



EMMANUEL
MUSIC

Ryan Turner, Artistic Director

BACH St. John Passion

*March 26, 2022 at 7:00pm
Emmanuel Church*



EMMANUEL MUSIC

Ryan Turner, Artistic Director

Simone Dinnerstein & Bach at Emmanuel Music

Widely known for her distinctive musical voice and inventive interpretations of Bach, pianist **Simone Dinnerstein** makes her Emmanuel Music debut in a captivating Bach program

Saturday, June 4, 2022, 7pm

Bach Keyboard Concerto in g minor, BWV 1058
Bach Keyboard Concerto in E Major, BWV 1053
Philip Lasser, arr. Erbarm dich mein, o Herre Gott, BWV 721

emmanuelmusic.org

WELCOME

Dear Friends:

On behalf of the Board of Directors, Staff and Ensemble of Emmanuel Music, I extend a heartfelt welcome to you for this offering of the St. John Passion. We are grateful that you are with us and for the ways that you have supported us with generosity and enthusiasm.

As the seasons move toward the warmth of spring and we look to the prospect of a sense of normalcy in gathering after the last two years, we are all mindful that in the world there are elements of suffering and anguish. It is our hope at Emmanuel Music to offer moments of beauty, hope and togetherness through music that is made accessible to all.

With programs like our Evening Concert Series — whether a monumental oratorio by Bach or Handel or a dramatic production, semi-staged opera — our Chamber Music Festival, the Lindsey Chapel Series and the newly launched "Reflect with Bach" in partnership with the Boston Public Library, we invite everyone to join us in experiencing the art form and perhaps even for a brief moment be a part of joy found in music.

Executive Director Jaclyn Dentino and Artistic Director Ryan Turner, working with our talented artistic and administrative teams, continue to lead the way in crafting a programmatic offering that reflect the goals of the Strategic Plan adopted by the Board in March 2021. The robust offerings for engagement, education and enjoyment will continue through the remainder of this season with the acclaimed Bach Institute and the commissioning of new works as well as a glorious June concert with the celebrated pianist Simone Dinnerstein.

With all that we do, in all that we offer through Emmanuel Music, the desire is to Enrich, to Engage, to Inspire. Thank you for accepting the invitation to be with us on that journey.

Peace,



Dana Whiteside
President, Emmanuel Music

EMMANUEL MUSIC

Ryan Turner, Artistic Director

ST. JOHN PASSION

SATURDAY, MARCH 26, 2022 | 7:00 PM

St John Passion, BWV 245

J.S. Bach
(1685–1750)

PART I

Intermission

PART II

Evangelist	Charles Blandy
Jesus	David Tinervia
Pilate	Dana Whiteside
Peter	Omar Najmi
Servant	Matthew Anderson
Maid	Olivia Miller

Aria Soloists

Carley DeFranco & Kristen Watson, *soprano*

Carrie Cheron & Deborah Rentz-Moore, *alto*

Jonas Budris & Omar Najmi, *tenor*

David McFerrin, Will Prapestis & Dana Whiteside, *bass*

The Chorus & Orchestra of Emmanuel Music

Ryan Turner, *conductor*

THE ORCHESTRA OF EMMANUEL MUSIC

Flute

Vanessa Holroyd
Anthea Kechley

Oboe/English horn

Peggy Pearson

Oboe/Oboe d'amore

Jennifer Slowik

Bassoon

Adrian Morejon

Contrabassoon

Margaret Phillips

Violin I

Heather Braun-Bakken,
leader
Rose Drucker
Sarah Atwood
Lena Wong

Violin II

Danielle Maddon
Jesse Irons
Dianne Pettipaw
Roksana Sudol

Viola

Joan Ellersick
Laura Jeppesen

Cello

Rafael Popper-Keizer
Sarah Freiberg

Viola da gamba

Laura Jeppesen

Bass

Randall Zigler

Organ

Michael Beattie

Archlute/Theorbo

Michael Leopold

THE CHORUS OF EMMANUEL MUSIC

Soprano

Carley DeFranco
Samantha Dotterweich
Olivia Miller
Kristen Watson

Tenor

Matthew Anderson
Jonas Budris
Omar Najmi

Rehearsal Pianists

Michael Beattie
Brett Hodgdon
Noriko Yasuda

Alto

Carrie Cheron
Krista River
Deborah Rentz-Moore

Bass

David McFerrin
Will Prapestis
Dana Whiteside

Supertitle Design

Allison Voth

Supertitle Operation

Jeanette Lee

Translations

Pamela Dellal

This program is made possible by generous support from the Mattina R. Proctor Foundation, with additional support from Annemarie Altman, Charles Felsenthal, an anonymous donor, and the Massachusetts Cultural Council.

What is a Passion?

A "Passion" is not a story about desire or strong emotion; rather it tells about suffering ("passion" is related to "passive," as in enduring an assault). The Christian Church uses this word to refer to the events surrounding the arrest, condemnation, and Crucifixion of Jesus.

As part of the observances of Holy Week (the period that commemorates these events), Christians read the passages from the four Gospels that relate the story. Early musical settings of the Passion were mostly chanted by a narrator, with different singers portraying Jesus, Peter, Pilate, and other characters; a choir or the congregation might sing words attributed to groups of people like the soldiers or the populace. By the early 18th century, these narrative movements were enhanced by opening and closing choral movements; by the insertion of familiar chorales (hymns) at various points in the story, and eventually also by meditative movements for solo singers containing newly composed poetry (not Biblical texts).

What about Bach's Passions?

Bach wrote the St. John Passion, his first complete Passion setting, in 1724, during his first year in Leipzig. He borrowed pieces of existing librettos for the arias and framing chorus texts, combining texts from different poets, some of whom are unknown to us. The quantity and placement of the arias was likely Bach's decision, as was the choice of chorale verses and location. With no sacred music performed in the church during the six weeks of Lent, Bach had time to work on his first large-scale sacred composition.

How is a Bach Passion put together?

The Lutheran Passions were intended to be heard during the Good Friday service. Just as with the shorter weekly cantatas, they were positioned before and after the sermon given by the Rector. The St. John Passion divides into two parts; Part I narrates the events that occurred on Maundy Thursday (the arrest and betrayal of Peter), while the much longer Part II covers the story from the morning of Good Friday, when Jesus was brought before Pontius Pilate, through the Crucifixion itself and the burial of Jesus.

Why are there soloists who play roles, and soloists without character roles?

The major part of the Gospel narrative is delivered by a tenor soloist, called the Evangelist. His words are literally Biblical, even including the narrative connections "he said" "they replied" etc. Other soloists are assigned to sing the words of Jesus, Peter, Pilate, and various other speakers in the story; but the use of a narrator removes any sense of theatrical drama. All these figures sing in a speech-like style called "recitative" accompanied only by organ and cello.

When groups of people speak in the Gospel narrative, Bach creates choral movements; these are called "turba" choruses, or "crowd" choruses. These are brief but are accompanied by the full orchestra and often use elaborate contrapuntal techniques.

In contrast to the Biblical words sung by these various performers, Bach places stanzas of

PROGRAM NOTES

familiar Lutheran chorales, and full-scale aria movements for solo singers, as commentary on events just told. These movements voice contemporary Christians' reactions to specific events. By interrupting the strict narrative, the chorales and arias underline the contemplative nature of the piece.

Why is Bach's St. John Passion great? Why is it controversial?

The St. John Passion is a potent allegory of institutional corruption. A religious power structure that has lost touch with its founding principles becomes a collaborator with an occupying force, and marginalizes, then destroys, the reformer from within who speaks the truth and tries to bring the faith back to its roots. The High Priests are these perverted leaders of the community to which Jesus also belongs. Those in our age or any age who would set themselves up as possessors of moral truth and ethical standards should look in the mirror to determine if they, too, have turned aside from the values they purport to uphold.

In contrast with this political drama are the moments of individual or communal reflection. Bach's placement of arias and chorales have the effect of slow motion or freeze frame; sincere reactions to events in the narrative that focus the attention on personal tragedy and suffering. Most vivid of all is the sequence of movements placed at the moment of Jesus's death; Bach focuses on the overwhelming sense of grief and loss, taking us through the process in a sensitive and minute examination of this most human of experiences.

Perhaps this, then, is the ultimate reason the St. John Passion is so disturbing: Bach invests his mastery of color, harmony, and time into every scene, every action; in places it's hard to look away even if the material reflects aspects of ourselves that we would rather avoid.

The St. John Passion invites us on a wild ride filled with turbulent anger, profound meditation, vicious irony, and intense grief. We undertake this journey because at each instant we recognize the humanity in the music; the repugnant aspects of our nature as well as the most elevated. This is the composer's genius: to make us experience a universe of emotions in order to exorcise evil and embrace goodness.

ESSAY BY PAMELA DELLAL

St. John Passion

The Gospel of John, apparently the last of the four to be written (after 70 A.D.) is very different from the three synoptic gospels. It presents a transcendent, mystical, philosophical Jesus, aware of the Old Testament prophecies and of his fate as a sojourner who came from above and will soon return there. According to John, Jesus warns his followers that their eventual persecution will mirror his, and that it will come from their own: "they shall put you out of the synagogues: yea, the time cometh that whosoever killeth you will think that he doeth God service." (16:2, used by Bach as a text in Cantata BWV 44).

The Gospel of John, as it enters the Passion narrative, mutes Jesus' entry into Jerusalem. Absent are the "multitudes" mentioned in the other gospels. It then transcribes a three chapter long instruction to the disciples, delivered after the Passion Supper, that moves between the terrifying realities of a hostile world and the rapture of the world to come. These chapters, all of which precede the beginning of the St. John Passion text, hover over Bach's composition. With Chapter Eighteen, the tone of John's narrative shifts to reportage, stark details, urgent pacing, stories intercut like film, threads dropped and quickly picked up. And we notice the recurrent labeling of "the Jews" (rather than, as in the other gospels, "they," "the crowd," "the people") as the enemies of Christ. This is, at best, paradoxical, since Jesus and his followers conceived of themselves as thoroughly within Judaism, and since Jesus' thought moves not only away from but also radically back toward the Law ("Did not Moses give you the Law, and yet none of you keepeth the Law," John 7:19). By attempting to transform Jesus and his followers into non-Jews, the book of John becomes a path to the racial caricatures in medieval passion plays, Hitler-era posters, and even a recent popular motion picture.

Many mistakenly believe that the author of the last Gospel was the Apostle John, referred to throughout as "the apostle whom Jesus loved." Others, because of the author's demonization of the Jews, believe him instead to be a radical Gentile convert. It is more likely that he was a Jew who initially expected, as did the early followers generally, that most adherents would come from within Judaism, and who was bitterly disappointed when that did not happen. It is interesting to remember that one of the principals in the Passion narrative, Peter, the first Pope, emerges in Acts as the staunchest advocate of keeping the movement strictly within Jewish practice, losing out in early church councils to the proselytizing instincts of Paul.

In performing the piece, and other Bach works based on John (for example, Cantata BWV 42 that begins with the fearful apostles in hiding after the crucifixion), it is valuable to try to understand something about the attitudes of both author and composer. What is Bach's stance?

He is certainly of his time and place. He sets an inflammatory Reformation Sunday Luther text with vehemence in Cantata BWV 126, "Deliver us, Lord, by your Word from the Pope's control and the Turk's murders." In the texts from John, he goes where they take him, more

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with the instincts of a dramatist than an ideologue. In the Passion, he invests fully in both the fierce irony of "Hail to thee, King of the Jews," by means of a perversion of the most elegant eighteenth-century dance form, the minuet, and in the extraordinarily pliant tenderness of Joseph of Arimathea and Nicodemus when they come to bury Jesus "according to Jewish custom," where the Gospel writer suddenly reminds us that these events all transpired in the context of Jewish observance.

"About suffering they were never wrong, the Old Masters," says Auden in his poem "Musée des Beaux Artes." And in an era when we confront Torture as national policy, we must engage with Torture as part of this narrative. The recent movie previously cited reminds us that much of our modern artistic sensibility is numbingly literal-minded. Bach seeks metaphors, and never merely the mimetic, for the extremes depicted here. With the help of the strangely lurid aria texts, he forces us to look into our own inner abyss and suggests this might be the consequence of such a close view of the unthinkable.

About suffering they were never wrong, the Old Masters:
how well they understood its human position;
how it takes place while someone else is eating or opening a window ...

Auden cites the obliviousness to suffering of the ploughman in Breugel's Icarus, going about his business unaware of the distant splash. Auden might have just as easily mentioned the three aristocratic men conversing in the foreground of Piero Della Francesca's *Flagellation*, or the uninterrupted musicians of Donatello's *Salome*. Bach's gambling soldiers, gaily dominating the sonic foreground, are part of that tradition. As they shake their dice (in phrases fourteen measures long!) we are struck by how tenaciously the composer locks onto the smallest details. The wood-fire the high priest's servants name – they haunt because they are so actual. The name, Malchus, the very specific weather report, the anxious interjections: "and his witness is true," "we tell you this so you can believe" – these are peculiar to John's narrative, and Bach refuses to present them as asides.

But two climactic elements that Bach includes in the Saint John Passion are missing from the narrative in the Book of John: Peter's penitent weeping, and the earthquake marking Jesus' death. Bach borrowed them from Matthew. In his third version of the piece, with Scriptural scruples, he takes them out. Then in the fourth version (this performance), the dramatist prevails, and they are back in. The multiple versions (there is also an incomplete fifth version) speak of the composer's difficulties in venturing upon such a large-scale project. The magnificent second version, which introduces three elaborate chorale-prelude style pieces into the structure, represents the most drastic re-conception. After reassigning large portions of it to the Saint Matthew Passion and Cantata BWV 23, Bach moves back toward his first, tighter conception, a series of cantata-like scenes, usually concluded by "simple" chorale settings, the whole framed by madrigal choruses.

The strangely haunted character of the opening chorus suggests the anxiety of the disciples immediately after the crucifixion (Crucifixion: an ignominious and unexpected ending not yet illuminated by Resurrection). If before hearing it, we read this text by an unknown author (perhaps the composer), would we guess the desperate quality of this setting? The final lullaby-chorus, its cascading bass patters so similar to the conclusion of the Saint Matthew Passion of a few years later, but less able to suggest closure, asks for punctuation in the form of a chorale end-stop—tensions and ambiguities that remain unresolved even by an epilogue upon an epilogue.

PROGRAM NOTES BY JOHN HARBISON



Emmanuel Music Presents

Musical Sanctuary

Thursdays 11:00-1:00
Resuming on April 14th

Find solace through music. Once a week, a single musician will be in the sanctuary playing solo works by Bach and other composers.

You are invited to drop by, listen and reflect for as long as you like.



Engagement at Emmanuel Music

Emmanuel Music is your place to discover and take a deep dive into some of the most transcendent and enduring music ever written. Whether you're a first-time listener, a musician, or a scholar, Emmanuel Music offers meaningful opportunities to engage with the works of Bach and composers he inspired.

Engagement at Emmanuel Music is built around participatory activities connected to our mission of exploring the human experience through the lens of Bach. This season, we are delving into the emotional landscape of Bach's cantatas with our **Cantata Conversations** series led by Pamela Dellal. Our **Cantata Reflections** project invites people to share what is personally poignant to them about the music programmed for our **Cantata Series**, with the goal of hearing from everyone from newcomers to seasoned listeners. And our **Musical Sanctuary series** places a musician in the sanctuary once a week (Thursdays 11.00am-1.00pm) to create a place of reflection and solace for our neighbors and other communities who use the church and might not otherwise be able to experience the power of live music.

To learn more about these and other initiatives, please visit
www.emmanuelmusic.org/learn-and-engage.

St. John Passion, BWV 245 | PART I

Oratorio for Good Friday

Erster Teil

Chor

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

2a. Evangelist

*Jesus ging mit seinen Jüngern über den Bach
Kidron, da war ein Garte, darein ging
Jesus und seine Jünger. Judas aber,
der ihn verriet, wußte den Ort auch, denn
Jesus versammelte sich oft daselbst mit
seinen Jüngern. Da nun Judas zu sich hatte
genommen die Schar und der Hohenpriester
und Pharisäer Diener, kommt er dahin mit
Facheln, Lampen und mit Waffen. Als nun
Jesus wußte alles, was ihm begegnen sollte,
ging er hinaus und sprach zu ihnen:*

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Part One

Chorus

Lord, our ruler, whose fame
In every land is glorious!
Show us, through your passion,
That you, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

2a. Evangelist

*Jesus went with his disciples over the brook
Cedron, where there was a garden, into which
Jesus entered with his disciples. Judas, however,
who betrayed him, also knew the place, for
Jesus often met there with
his disciples. Now Judas, having
gathered a band of servants of the high priests
and Pharisees, came there with
torches, lamps, and weapons. Now Jesus,
knowing all that would happen to him,
went out and said to them:*

Jesus

Whom do you seek?

Evangelist

They answered him:

2b. Chorus

Jesus of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am he.

TEXTS AND TRANSLATIONS

Evangelist

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus

Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

3. Choral

**O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden.**

("Herzliebster Jesus, was hast du verbrochen," verse 7)

4a. Evangelist

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

Jesus

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Evangelist

Judas, however, who betrayed him, stood also with them. Now when Jesus said to them: I am he, they drew back and fell to the ground. Then he asked them again:

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

I have told you, that I am he, if you seek me, then let these go!

3. Chorale

**O great love, O love beyond measure,
that brought you to this path of martyrdom!
I lived with the world in delight and joy,
and you had to suffer.**

4a. Evangelist

So that the word might be fulfilled, which he spoke: "I have lost none that you have given to me." Then Simon Peter, who had a sword, drew it out and struck at the servant of the high priest and cut off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

Jesus

Put your sword in its sheath! Shall I not drink the cup, which my Father has given to me?

5. Choral

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

("Vater unser im Himmelreich," verse 4)

6. Evangelist

*Die Schar aber und der Oberhauptmann und
die Diener der Juden nahmen Jesum und
bunden ihn und fñhrten ihn aufs erste zu
Hannas, der was Kaiphas Schwäher,
welcher des Jahres Hoherpriester war. Es war
aber Kaiphas, der den Juden riet,
es wäre gut, daß ein Mensch würde
umbracht für das Volk.*

7. Arie A (Deborah Rentz-Moore)

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

8. Evangelist

*Simon Petrus aber folgte Jesu nach und ein
ander Jñnger.*

9. Arie S (Kristen Watson)

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben,
zu bitten.

5. Chorale

Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to your will!

6. Evangelist

*The band, however, and the captain and
the servants of the Jews took Jesus and
bound him and led him first to
Annas, who was the father-in-law of Caiaphas,
the high priest that year. It was
Caiaphas, however, who counselled the Jews,
that it would be good for one man to be
destroyed for the people.*

7. Arie A

To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
he allows himself to be wounded.

8. Evangelist

*Simon Peter however followed after Jesus with
another disciple.*

9. Arie S

I follow you likewise with happy steps
and do not leave you,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on, to push me,
to urge me.

TEXTS AND TRANSLATIONS

10. Evangelist

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stand draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und Deiner und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stand bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

10. Evangelist

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Maid

Aren't you one of this man's disciples?

Evangelist

He said:

Peter

I am not.

Evangelist

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about his teachings. Jesus answered him:

Jesus

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said

Evangelist

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

11. Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erregt
Das Elend, das dich schläget,
Und das betrübte Marterheer.

("O Welt, sieh hier dein Leben," verses 3 and 4)

12a. Evangelist

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmte sich, da sprachen sie zu ihm

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Evangelist

As he was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how you answer the high priest?

Evangelist

Jesus however answered:

Jesus

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike me?

11. Chorale

Who has struck you thus,
my Savior, and with torments
so evilly used you?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.

I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought you
this misery that assails you,
and this tormenting martyrdom.

12a. Evangelist

And Hannas send him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

12b. Chorus

Aren't you one of his disciples?

12c. Evangelist

He denied it however and said:

TEXTS AND TRANSLATIONS

Petrus

Ich bin's nicht.

Evangelist

*Spricht des Hohenpriesters Knecht' einer,
ein Gefreundter des,
dem Petrus das Ohn abgehauen hatte:*

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

*Da verleugnete Petrus abermal, und
alsobald krähete der Hahn.
Da gedachte Petrus an die Worte Jesu
und ging hinaus und weinete bitterlich.
(Matthew 26:75)*

13. Arie T (Omar Najmi)

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

14. Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

("Jesu Leiden, Pein und Tod," verse 10)

Peter

I am not.

Evangelist

*One of the high priest's servants,
a friend of the man
whose ear Peter had cut off, said:*

Servant

Didn't I see you in the garden with him?

Evangelist

*Then Peter denied it again, and
just then the cock crew.
Then Peter recalled Jesus' words
and went out and wept bitterly..*

13. Aria T

Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,
since the servant has denied the Lord.

14. Chorale

Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!

Zweiter Teil

15. Choral

Christus, der uns selig macht,
Kein Bö's' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

("Christus, der uns selig macht," verse 1)

16a. Evangelist

*Da fñhreten sie Jesum von Kaiphas
vor das Richthaus, und es war frñhe.
Und sie gingen nicht in das Richthaus,
auf daß sie nicht unrein wñrden,
sondern Ostern essen mñchten.
Da ging Pilatus zu ihnen heraus und sprach:*

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

*Wäre dieser nicht ein Übeltäter,
wir hätten dir ihn nicht überantwortet.*

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

*So nehmet ihr ihn hin und richtet ihn
nach eurem Gesetze!*

Evangelist

Da sprachen die Jñden zu ihm:

16d. Chor

Wir dürfen niemand töten.

Part Two

15. Chorale

Christ, who makes us blessed,
committed no evil deed,
for us he was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

16a. Evangelist

*Then they led Jesus away from Caiaphas
before the judgment hall, and it was early.
And they did not go into the judgment hall,
so that they would not become unclean;
rather that they could partake of Passover.
Then Pilate came outside to them and said:*

Pilate

What charge do you bring against this man?

Evangelist

They answered and said to him:

16b. Chorus

*If this man were not an evil-doer,
we wouldn't have turned him over to you.*

16c. Evangelist

Then Pilate said to them:

Pilate

*Then take him away and judge him
after your law!*

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

TEXTS AND TRANSLATIONS

16e. Evangelist

*Auf daß erfüllet würde das Wort Jesu,
welches er sagte, da er deutete,
welches Todes er sterben würde.
Da ging Pilatus wieder hinein in das Richthaus
und rief Jesu und sprach zu ihm:*

Pilatus

Bist du der Juden König?

Evangelist

Jesus antwortete:

Jesus

*Redest du das von dir selbst,
oder haben's dir andere von mir gesagt?*

Evangelist

Pilatus antwortete:

Pilatus

*Bin ich ein Jude? Dein Volk und die Hohenpriester
haben dich mir überantwortet;
was hast du getan?*

Evangelist

Jesus antwortete:

Jesus

*Mein Reich ist nicht von dieser Welt;
wäre mein Reich von dieser Welt, meine Diener
würden darob kämpfen, daß ich den Juden
nicht überantwortet würde; aber nun ist mein
Reich nicht von dannen.*

16e. Evangelist

*So that the word of Jesus might be fulfilled,
which he spoke, where he indicated
what death he would die.
Then Pilate went back into the judgment hall
and called Jesus and said to him:*

Pilate

Are you the King of the Jews?

Evangelist

Jesus answered:

Jesus

*Do you say this of yourself,
or have others said this of me?*

Evangelist

Pilate answered:

Pilate

*Am I a Jew? Your people and the high priests
have delivered you to me;
what have you done?*

Evangelist

Jesus answered:

Jesus

*My Kingdom is not of this world;
if my Kingdom were of this world, my servants
would fight over this, so that I would not be
handed over to the Jews; now however my
Kingdom is not from here.*

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

("Herzliebster Jesus, was hast du verbrochen," verses 8,
9)

18a. Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

*Du sagst's, ich bin ein König.
Ich bin dazu geboren und in die Welt kommen,
daß ich die Wahrheit zeugen soll.
Wer aus der Wahrheit ist, der höret meine Stimme.*

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

*Und da er das gesaget, ging er wieder hinaus
zu den Jüden und spricht zu ihnen:*

Pilatus

*Ich finde keine Schuld an ihm. Ihr habt aber
eine Gewohnheit, daß ich euch einen losgebe;
wollte ihr nun, daß ich euch der
Jüden König losgebe?*

17. Chorale

Ah great King, great for all times,
how can I sufficiently proclaim this love?
No human's heart, however, can conceive
of a fit offering to you.

I cannot grasp with my mind,
how to imitate your mercy.
How can I then repay your deeds of love
with my actions?

18a. Evangelist

Then Pilate said to him:

Pilate

Then you are a King?

Evangelist

Jesus answered:

Jesus

*You say I am a King.
I was born for this, and came into the world,
that I might bear witness to the Truth.
Whoever is of the truth hears my voice.*

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

*And when he had said this, he went out again
to the Jews and said to them:*

Pilate

*I find no fault in him. However, you have
a custom, that I release someone to you;
do you wish now, that I release the
King of the Jews to you?*

TEXTS AND TRANSLATIONS

Evangelist

Da schrieen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

Barrabas aber war ein Mörder.

Da nahm Pilatus Jesum und geißelte ihn.

19. Arioso B (Will Prapestsis)

Betrachte, meine Seel, mit ängstlichem
Vergnügen,

Mit bitterer Lust und halb beklemmtem Herzen

Dein höchstes Gut in Jesu Schmerzen,

Wie dir auf Dornen, so ihn stechen,

Die Himmelsschlüsselblumen blühn!

Du kannst viel süße Frucht von seiner

Wermut brechen

Drum sieh ohn Unterlass auf ihn!

20. Arie T (Jonas Budris)

Erwäge, wie sein blutgefärbter Rücken

In allen Stücken

Dem Himmel gleiche geht,

Daran, nachdem die Wasserwogen

Von unsrer Sündflut sich verzogen,

Der allerschönste Regenbogen

Als Gottes Gnadenzeichen steht!

21a. Evangelist

*Und die Kriegsknechte flochten eine Krone
von Dornen und setzten sie auf sein Haupt
und legten ihm ein Purpurkleid
an und sprachen:*

21b. Chor

Sei gegrüßet, lieber Jüdenkönig!

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Evangelist

Barrabas however was a murderer.

Then Pilate took Jesus and scourged him.

19. Arioso B

Contemplate, my soul, with anxious
pleasure,

with bitter joy and half-constricted heart,

your highest Good in Jesus' suffering,

how for you, out of the thorns that pierce him,

the tiny 'keys of Heaven' bloom!

You can pluck much sweet fruit

from his wormwood;

therefore gaze without pause upon him!

20. Aria T

Consider, how his blood-stained back
in every aspect

is like Heaven,

in which, after the watery deluge

of the flood of our sins retreated,

the most beautiful rainbow,

as God's sign of grace, was placed!

21a. Evangelist

*And the soldiers wove a crown
of thorns and set it upon his head,
and laid a purple mantle on him,
and said:*

21b. Chorus

Hail to you, dear King of the Jews!

21c. Evangelist

Und gaben ihm Backenstreich. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus

Sehet, ich führe ihn heraus zu euch, daß ihr erkennt, daß ich keine Schuld an ihm finde.

Evangelist

Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

Pilatus

Sehet, welch ein Mensch!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

Evangelist

Die Juden antworteten ihm:

21f. Chor

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

21g. Evangelist

Da Pilatus das Wort hörte, fürchtete' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

21c. Evangelist

And gave him blows on the cheek. Then Pilate went back outside and spoke to them:

Pilate

Behold, I bring him out to you, so that you recognize, that I find no fault in him.

Evangelist

Then Jesus went out and wore a crown of thorns and a purple mantel. And Pilate said to them:

Pilate

Behold, what a man!

Evangelist

When the high priests and servants saw him, they screamed and said:

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

You take him away and crucify him; for I find no fault in him!

Evangelist

The Jews answered him:

21f. Chorus

We have a law, and according to that law he should die; for he has made himself into God's Son.

21g. Evangelist

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

TEXTS AND TRANSLATIONS

Pilatus

Von wannen bist du?

Evangelist

*Aber Jesus gab ihm keine Antwort.
Da sprach Pilatus zu ihm:*

Pilatus

*Redest du nicht mit mir? Weißest du nicht daß
ich Macht habe, dich zu kreuzigen, und Macht
habe, dich loszugeben?*

Evangelist

Jesus antwortete:

Jesus

*Du hättest keine Macht über mich,
wenn sie dir nicht wäre von oben herab gegeben;
darum, der mich dir überantwortet hat,
der hat's größ're Sünde.*

Evangelist

*Von dem an trachtete Pilatus,
wie er ihn losließe.*

22. Choral

*Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.*

23a. Evangelist

Die Juden aber schrieen und sprachen:

23b. Chor

*Lässest du diesen los,
so bist du des Kaisers Freund nicht;
denn wer sich zum Könige machet,
der ist wider den Kaiser.*

Pilate

Where do you come from?

Evangelist

*But Jesus gave him no answer.
Then Pilate said to him:*

Pilate

*You don't speak to me? Don't you know that
I have the power to crucify you, and the power
to release you?*

Evangelist

Jesus answered:

Jesus

*You would have no power over me,
if it were not given to you from above;
therefore, he who has delivered me to you
has the greater sin.*

Evangelist

*From then on Pilate considered
how he might release him.*

22. Chorale

*Through your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,
the sanctuary of all the righteous;
for if you had not undergone servitude,
our slavery would have been eternal*

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

*If you let this man go,
you are not a friend of Caesar;
for whoever makes himself a king
is against Caesar.*

23c. Evangelist

Da Pilatus da Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

Da überantwortete er ihn daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

24. Arie B und Chor (Dana Whiteside)

*Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt — Wohin? — nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht — Wohin? — zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!*

23c. Evangelist

When Pilate heard this, he brought Jesus outside and sat upon the judgment seat, at the place that is called High Pavement, in Hebrew however: Gabbatha. But it was the Sabbath-day at Passover at the sixth hour, and he said to the Jews:

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chorus

Away, away with him, crucify him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

Then he delivered him to be crucified. They took Jesus and led him away. And he carried His Cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgatha.

24. Aria B and Chorus

*Hurry, you tempted souls,
come out of your caves of torment,
hurry — where? — to Golgatha!
Take up the wings of faith,
fly — where? — to the Hill of the Cross,
Your salvation blooms there!*

TEXTS AND TRANSLATIONS

25a. Evangelist

*Allda kreuzigten sie ihn, und mit ihm zween
andere zu beiden Seiten, Jesum aber mitten inne.
Pilatus aber schrieb eine Überschrift und satzte
sie auf das Kreuz, und war geschrieben:
"Jesus von Nazareth, der Juden König." Diese
Überschrift lasen viel Juden, denn die Stätte war
nahe bei der Stadt, da Jesus gekreuziget ist.
Und es war geschrieben auf ebräische,
griechische und lateinische Sprache. Da
sprachen die Hohenpriester der Juden zu Pilato:*

25b. Chor

*Schreibe nicht: der Juden König, sondern daß
er gesaget habe: Ich bin der Juden König.*

25c. Evangelist

Pilatus antwortet:

Pilatus

*Was ich geschrieben habe,
das habe ich geschrieben.*

26. Choral

*In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!*

("Valet will ich dir geben," verse 3)

27a. Evangelist

*Die Kriegsknechte aber,
da sie Jesum gekreuziget hatten,
nahmen seine Kleider und machten vier Teile,
einem jeglichen Kriegesknechte sein Teil,
dazu auch den Rock.
Der Rock aber war ungenähet,
von oben an gewürket durch und durch.
Da sprachen sie untereinander:*

25a. Evangelist

*There they crucified him, and two others with
him on either side, Jesus however in the middle.
Pilate however wrote a signpost and set it
upon the Cross, and there was written on it:
"Jesus of Nazareth, the King of the Jews." This
signpost was read by many Jews, for the place
where Jesus was crucified was near the city.
And it was written in the Hebrew,
Greek and Latin languages. Then
the high priests of the Jews said to Pilate:*

25b. Chorus

*Do not write: The King of the Jews, rather that
he said: I am the King of the Jews.*

25c. Evangelist

Pilate answered:

Pilate

*What I have written,
I have written.*

26. Chorale

*In the bottom of my heart
your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how you, Lord Christ, so gently
bled to death*

27a. Evangelist

*The soldiers however,
that had crucified Jesus,
took his clothing and made four parts,
one part for each soldier,
the same also with his robe.
The robe, however, had no seam,
being woven from top to bottom.
Then they said to each other:*

27b. Chor

*Lasset uns den nicht zerteilen, sondern
darum losen, wes er sein soll.*

27c. Evangelist

*Auf daß erfüllet würde die Schrift, die da
saget: "Sie haben meine Kleider unter sich geteilet
und haben über meinen Rock das Los geworfen."
Solches taten die Kriegesknechte. Es stund
aber bei dem Kreuze Jesu seine Mutter und
seiner Mutter Schwester, Maria, Kleophas Weib,
und Maria Magdalena. Da nun Jesus seine
Mutter sahe und den Jünger dabei stehen,
den er lieb hatte, spricht er zu seiner Mutter:*

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

28. Choral

**Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!**

("Jesu Leiden, Pein und Tod," verse 20)

29. Evangelist

*Und von Stund an nahm sie der Jünger zu
sich. Darnach, als Jesus wußte, daß schon
alles vollbracht war, daß
die Schrift erfüllet würde, spricht er:*

Jesus

Mich dürstet!

27b. Chorus

*Let's not divide this, rather
let's toss for it, to see whose it will be.*

27c. Evangelist

*So that the Scripture might be fulfilled, which
says: "They have divided my clothing among
themselves and have cast lots over my robe."
These things the soldiers did. However there
stood by Jesus' Cross his mother and
his mother's sister, Mary, the wife of Cleophas,
and Mary Magdalene. Now when Jesus saw
his mother and the disciple standing near,
whom he loved, he said to his mother:*

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

28. Chorale

**He took good care of everything
in the last hour,
still thinking of his mother,
he provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!**

29. Evangelist

*And from that hour the disciple took her to
himself. Afterwards, when Jesus knew that
everything was already accomplished, so that
the Scripture might be fulfilled, he said:*

Jesus

I thirst!

TEXTS AND TRANSLATIONS

Evangelist

*Da stund ein Gefäße voll Essigs.
Sie fülleten aber einen Schwamm mit Essig
und legten ihn um einen Isopen,
und heilten es ihm dar zum Munde.
Da nun Jesus den Essig genommen hatte,
sprach er:*

Jesus

Es ist vollbracht!

30. Arie A (Carrie Cheron)

*Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!*

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie B und Chor (David McFerrin)

*Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
Doch neigst du das Haupt
Und sprichst stillschweigend: ja.*

**Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!**

("Jesu Leiden, Pein und Tod," last verse)

Evangelist

*There was a vessel full of vinegar.
They filled a sponge with vinegar
and placed it on a hyssop,
and held it directly to his mouth.
Now when Jesus had taken the vinegar,
he said*

Jesus

It is finished!

30. Aria A

*It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!*

31. Evangelist

And bowed his head and departed.

32. Aria B and Chorus

*My precious Savior, let me ask,
Now that you have been nailed to the Cross
and have said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death
inherit the kingdom of heaven?
Has the redemption of the whole world ar-
rived?
You cannot say a single thing out of pain;
yet you bow your head and say silently: yes.*

**Jesus, you, who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to you, who has absolved me,
O beloved Lord!
Only give me what you earned,
more I do not desire!**

33. Evangelist

*Und siehe da, der Vorhang im Tempel
zeriß in zwei Stück von oben an bis unten aus.
Und die Erde erbebete, und die Felsen zerrissen,
und die Gräber täten sich auf,
und stunden auf viel Leiber der Heiligen.*

(Matthew 27:51-52)

34. Arioso T (Jonas Budris)

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

35. Aria S (Carley DeFranco)

Zerflöße, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot!

36. Evangelist

*Die Juden aber, dieweil es der Rüsttag war, daß
nicht die Leichname am Kreuze blieben den
Sabbat über (denn desselbigens Sabbats Tag
war sehr groß), baten sie Pilatum, daß ihre Beine
gebrochen und sie abgenommen würden. Da
kamen die Kriegsknechte und brachen dem ersten
die Beine und dem andern, der mit ihm gekreuziget
war. Als sie aber zu Jesu kamen, da sie sahen,
daß er schon gestorben war, brachen sie ihm die
Beine nicht; sondern der Kriegsknechte einer
eröffnete seine Seite mit einem Speer, und alsobald
ging Blut und Wasser heraus. Und der das gesehen
hat, der hat es bezeuget, und sein Zeugnis ist
wahr, und derselbige weiß, daß er die Wahrheit
saget, auf daß ihr gläubet. Denn solches ist
geschehen, auf daß die Schrift erfüllet würde:
"Ihr sollet ihm kein Bein zerbrechen." Und abermal
spricht eine andere Schrift: "Sie werden sehen, in
welchen sie gestochen haben."*

33. Evangelist

*And behold, the curtain in the temple
was torn in two pieces from top to bottom.
And the earth shook, and the cliffs were rent,
and the graves opened up,
and many bodies of saints arose.*

34. Arioso T

My heart — while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing cold;
— how shall you react from your depths?

35. Aria S

Dissolve, my heart, in floods of tears
to honor the Highest!
Tell the world and heaven the anguish:
Your Jesus is dead!

36. Evangelist

*The Jews however, since it was the Sabbath day, so
that the corpses would not remain on their crosses
over the Sabbath (for this particular Sabbath day
was very great), asked Pilate for their bones
to be broken and that they be taken away. So
the soldiers came and broke the bones of the first
and the other one, who had been crucified with
him. But when they came to Jesus, and they saw
that he was already dead, they did not break his
bones; instead one of the soldiers opened his
side with a spear, and immediately blood and
water came out. And he that saw this, bore
witness to it, and his testimony is true, and this
same knows that he speaks the truth so that you
believe. For all this has happened in order that
the Scripture might be fulfilled: "You shall break
none of his bones." And in addition another
Scripture says: "They will behold what they have
pierced."*

TEXTS AND TRANSLATIONS

37. Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

("Christus, der uns selig macht," verse 8)

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je gelegen war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

39. Chor

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die
Hölle zu.

37. Chorale

O help, Christ, Son of God,
through your bitter Passion,
that we, being always obedient to you,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving

38. Evangelist

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where he was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

39. Chorus

Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes
off Hell.

40. Choral

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne
Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

("Herzlich lieb hab ich dich, o Herr," verse 3)

40. Chorale

Ah, Lord, let your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly, without any
anguish or pain,
rest until the last day!
At that day wake me from death,
so that my eyes may see you
in all joy, O Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise you eternally!

John 18 and 19; Matthew 26:75 and 27:51-52; aria texts after Barthold Heinrich Brockes, Christian Heinrich Postel, and unknown; chorales: "Herzliebster Jesus, was hast du verbrochen," verses 7, 8, 9, Johann Heermann, 1630 (mov'ts. 3 & 17); "Vater unser im Himmelreich," verse 4, Martin Luther, 1539 (mov't. 5); "O Welt, sieh hier dein Leben," verses 3 & 4, Paul Gerhardt, 1647 (mov't. 11); "Jesu Leiden, Pein und Tod," verses 10, 20, last, Paul Stockmann, 1633 (mov'ts. 14, 28, 32); "Christus, der uns selig macht," verses 1 & 8, Michael Weiße, 1531 (mov'ts. 15 and 37); C. H. Postel, 1700 (mov't. 22), "Mach's mit mir, Gott, nach deiner Güt"; "Valet will ich dir geben," verse 3, Valerius Herberger, 1613 (mov't. 26); "Herzlich lieb hab ich dich, o Herr," verse 3, Martin Schalling, 1571 (mov't 40).

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EMMANUEL עִמָּנוּאֵל

Believing is not a condition of believing or belonging here.

If you like what you hear tonight, you'll love Sunday mornings at Emmanuel Church. Sacred music gains tremendous resonance from being heard in the context for which it was intended. Come experience worship in our Sanctuary, where Christian tradition meets thoughtful progressive perspectives. As the ensemble-in-residence at Emmanuel Church, Emmanuel Music enhances our worship with sacred motets and Bach cantatas during our weekly service of Holy Eucharist, September to May.

Join us Sundays at 10:00am at 15 Newbury Street.



Emmanuel Church in the City of Boston - 15 Newbury St., Boston MA 02116 - www.emmanuelboston.org

ABOUT THE ARTISTS



Hailed as "powerfully expressive" (Boston Classical Review), an "effervescent" conductor of "finesse" (Boston Globe) and a "thinking man's conductor" (Boston Musical Intelligencer),

Ryan Turner stands

alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his twelfth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison's *The Great Gatsby*, critics remarked on his "supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing." Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted 199 Bach cantatas and the complete masterworks of Bach: the *St. John Passion*, *St. Matthew Passion*, his own reconstruction of the *St. Mark Passion*, *Mass in B minor* and *Christmas Oratorio*, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Elena Ruehr and Yehudi Wyner.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin's *Le Vin herbé* and Philip Glass's *In the Penal Colony*. At the helm of Emmanuel Music, he has conducted

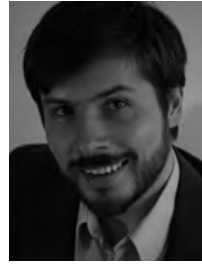
Stravinsky's *Rake's Progress*, Harbison's *The Great Gatsby*, Mozart's *La Clemenza di Tito*, *Die Entführung aus dem Serail*, and *Apollo et Hyacinthus*, Handel's *Susanna* and *Apollo e Dafne*, Weill's *The Seven Deadly Sins*, and Sondheim's *A Little Night Music*. In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel's *L'Allegro, il Penseroso ed il Moderato*, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel's *Messiah* in 2008, with a return in 2016. His discography includes Bach BWV 76 with Emmanuel Music, Praetorius's Christmas Vespers with Apollo's Fire, and Kapsberger's *Apotheosis* with Ensemble Abendmusik. Ryan Turner is on the voice and early music faculty at the Longy School of Music of Bard College, and he was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. From 2001 to 2010 he presided as Music Director of the Concord Chorale and Chamber Orchestra. He has also served as Assistant Director of Choral Activities at the University of Rhode Island, as Interim Director of Choral Activities at Plymouth State University, and as Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University in Dallas and the Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.



Charles Blandy has been praised as "unfailingly, tirelessly lyrical" (Boston Globe); "a versatile tenor with agility, endless breath, and vigorous high notes" (Goldberg Early Music Magazine). Recent

performances include Handel's *Messiah* with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart's *Abduction from the Seraglio* with Emmanuel Music; Monteverdi's *Il Ritorno d'Ulisse*, *Vespers of 1610*, *L'Orfeo*, and assorted madrigals with Boston Early Music Festival; Bach's *B minor Mass* with the American Classical Orchestra (NYC) at Lincoln Center; and *St. Matthew Passion* with the American Bach Soloists (SF, CA). He is a regular in Emmanuel's Bach ongoing cantata series. With them he has also appeared in John Harbison's *The Great Gatsby*; as the Evangelist in the Bach Passions; and in Stravinsky's *Rake's Progress*, Mozart's *Magic Flute*, and Handel's *Ariodante*. In recent years he has also sung with the Portland Baroque Orchestra; the National Chorale, Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Exsultemus, Charlotte Symphony, Berkshire Choral Festival, Pittsburgh Bach and Baroque. He is adept in contemporary music: He appeared in the world premiere of Osvaldo Golijov's *Ainadamar* starring Dawn Upshaw; premiered Rodney Lister's chamber song cycle *Friendly Fire* with Collage New Music; appeared with Boston Modern Orchestra Project in Thomson's *Four Saints in Three Acts*; and is on a Naxos CD of Scott Wheeler's *Construction of Boston*. His studies have been at Tanglewood, Indiana University, and Oberlin College. He is originally from Troy NY. charlesblandy.com



Tenor **Jonas Budris** is a versatile soloist and small ensemble singer, engaging new works and early music with equal passion. He is a 2013-2014 Lorraine Hunt Lieberson Fellow at Emmanuel Music, and

he sings in the weekly Bach Cantata Series. Mr. Budris performs frequently with the Handel and Haydn Society and Boston Baroque, both as a soloist and ensemble singer, and is a featured soloist in Boston Baroque's Grammy-nominated recording of *Il ritorno d'Ulisse in patria*. He also enjoys performing in more intimate musical settings, and has toured with such ensembles as Cut Circle, Spire, Skylark, and Blue Heron. On the opera stage, he has performed a variety of principal and supporting roles with numerous musical organizations, including Guerilla Opera, Opera Boston, OperaHub, and Odyssey Opera. Favorite roles include Giovanni (*La Hija de Rappaccini*, OperaHub), Acis (*Acis and Galatea*, Blue Hill Bach Festival), and Henrik (*A Little Night Music*, Emmanuel Music). Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard University.



With a career of repertoire that spans the musical sphere, mezzo-soprano and multi-genre contemporary vocalist **Carrie Cheron** has been hailed as having the "voice of an angel" with "unfeigned

expression," and has graced many stages across New England and beyond. Highly sought-after as both a classical performer

ABOUT THE ARTISTS

and crossover artist, Carrie performs regularly as a soloist and ensemble member of Skylark Vocal Ensemble, Emmanuel Music, Boston Baroque, Lorelei Ensemble, and folk/baroque collective Floyd's Row, among others.

The 2021-2022 season opened with the world-premiere performance of Francine Trestler's *A Walk in her Shoes*, with Boston Landmarks Orchestra at Boston's Hatch Shell. The season continues with performances with Skylark Vocal Ensemble, including two recording projects; a recording project with Lorelei Ensemble; Bach's cantata BWV 213 in the Emmanuel Music Chamber Festival, Bach's *St. John Passion*, and countless performances of Bach cantatas with Emmanuel Music; a solo appearance with Boston Baroque in Vivaldi's *Gloria*; the world premiere of Paul Rudo's *Our Transcendental Passion* with Boston Cecilia; and more.

Classical solo highlights of previous seasons include Vivaldi's *Stabat Mater*, Bach's *B Minor Mass*, *Christmas Oratorio*, Wolf's *Spanisches Liederbuch*, Britten's *A Charm of Lullabies*, and Bach cantatas with Emmanuel Music; an international solo debut with Skylark Ensemble at the Holy Week Festival at St. John's, Smith Square, in London, accompanied with a live on-air performance on BBC Radio 3's program, "In Tune"; Haydn's *Lord Nelson Mass*, Mozart's *Requiem* and *Vesperae solennes de Dominica*, Handel's *Israel in Egypt* and *Messiah*, Vivaldi's *Dixit Dominus*, and Rachmaninoff's *All-Night Vigil*.

Ms. Cheron is particularly proud to perform with Shelter Music Boston, which presents classical chamber music concerts of the highest artistic standards, in homeless shelters and other sheltering environments in and around the Boston area. She is also a founding and core member of Eudaimonia, a conductorless

period orchestra that uses musical performance to support the social and humanitarian work of partner organizations. In 2017, Eudaimonia collaborated with the students of Longy School of Music to present a fully-staged production of Vivaldi's *Juditha triumphans*, in which Ms. Cheron performed the title role.

As a nationally recognized performing singer/songwriter, Ms. Cheron's original compositions and singing have been celebrated by the John Lennon Songwriting Contest, Great Waters Folk Festival, Rocky Mountain Folks Fest, and the Connecticut Folk Festival Songwriting Contest. She has shared the stage with such acclaimed artists as Sweet Honey In The Rock, Anais Mitchell, The Barra MacNeils, Northern Lights, David Jacobs-Strain, and Edie Carey.

A dedicated educator, Carrie is an Associate Professor of Voice at Berklee College of Music, where she teaches healthy vocal technique of all genres. When she is not performing or teaching, Carrie spends countless hours wading through the woods, foraging for mushrooms, petting her beloved cat Zoe, and organizing seeds for the upcoming planting season.



Carley DeFranco has quickly become one of the Northeast's in-demand soloists. A frequent guest of orchestras and opera companies alike, Carley has performed with the Eastern Connecticut

Symphony Orchestra (Mozart's *Requiem*), North Carolina Master Chorale (Handel's *Alexander's Feast*), the Providence Singers (A Night at the Opera Gala), American Bach Soloists Academy (*Laß, Fürstin, laß noch einen Strahl, BWV 198*),

Arlington Philharmonic Orchestra (Gounod *Messe Solenne*, *Saint Saëns Oratorio de Noël*, Schubert *Mass in Eb Major*), Geneseo Symphony Orchestra (selections from *Phantom of the Opera*, and Polymnia Choral Society (Schubert *Mass in G Major*, *Dido and Aeneas*), among others. Her opera roles include Susanna (*Le nozze di Figaro*) with Boston Opera Collaborative and Greater Worcester Opera, Lucy Lockit (*The Beggar's Opera*) with Emmanuel Music, The Rose (*The Little Prince*) with NEMPAC Opera Project, the title role in Alcina with Opera del West, Zuniga (*The Tragedy of Carmen*) with Opera Theatre Cape Cod, Yvette (*La Rondine: Remix*) with Boston Opera Collaborative, Nannetta (*Falstaff*) with Emerald City Opera and many world premieres in Boston Opera Collaborative's critically-acclaimed annual festival of ten-minute operas: Opera Bites. In demand for her performances of new music by American composers, Carley has given premieres at the Kennedy Center, Fog X FLO on the Emerald Necklace, New England Conservatory, Middlesex Community College, Mount Holyoke College, Longy School of Music and American University. She was the 2018-19 Lorraine Hunt Lieberman Fellow with Emmanuel Music and a 2019 Vocal Fellow with American Bach Soloists. www.carleydefranco.com



Hailed for his "voice of seductive beauty" (Miami Herald), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the

Rossini Festival in Germany, and numerous appearances with Boston Lyric Opera. As concert soloist he has sung with the Cleveland

Orchestra, Israel Philharmonic, Handel and Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. He is also a member of the renaissance vocal ensemble Blue Heron, winners of the 2018 Gramophone award for Best Early Music Album. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with American Bach Soloists in the Bay Area and Arion Baroque Orchestra in Montreal, and was featured in Boston Pops' Leonard Bernstein Tribute. He was runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier US contest for this repertoire. This season's highlights include Aeneas in *Dido and Aeneas* with Handel and Haydn Society, Junius in Britten's *Rape of Lucretia* with Boston Lyric Opera, Nettuno in Caccini's *Alcina* with Boston Early Music Festival, and *Messiah* with Apollo's Fire in Cleveland.



Tenor **Omar Najmi** is an alumnus of Boston Lyric Opera's Emerging Artist Program, and he has appeared in over ten of their productions. His past roles there have included Vanya Kudrjas in *Katya Kabanova*,

Kaherdin in *The Love Potion*, Reverend Harrington in *Lizzie Borden*, Bruno in *I Puritani*, Borsa in *Rigoletto*, and 1st Armored Man in *The Magic Flute*. He will be rejoining the company this season in the role of Nick in *The Handmaid's Tale*. Omar is also an alumnus of the Opera Colorado Young Artist Program, where he performed the role of Edgardo in the *Lucia di Lammermoor* student matinee, as well as the roles of Joe in *La Fanciulla del West*, Nemorino in the touring production of *The Elixir of Love*, and Almaviva in the touring production of

ABOUT THE ARTISTS

The Barber of Seville. Omar has joined Opera NEO for two of their seasons, in the roles of Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, and Arbace in *Idomeneo*. Other appearances have included Bill in *Flight* and Laurie in *Little Women* with Opera Fayetteville, Aufidio in *Lucio Silla* with Odyssey Opera, and El Gobernador in a workshop performance of *La Reina* with the American Lyric Theater. As a composer, Omar will be premiering his first original chamber opera, *En la Ardiente Oscuridad*, in 2019. Omar has additionally been a Young Artist with Chautauqua Opera, Opera Saratoga, and Opera North. He holds a MM in vocal performance from Boston University, and a BM in vocal performance from Ithaca College.



Possessing a "resonant, beautiful" sound and heralded for his "expressive, florid" singing, baritone **Will Prapestis** performs frequently as a soloist and ensemble member in the U.S. and Europe,

and is the 2019-2020 Lorraine Hunt Lieberson Fellow. He has had the pleasure of singing as a soloist and chorister with Emmanuel Music, Renaissance Men — of which he is a founding member — Boston Baroque, the Orpheus Singers, Exsultemus, BEMF, Cappella Clausura, Labyrinth Choir, Cantata Singers, Sound Icon, Monadnock Music Festival, Augmented, Copley Singers, Oriana Consort, Boston University Chamber Chorus, and the Fredonia College Choir. Recent highlights include the 2019 Carmel Bach Festival, where he was featured as a Virginia Best Adams Fellow, Ben Budge in Britten's *The Beggar's Opera* with Emmanuel Music (June 2019), Baritone soloist in *Carmina Burana* with Seaglass Chorale

in Kennebunk, Maine (April 2019), and King Charlemagne in *Pippin* with Music on Norway Pond, New Hampshire (February 2019). Will is also a very busy bass player, thoroughly active in the Boston and New York City Pop Music scenes, performing with as many as five bands as a bass guitarist, vocalist, writer, and arranger. He is also a highly-sought session artist. Will is a native of Elmira, NY, and he earned his Bachelor of Music in Performance at SUNY Fredonia. www.renmenmusic.com



American mezzo-soprano **Deborah Rentz-Moore** has been praised for her "deep, radiant clear tone" (Early Music America) and her "effortlessly warm and resonant mezzo, with exquisite

control over vibrato" (Boston Classical Review). She enjoys frequent solo collaborations with Emmanuel Music, The Boston Camerata and Aston Magna and has been featured with celebrated ensembles such as The Boston Early Music Festival, Handel & Haydn Society, The Bach Sinfonia, Magnificat Baroque, Voices of Music and El Mundo. She has appeared at New York's Lincoln Center, Boston's Symphony Hall, Emerson Majestic Theatre, Jordan Hall, Hill Auditorium in MI, The Paris Philharmonie, the Finnish Opera in Helsinki, The Utrecht Early Music Festival, Prague Spring Festival, Tanglewood's Seiji Ozawa Hall and numerous venues throughout the US and Western Europe. A member of Emmanuel Music's famed weekly Bach cantata series since 1999, Ms. Rentz-Moore garnered critical acclaim in the role of Joacim in their 2014 Boston premiere of Handel's *Susanna*, as well as in the title role in Mozart's *Apollo et Hyacinthus* in 2016. 2018

appearances include the critically-lauded *The Orphic Moment*, by Matt Aucoin, for contralto and chamber orchestra at Emmanuel Music, Handel's *Samson* with Voices of Stow, and performances of *Leonardo da Vinci: A Musical Odyssey* with the Voices of Music, which earned "Best of the Bay: chamber music" from San Francisco Classical Voice. Her 2019 season included *Music in Rubens' time* and *The World of Henry Purcell* with Aston Magna, Bach's *Mass in B Minor* with Emmanuel Music, and a recital of Purcell and Handel with the Amphion Ensemble. Current season highlights include Bach's *Christmas Oratorio* and Dvorak's *Stabat Mater*; Medieval Christmas music, Christmas music of New Spain, and early American music with The Boston Camerata, as well Bach Cantatas with Emmanuel Music. Ms. Rentz-Moore's recordings can be found on the Musica Omnia, Centaur, Meridian and Harmonia Mundi labels, spanning styles from Monteverdi opera, Bach and early music of New Spain to early American and 21st-century compositions. She appears on YouTube with Voices of Music and is featured on the new, critically-acclaimed "Free America" recording with The Boston Camerata (Harmonia Mundi). Holding a Master of Music in Voice performance from the University of Michigan and a Bachelor of Arts in Music (voice) and Environmental Science from Skidmore College, Ms. Rentz-Moore has taught on the voice faculty of the University of Rhode Island and the Seacoast Academy of Music, and is currently a Resident Artist in Voice at the University of New Hampshire.



Baritone **David Tinervia** has performed throughout the continental United States and Canada. Recently, he contributed as a soloist in studio recordings of Bach's BWV 4 and Handel's *Dixit Dominus*

with the historically informed ensemble, Bach Collegium San Diego. In 2018, he sang the world premiere of Nina C. Young's *Out of whose womb came the ice* with the American Composer's Orchestra, receiving acclamation in The New York Times "This Week's 8 Best Classical Music Moments." In 2016, he became a winner of the Boston District Metropolitan Opera National Council Auditions. A two-time fellow of the Tanglewood Music Center, he made his Tanglewood debut as The Traveler in *Curlew River* in collaboration with the Mark Morris Dance Group. Since then, he has been fortunate to have sung a wide variety of early, contemporary and operatic repertoire with many of the region's finest ensembles. He was a 2017-2018 Lorraine Hunt-Lieberson Fellow with Emmanuel Music and has performed regularly with the ensemble for the past six seasons, with highlights including John Harbison's Fifth Symphony, Bach's *Christmas Oratorio*, *St. Matthew*, *St. John*, and *St. Mark Passions*, as well as countless appearances as part of Emmanuel Music's weekend Bach Cantata Series. David holds bachelor's and masters degrees from McGill University where he studied with the late baritone Sanford Sylvan. While always deeply committed to maintaining a continued presence in music, David will begin medical school this July.

ABOUT THE ARTISTS



Soprano **Kristen Watson**, hailed by critics for her "blithe and silvery" tone (The Boston Globe) and "striking poise" (Opera News), has made solo appearances with the Orpheus Chamber Orchestra, Mark Morris

Dance Group, American Classical Orchestra, Handel and Haydn Society, and Boston Baroque at such venues as Walt Disney Concert Hall, Alice Tully Hall, Carnegie Hall, and Boston's Symphony Hall. Praised for her "keen musicianship, agility and seamless control" (San Antonio Express), Ms. Watson has been recognized by the Concert Artists Guild, Oratorio Society of New York, Joy in Singing, American Bach Society, and Louisville Bach Society competitions and was awarded both the Virginia Best Adams Fellowship at the Carmel Bach Festival and the Lorraine Hunt Lieberson Fellowship with Emmanuel Music. Opera audiences have heard her in productions with Odyssey Opera, Boston Lyric Opera, Opera Boston, Intermezzo Opera, Opera Providence, Opera Theatre of Pittsburgh, Five College Opera and the Boston University Opera Institute in such roles as Tytania in *A Midsummer Night's Dream*, Adele in *Die Fledermaus* and the Voice of the Fountain in Osvaldo Golijov's *Ainadamar* directed by Peter Sellars. A versatile crossover artist, she has also performed frequently as a soloist with the Boston Pops in programs ranging from Mozart to Richard Rodgers. Additional solo performances include the North Carolina Symphony, San Francisco Early Music Society, Trinity Wall Street, Boston Early Music Festival, Aston Magna Festival, Boston Modern Orchestra Project, A Far Cry, Gulf Coast Symphony, Topeka Symphony, Pittsburgh Camerata, Arcadia Players and Musicians of the Old Post Road. Ms.

Watson holds degrees from Carnegie Mellon University and Boston University and currently teaches privately at Brandeis University.



B a r i t o n e
Dana Whiteside has appeared as soloist in numerous oratorio and orchestral works including the Boston premiere of Kurt Weill's "The Prophets" from *The Eternal Road*, and in the Bach *St.*

John Passion and *Mass in B Minor* and the Boston premiere of John Harbison's *Supper at Emmaus*. Roles in works for concert/stage have included Time in the Boston premiere of John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; and, with Emmanuel Music, the role of Carl Magus in Stephen Sondheim's *A Little Night Music*. Educated at Holy Cross College, the Longy School of Music, New England Conservatory and the Tanglewood Music Center, Mr. Whiteside has received critical acclaim for his "commanding presence matched by excellent singing" (Worcester Telegram and Gazette), and a voice of "noble clarity throughout powerful and resonant" (The Washington Post). An avid recitalist, he has offered a wide range of programs; and appeared with Musicians of the Old Post Road as well as at Boston's French Library/Société Française and with the Florestan Recital Project. Mr. Whiteside enjoys affiliation with the Handel & Haydn Society, and Boston Baroque. He is also a member of the Grammy-nominated Skylark Vocal Ensemble and is featured on the group's recent albums *Winters Night* and *Seven Words from the Cross* and *It's A Long Way*.

Among recent season highlights were *The Magic Flute* with Boston Baroque; Kurt Weill's *Seven Deadly Sins* and *The Beggar's Opera* with Emmanuel Music; *Carmina Burana* at Mechanics Hall; the Verdi Requiem; *Elijah's Angel* with the New England Philharmonic and Ralph Vaughan Williams *Sea Symphony* with the Washington Chorus at the Kennedy Center for the Performing Arts. Mr. Whiteside is President of Emmanuel Music and belongs to Beyond Artists, a coalition of artists that donates a portion of

their concert fee to organizations they care about; and with his performances he supports Bay Cove Human Services which provides mental health/addiction/recovery support and the Women's Lunch Place which supports the dignity of women.

2021-2022 Lorraine Hunt Lieberman Fellows The Lorraine Hunt Lieberman Fellowship honors young artists who have enthusiastically participated within the Emmanuel community of musicians and demonstrated exceptional artistic talent.



Nathan Varga maintains a vibrant career as a double bassist in the Boston area. His experience ranges from orchestral and chamber music to period performance, opera, and theater. He holds degrees from

Boston University and Baldwin Wallace College. Desiring to engage a diverse audience, he also enjoys playing original music and arranging covers with friends. Other interests include cycling, woodworking, synthesis and electronic music, and bicycle and auto-mechanics.



Tenor **Omar Najmi** is an alumnus of Boston Lyric Opera's Emerging Artist Program, and he has appeared in over ten of their productions. His past roles there have included Vanya Kudrjas in *Katya Kabanova*, Kaherdin in

The Love Potion, Reverend Harrington in *Lizzie*

Borden, Bruno in *I Puritani*, Borsa in *Rigoletto*, and 1st Armored Man in *The Magic Flute*. He will be rejoining the company this season in the role of Nick in *The Handmaid's Tale*. Omar is also an alumnus of the Opera Colorado Young Artist Program, where he performed the role of Edgardo in the *Lucia di Lammermoor* student matinee, as well as the roles of Joe in *La Fanciulla del West*, Nemorino in the touring production of *The Elixir of Love*, and Almaviva in the touring production of *The Barber of Seville*. Omar has joined Opera NEO for two of their seasons, in the roles of Don Ottavio in *Don Giovanni*, Camille in *The Merry Widow*, and Arbace in *Idomeneo*. Other appearances have included Bill in *Flight* and Laurie in *Little Women* with Opera Fayetteville, Aufidio in *Lucio Silla* with Odyssey Opera, and El Gobernador in a workshop performance of *La Reina* with the American Lyric Theater. As a composer, Omar will be premiering his first original chamber opera, *En la Ardiente Oscuridad*, in 2019. Omar has additionally been a Young Artist with Chautauqua Opera, Opera Saratoga, and Opera North. He holds a MM in vocal performance from Boston University, and a BM in vocal performance from Ithaca College.

ABOUT EMMANUEL MUSIC



Ryan Turner conducting the Emmanuel Music ensemble. PHOTO BY JULIAN BULLITT.

Through its performing, teaching, mentoring, and scholarly activities, **Emmanuel Music** occupies a unique niche: a living laboratory for the music of J. S. Bach. Emmanuel Music finds new and creative ways for audiences and musicians to engage with the artistic, spiritual, and humanistic aspects of the music of J. S. Bach, the cornerstone of our musical output for our first fifty years.

We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

Building on the symbiotic partnership between an arts nonprofit and an intellectually curious and open-minded religious community, Emmanuel Music further embraces Bach's sacred music, especially his cantatas, as opportunities to explore the transcendent aspects of our shared human experience.

By embracing a new mission and strategic plan in March 2021, Emmanuel Music asserts its role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

The strategic planning process has led us to affirm our dedication to building our identity around the creative output of a single composer. This affirmation is especially significant in 2021 when many arts organizations are looking to re-think their identity, including disengaging from over-reliance on the historic cultural influence of White European men.

Our essence, and what makes us unique amongst our peers, is the richness and depth that the musicians--and, by extension, the audiences--gain through the cycle of learning, re-learning, and experiencing performances of Bach's works. This includes exploring the themes of his sacred works that are broadly relatable, rather than uniquely Lutheran. According to Ensemble member Pamela Dellal, the themes that Bach explores, especially his sacred cantatas, are "so deeply embedded in all of us that you don't have to believe one ideology in order to understand the profundity of what he's writing." As one Board member recently noted, "We're always struggling. Bach provides a way of dealing with life's struggles."

Our Supporters

Emmanuel Music wishes to recognize the generosity of the following supporters who made cumulative philanthropic gifts of at least \$1,000 between January 1 and December 31, 2021.

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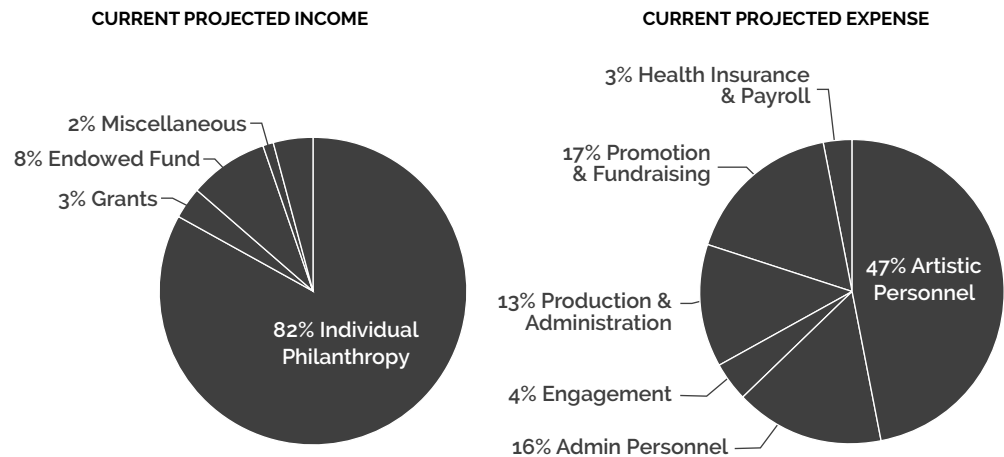
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Thank you for notifying us of any accidental errors or omissions.

Your Impact at Emmanuel Music

Since our founding in 1970, our activities have been made possible, largely, by philanthropic gifts from many generous individuals across our community. We depend on your financial support to, as our mission statement directs us, "engage with audiences and musicians to explore the enduring questions of our shared human experience."

It is common for performing arts organizations' earned revenue to cover only a fraction of their annual expenses. Accordingly, at Emmanuel Music, this season's budget of \$1.1 million is mostly raised from individual donations (82%), and the largest share of the funding we receive is dedicated to compensating our musicians and artistic personnel (47%).



Through our performing, teaching, mentoring, and scholarly activities, we occupy a unique niche: a living laboratory for the music of J. S. Bach. We seek to make Bach's music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

By embracing a new mission and strategic plan in 2021, we are asserting our role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

Thank you for your support for Emmanuel Music. If you would like more information about our ambitions for the future, please contact our Director of Development & Engagement at (617) 536-3356 or heath@emmanuelmusic.org.

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ACKNOWLEDGEMENTS

EMMANUEL MUSIC

Ryan Turner, Artistic Director

thanks the following individuals and organizations for their assistance:

The clergy, vestry, staff, and congregation of Emmanuel Church.

Pamela Dellal for administrative support.

Julian Bullitt for operations support.

Hsiu-Ping (Patrick) Wu, stage manager.

Tom Stephenson, recording engineer, assisted by Colin Gallagher.

Ariel Wyner, Brad Dumont & Olivia Payne, videographers.

Sametz Blackstone for brand strategy and design.

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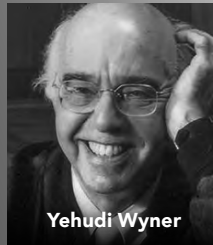
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21/22

4 between here and there
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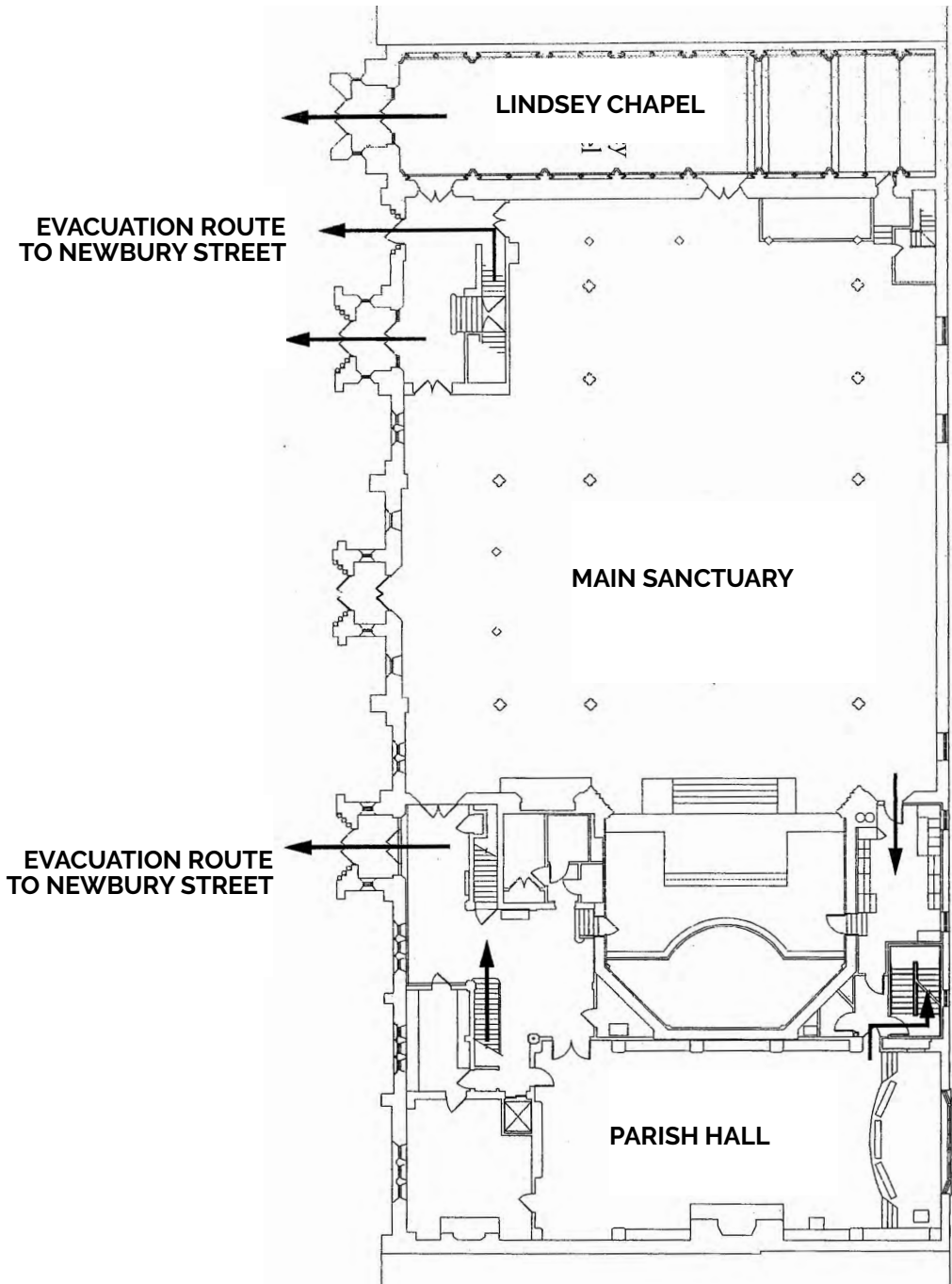
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EMMANUEL MUSIC

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2021/22 UPCOMING CONCERTS

Lindsey Chapel Series

Thursdays at 12 pm

March 3-April 7, 2022

Bach for solo strings —paired arrestingly with contemporary works— performed in the intimate Lindsey Chapel at Emmanuel Church.

Bach Institute/May Intensive

Sunday, May 11-22, 2022

Each year Emmanuel Music invites several young professional musicians for an intensive workshop on the sacred cantatas of J. S. Bach. Visit our website for a detailed listing of public events: classes, lectures, conversations, open rehearsals and concerts.

Simone Dinnerstein & Bach at Emmanuel Music

Saturday, June 4, 2022 at 7 pm

Bach Keyboard Concerto in g minor, BWV 1058

Bach Keyboard Concerto in E Major, BWV 1053

Philip Lasser, arr. Erbarm dich mein, o Herre Gott, BWV 721

Bach Cantata Series

Sundays at 10 am

September 26, 2021-May 22, 2022

For more information, please visit emmanuelmusic.org.