree in Early Music Voice (Class of 2026) at the Yale School of Music and Yale Institute of Sacred Music. Rogers is also a decorated performer, having won numerous international competitions and awards as both a soloist and as part of ensembles. Upon completing her education, Rogers hopes to find a career performing up and down the East Coast, as well as composing for herself and others.

Lyric tenor **Trevor Scott** is currently in his second year of a Master of Musical Arts degree (Class of 2025) in Early Music, Art Song, and Oratorio at the Yale School of Music and Yale Institute of Sacred Music. In the summer of 2024, Scott made his professional international

operatic debut in the chorus of Bohuslav Martinů's *The Greek Passion* in the Danish National Opera. He was also the tenor soloist in Bach's Mass in B Minor (presented by Yale Schola Cantorum and Juilliard⁴¹⁵), which toured across England and Scotland. In 2023, his most prominent performances at Yale were as the tenor soloist in Handel's *L'Allegro* (October 2023, Yale Schola Cantorum) and Handel's *Messiah* (December 2023, Yale Glee Club). He also sang as a studio artist with the Chautauqua Opera Company, where he covered Tobias and Beadle and performed in the ensemble of their productions of *Sweeney Todd* and *La tragédie de Carmen*. He received his Master of Music degree in Vocal Performance from the University of Michigan School of Music, Theatre & Dance, where he studied under Professor Stanford Olsen. He completed his undergraduate degree at the Eastman School of Music, under the direction of Professor Robert Swensen. Scott proudly hails from St. Louis, Missouri.

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