



**CENTRAL JERSEY
CHORAL SOCIETY**



2010 - 2011 Season

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 BACH

*Cantata BWV 140: Wachet auf ruft uns die Stimme
(Sleepers wake!)*

Bach based this work, one of his most well known and beloved, on the hymn “Wachet auf” penned by Philipp Nicolai. Nicolai, a pastor, wrote two hymns in thanksgiving after surviving a devastating plague, both of which Bach incorporated into cantatas. First-time listeners will immediately recognize the familiar “Sleepers wake!” theme, thanks to Bach’s own arrangement for organ of this and five other chorale settings.

 BEETHOVEN

Mass in C major, Op. 86

In 1807, Beethoven conducted a private first performance of the Mass, composed for the birthday of Princess Maria Hermengild Esterházy, with Princess Maria and Prince Nicolaus Esterházy in the audience. The prince criticized it to the composer – preferring the mass stylings of his former court composer (and Beethoven’s teacher) Haydn. Yet time and acclaim have disproven these royal sentiments. The piece offers an homage to the classical style, while being infused with romantic progressiveness.

 BRAHMS

*Ein deutsches Requiem
(A German Requiem), Op. 45*

Of this work, Brahms wrote, “As for the title, I must admit I should like to leave out the word ‘German’ and refer instead to ‘Humanity’.” He chose to base it not on the traditional mass for the dead, but on a German translation of *The Bible*, from which he selected passages focusing on the impermanence of physical life and the hope for life after death. It is unsurprising, then, that this powerful, hopeful work was chosen to open the New York Philharmonic’s season after the tragedy of September 11, 2001.

 BERNSTEIN

Chichester Psalms

In 1964, the cathedrals of Chichester and Salisbury commissioned Bernstein to create a piece with text taken from the Book of Psalms. A challenging composition for both instrumental and vocal musicians, it is based on Psalms 100, 23 and 131– and music that Bernstein wrote for, but never used in, *West Side Story*. In fact, Walter Hussey, who commissioned the work, had written to Bernstein, “We should not mind if it had a touch of the idiom of *West Side Story*.”