

WELCOME

Dear Friends:

We are pleased to welcome you to the Christmas Oratorio.

With this performance Emmanuel Music creates a new December tradition in which we offer an opportunity for rest and reflection, a bit of a musical oasis in the backdrop of myriad demands of schedule and calendar obligations.

Furthering the goals of the Strategic Plan - to Enrich, to Engage, to Inspire - we continue the Pay-What-You-Wish model which extends the invitation more broadly for people in all communities of the City to experience this beautiful art form. This initiative along with our new Podcast, "BachLab", our engagement offerings such as "Breath With Bach" and "Musical Sanctuary" as well as our extended livestreams have ensured our ability to connect and share - to bring together tradition and innovation.

This spring we continue Emmanuel Music's vision of finding new ways to present our artistry in imaginative venues and with great partnerships. We hope that you will join us at Somerville's Arts at the Armory on April 29 and 30, 2023, for *This Love Unbound*, a special performance bringing together our orchestra and vocalists in collaboration once again with Urbanity Dance. Esteemed soloists Carley DeFranco, Krista River, and William Hite, and the orchestra of Emmanuel Music will perform three cantata-inspired works of Britten, paired with premiere choreography by critically acclaimed Shura Baryshnikov. Tickets to this unique performance are available now at emmanuelmusic.org.

What matters most in all of what we do is you, the center of the community we create together who joins with us in the exploration, experience and enjoyment of this music. Whether you are able to join us in person or via livestream, we are incredibly grateful for your presence among us and for your ongoing support.

On behalf of the ensemble, staff and members of the Board, I extend warm wishes to you and yours for a beautiful holiday season.



Peace,

A handwritten signature in dark ink, appearing to read 'Dana Whiteside'.

Dana Whiteside
President, Emmanuel Music

J. S. BACH *CHRISTMAS ORATORIO*

SUNDAY, DECEMBER 18, 2022 | 3:00 PM

2:00 PM

Pre-Concert talk with Bach Scholar Robert Marshall

"The *Christmas Oratorio*: Its Design, Its Genesis,
Its Place in Bach's Artistic Development"

Christmas Oratorio, BWV 248

J.S. Bach (1685–1750)

Jonas Budris, *Evangelist*

I. Jauchzet, frohlocket, auf, preiset die Tage

Clare McNamara, *alto*; David McFerrin, *bass*

Richard Kelley, *trumpet*

II. Und es waren Hirten in derselben Gegend

Janet Ross, *soprano*; Carrie Cheron, *alto*

Charles Blandy, *tenor*; David Kravitz, *bass*

Vanessa Holroyd, *flute*

III. Herrscher des Himmels, erhöre das Lallen

Sonja Tengblad, *soprano*; Krista River, *alto*; Andrew Padgett, *bass*

Peggy Pearson and Jennifer Slowik, *oboe d'amore*

Heidi Braun-Hill, *violin*

INTERMISSION

IV. Falld mit Danken, falld mit Loben

Carley DeFranco, *soprano*; Omar Najmi, *tenor*; Will Prapestis, *bass*

Joshua Michal and Laura Crook Brisson, *horn*

Peggy Pearson, *oboe*

Heidi Braun-Hill & Danielle Maddon, *violin*

V. Ehre sei dir, Gott, gesungen

Corrine Byrne, *soprano*; Margaret Lias, *alto*

Matthew Anderson, *tenor*; Will Prapestis, *bass*

Peggy Pearson, *oboe d'amore*; Heidi Braun-Hill, *violin*

VI. Herr, wenn die stolzen Feinde schnauben

Kristen Watson, *soprano*; Krista River, *alto*

Omar Najmi, *tenor*; David Kravitz, *bass*

Peggy Pearson and Jennifer Slowik, *oboe d'amore*

The Orchestra and Chorus of Emmanuel Music

Ryan Turner, *conductor*

This project is funded in part by grants from the Massachusetts Cultural Council and the Boston Cultural Council, a local agency which is funded by the Massachusetts Cultural Council, administered by the Mayor's Office of Arts, Tourism, and Special Events.

THE ORCHESTRA OF EMMANUEL MUSIC

Violin I

Heidi Braun-Hill, *Concertmaster*
Heather Braun-Bakken
Dianne Pettipaw
Jesse Irons

Violin II

Danielle Maddon, *Principal*
Lena Wong
Sean Larkin
Randy Hiller

Viola

Mark Berger
Joan Ellersick

Cello

Rafael Popper-Keizer

Bass
Nathan Varga

Organ

Michael Beattie

Flute

Vanessa Holroyd
Anthea Kechley

Theorbo

Nathaniel Cox

Oboe/Oboe d'amore

Peggy Pearson
Jennifer Slowik

English Horn

Elizabeth England
Catherine Weinfield-Zell

Bassoon

Samuel Childers

Trumpet

Richard Kelley
Paul Perfetti
Chris Belluscio

French Horn

Joshua Michal
Laura Crook Brisson

Timpani

Robert Schulz

THE CHORUS OF EMMANUEL MUSIC

Soprano

Corrine Byrne
Carley DeFranco
Samantha Dotterweich
Janet Ross
Sonja Tengblad
Kristen Watson

Alto

Carrie Cheron
Margaret Lias
Clare McNamara
Krista River

Tenor

Matthew Anderson
Charles Blandy
Omar Najmi
Eric Christopher Perry

Bass

David Kravitz
David McFerrin
Andrew Padgett
Will Prapestis

Rehearsal Pianist

Brett Hodgdon
Noriko Yasuda

Supertitle Design and Operation

Allison Voth



Support Our Year-End Campaign

We couldn't be more delighted to celebrate with you all of Emmanuel Music's artistry and programming, both innovative and traditional, as we prepare to bid farewell to 2022. Under the artistic direction of Ryan Turner and with 150 of the most talented and passionate musicians in the greater Boston area, we offer **60 performances each season**, from our weekly Cantata Series, major concerts, and free programs within the community.

Emmanuel Music is deeply committed to making our music accessible to all who wish to enjoy it. Beginning in our 2021-2022 season, we implemented a pay-what-you-wish ticketing policy and general admission seating. These policies allow audiences to attend our performances in-person or via livestream regardless of their ability to pay, and do not restrict seating based on ticket prices. We believe that all members of our community should be able to access the best of what Emmanuel Music has to offer.

In addition, our newly launched podcast, **BachLab**, highlights the vast musicianship and scholarship housed within the Emmanuel Music community. With episodes ranging from the introductory to the deeply musicological, BachLab allows us to share our expertise and artistry for free to English speakers anywhere in the world.

We hope tonight's performance will demonstrate how **innovation meets tradition at Emmanuel Music**; how we uphold our artistic legacy while embracing the tools and needs of our current moment. Please allow us to share with you our accomplishments and goals for this season and beyond.

As Emmanuel Music's programs are 82% funded by philanthropy, **none of this would be possible without your support in any amount**. This holiday season, we hope you will consider sharing what you can to support our musicians, staff, students, and audiences in Boston and beyond for years to come.

To learn more about how to support Emmanuel Music, please visit emmanuelmusic.org/support-us.

Christmas Oratorio | Nuts and Bolts

What is an Oratorio?

An oratorio is a large-scale piece for orchestra, chorus, and soloists. Most are sacred and tell long-form stories from the Bible or religious traditions, but there are also oratorios that tell secular stories. Oratorios resemble operas, but without staging or sets; a larger portion of the music comments provides commentary on the action than in opera.

What part of the Christmas story does Bach's oratorio tell?

Bach's *Christmas Oratorio* is organized into six "scenes" or sections; since it was originally presented on separate Sundays during the Christmas season, it provides a series of vignettes of the major events of Christ's birth: the prophecy, the birth the shepherds' worship, the naming of Jesus, the visit of the Wise Men, and the flight into Egypt. We have a narrator who links the story together; various moments depicted by the chorus; and arias that reflect on the emotional high points. Each section is framed by an opening and closing chorus.

What/Who is an "Evangelist"?

In our society we think of an evangelist as someone who advocates for something, or more specifically a person who spreads the message in the Christian gospels. In the Bach oratorios, the words taken directly from the Bible are sung by a solo voice, a tenor, who narrates the action in the story, including even "he said" "they replied" etc. The singer portraying the Evangelist has a very important role in holding the entire narrative together, and he provides important musical cues to link ensemble movements. Although he sings only plain recitative (a style of singing very close to speech) he is second only to the conductor in importance.

Are there familiar Christmas carols in the *Christmas Oratorio*?

Bach placed stanzas of familiar Lutheran chorales at many key moments in the piece. While some tunes might be familiar to us, they were all well-known and beloved to Bach's congregation, and provided the same type of comfort and seasonal joy that we find in our favorite holiday music.

What's special about Bach's *Christmas Oratorio*?

Since the piece is in shorter sections, in contrast to his other great oratorios, listening to the whole work at once is like binge-watching your favorite series: you can enjoy each section on its own terms, and also appreciate how the story builds; how musical elements are echoed from one section to another. Bach uses many wonderful instrumental colors; from trumpets to horns; flutes, oboes, and a wonderful choir of oboes for shepherd's music. Even though we are hearing the Christmas story, the text keeps us involved, reminding us how we are a part of the miracle in the present day.

ESSAY BY PAMELA DELLAL

PROGRAM NOTES

J.S. Bach: *Christmas Oratorio*

WEIHNACHTS-ORATORIUM, BWV 248

From Christmas Day to Epiphany in the 18th century, the town of Leipzig celebrated the birth of Jesus and the events surrounding it not with a single feast day, but with a "season"—six special commemorations occurring between Christmas Day and the Feast of the Epiphany: the birth of Jesus (December 25), the announcement to the shepherds by a host of angels (December 26), the adoration of the baby by the shepherds (December 27), the circumcision and naming of Jesus (New Year's Day), the coming of the Magi from the East to find the child "born King of the Jews" (the Sunday after New Year's Day), and finally the Magi's worship with their gifts (January 6). On each of these days Bach's congregation was inspired by a cantata that recounted one of these stories, commenting and reflecting upon the events and their meanings for the Christian individual and community.

The *Christmas Oratorio*, BWV 248, completed around Christmas Time of 1734, is not an oratorio in the usual sense. Instead the format is that of a cantata. Similar to the Matthew and John passions, it includes a tenor Evangelist who narrates the story of the birth of Christ as it appears in Luke 2:1–21 and Matthew 2:1–12, and in order to keep clear what is narrative and what is commentary, all the Evangelist recitatives - the Gospel texts- are secco, while the other recitatives have obbligato instruments or string accompaniment. These recitatives are unified by lyrical meditations, or arias. The rich, imaginative harmonizations of the ten chorales reflect the voice of the people, as they were hymn tunes mostly well known to Bach's congregation. The compiler of the libretto remains unknown, but most scholars believe that Christian Friedrich Henrici (under the pseudonym Picander), a German poet and the librettist for the *St Matthew Passion* many of Bach's Leipzig cantatas, probably gathered and arranged the texts.

Bach had composed virtually all of his cantatas when he came to assemble the *Christmas Oratorio*. In fact many of the movements are paraphrases from two earlier secular cantatas dating from 1733, the year before he produced the *Christmas Oratorio: Laßt uns sorgen, laßt uns wachen~ Hercules at the Crossroads*, BWV 213 (composed for the 11th birthday of Friedrich Christian, Prince Elector of Saxony) and *Tönet, ihr Pauken! Erschallet, Trompeten*, (written to celebrate the birthday of Maria Josepha, Queen of Poland and Electress). Because of this, it is difficult to judge the extent to which Bach viewed the work as an entity. However, one might point to the unifying aspect of the same chorale used in the first and last cantatas. Equally convincing is the fact that all of the opening choruses are in three—an understood symbol of the Holy Trinity—and the oratorio commences and concludes in D major. Yet, there is no one consistent structural pattern uniting these cantatas. Five of them begin with a rousing major-key chorus, and one with a sinfonia. All but one end with a chorale but there is no homogeneity in their presentation, ranging from the unadorned four-part setting of the fifth to the resplendent chorale fantasia of the sixth.

Nonetheless the *Christmas Oratorio* was never performed under Bach's direction as you will hear it this evening, condensing these six days and six cantata performances into a single performance of the paramount events of this thrice-told tale.

I. Jauchzet, frohlocket, auf, preiset die Tage
Cantata for Christmas Day

Three trumpets, timpani, two flutes, two oboes, two oboes d'amore, two violins, viola, continuo

The opening chorus of the *Christmas Oratorio* is a paraphrase, taken from the secular birthday cantata for Maria Josepha, Queen of Poland and Electress, BWV 214, from which Bach subsequently parodied a number of movements for the oratorio. The text for the original chorus called upon drums, trumpets and strings to fill the air. Bach's transformation of this material to wonderful and idiomatic Christmas music is a marvel. The opening chorus begins with the drums and is followed up by a mighty rush with the strings and winds to the dazzling entrance of the trumpets. Surrounded by two oboes d'amore, the alto recitative expresses contentment with the impending birth, leading us to the first aria, a paraphrase from BWV 213, a cantata originally composed for the House of Saxony. The original text, a denunciation of lust and the serpents of sin, now becomes a call to action----prepare yourself Zion, to behold the fairest.

The first and final chorales of the oratorio are a setting of the Passion chorale, which we usually associate with Lent. However, Bach's congregations would have been familiar with it as it exists in previously heard cantatas, most notably BWV 135. The movement that follows for bass soloist and the sopranos of the choir is among one of the most interesting movements in the entire cantata canon of Bach. Bach gives the sopranos four chorale phrases, each in a different key, and each is preceded and followed by an instrumental ritornello framing the entire movement. Furthermore, the chorale statements are extended by the bass's additional explanatory comment. This unique hybrid structure leads us to the powerful bass aria, another paraphrase from BWV 214 whose original form was a song of homage to the queen. A wonderful and grand setting of *Vom Himmel hoch, da komm ich her*, with trumpets and drums punctuating each cadence, ends the cantata.

II. Und es waren Hirten in derselben Gegend
Cantata for the Second Day of Christmas

Two flutes, two oboes d'amore, two english horns, two violins, viola, continuo

This is the only one of the six cantatas not to begin with a celebratory chorus but with an expansive sinfonia. With the four oboes as shepherds accompanied by flutes and strings as the heavenly choir of angels, the gently undulating dotted rhythms shape a lush, pastoral effect. The Evangelist then paints the picture of the shepherds in the fields when the

PROGRAM NOTES

Angel of the Lord appears. The unsophisticated, yet beautiful chorale *Brich an, o schönes Morgenlicht* contemplates the child's radiance. Two short recitatives act as a bridge to the first aria of the cantata, the first accompanied by strings and the second by the oboe choir. In the first the Angel, encompassed by a halo of sustained strings, announces the birth of the savior. The bass, backed by emphasizing woodwind chords, brings a reminder of the ancient promise. The tenor and flute aria is a call for them to gather, hasten and see for themselves the child who can refresh both body and spirit, as depicted by sweeping melismas in the voice and flute. The Evangelist then describes the infant Jesus in the manger. The chorale tune *Vom Himmel hoch*, one of the most beloved of the chorales, paints a darkish picture of the child in the gloomy stable where oxen once fed setting the scene for the gorgeous slumber aria for alto, flute, and strings. Notice how the flute hovers above the alto voice like a halo. The chorus then sings, without instrumental introduction, the energetic "Glory to God" chorus. There are two stunning moments when "peace on earth" is summoned, compelling the choir to sing in hushed tones while the primarily eighth-note-driven continuo line temporarily subsides. The section ends with *Vom Himmel hoch*, this time accompanied by motives from the opening sinfonia.

III. Herrscher des Himmels, erhöre das Lallen

Cantata for the Third Day of Christmas

Three trumpets, timpani, two flutes, two oboes, two oboes d'amore, two violins, viola, continuo

The third cantata completes the narrative wherein the shepherds and others hasten to the manger, extolling Jesus' powers. It begins with a brilliant chorus, again recycled from an earlier secular cantata, with trumpets and drums. The Evangelist tells of the shepherds making their way to Bethlehem. These words are encapsulated in the following turba chorus, less fully orchestrated and even shorter than the first. One of Bach's typically energized bass lines suggests determination while the flowing flute and violin melody intimates a flurry of activity. A rather lengthy contemplative section follows. The first of the three plainly harmonized chorales *Gelobet seist du, Jesu Christ*, offers a summation of what the shepherds have been told. The jaunty, rustic duet for bass, soprano, and two oboes d'amore is addressed to the child, placing emphasis upon love and devotion. The Evangelist continues telling of the shepherds finding Mary, Joseph, and the child. The alto then sings an aria with violin describing Mary's innermost feelings of the miracle of the birth. The shepherds retreat, praising God for what they have witnessed. The final chorale is the only one in a minor mode and is, perhaps, the most potent of the hymn tunes used in the oratorio so far. It is serious, direct, and delivers an authoritative message of great significance. The opening chorus is repeated to close the cantata.

IV. Fallt mit Danken, fallt mit Loben***Cantata for New Year/Feast of the Circumcision****Two horns, two oboes, two violins, viola, continuo*

The fourth cantata was written for the Feast of the Circumcision. It is, in a way, the most perfect and symmetrical of the six sections of the oratorio. The offering of praise is now directed more towards Jesus rather than to God, and the entire cantata is focused on the naming of the baby. The two horns give a peaceful, otherworldly quality to the opening chorus, a paraphrase from BWV 213. After the Evangelist tells of Jesus' name, we encounter a section of gorgeous recitatives by the bass, with the sopranos of the choir intoning a chorale. This is among the most beautiful of all the chorales in the *Christmas Oratorio*. It is interesting that in this segment of the oratorio, all of the chorale tunes are by Bach and were unfamiliar to the congregation; clearly Bach meant the chorales in the segment to be poetic rather than congregational. Next comes the stunning and popular "echo" aria for soprano and oboe, another paraphrase from BWV 213. For all of its simple, almost popular quality, the relationship between the obbligato, the voice, and the echo (the voice of humankind) is complicated and unpredictable. The soprano chorale returns with the bass recitatives. Then comes a vibrant and rhythmically irresistible tenor aria with violin duet. The final chorale brings back the radiant horns to close this wonderful, rich work.

V. Ehre sei dir, Gott, gesungen***Cantata for the Sunday after New Year****Two oboes d'amore, two violins, viola, continuo*

The shape of the fifth cantata is wholly determined by the emotional impact of the narrative. It begins with the most unabandoned and cheerful chorus and is the only one of the six cantatas to end with a plain chorale. It moves from the sheer ecstasy of Jesus' arrival to his personal and private adoption within the human heart. While this section of the oratorio has the most modest orchestration, just two oboes d'amore in addition to the strings, it is one of the liveliest sections of the oratorio. It begins with an energetic chorus. The Evangelist tells of the coming of the Wise Men, while the chorus takes the part of the Wise Men with tropes by the alto describing our reaction to them. The following chorale again represents the congregation's reaction, picturing the untarnished adoration of the infant before inevitable human sinful thoughts and actions manifest themselves. Although poetic rather than biblical, the bass aria clearly depicts one of the Wise Men in his reaction to this remarkable situation. The Evangelist continues to describe Herod's hysteria. The following trio takes a curious stance when the soprano and tenor ask when the messiah will appear; the alto quiets them and announces that he already has. The concluding chorale, short and symmetrical, is almost rustic in character, and its message somewhat stark.

PROGRAM NOTES

VI. Herr, wenn die stolzen Feinde schnauben

Cantata for Epiphany

Three trumpets, timpani, two oboes, two oboes d'amore, two violins, viola, continuo

The festival of Epiphany, the traditional twelfth day of Christmas, completes the narrative of the Wise Men and the revelation of the arrival of the savior to the world. Bach, therefore, celebrates with the maximum of musical ceremony, recalling the trumpets and drums. While the narration is concerned with the arrival of the Wise Men, much of the music exhibits a darker cast heading toward Lent. The opening chorus has a complexion that is both passionate and vertiginous, going in one direction then veering off unexpectedly in another, as befits the text, which is concerned with the treachery of Herod. After a bit of narration, the soprano sings an accompanied recitative and aria, rather abstract in its condemnation of Herod and its pronouncement of God's power. The aria is a wonderful piece, full of the trickiest phrasing and unexpected ideas, very much in the manner of the opening chorus. After more narration and a chorale setting, Bach abandons the Wise Men, and in the tenor recitative and aria again concentrates on the treachery of Herod. The little four-voice recitative is thirty seconds of magic and leads into the astonishing final chorus, a triumphant trumpet-and-drum affair in which is imbedded the Passion chorale. The *Christmas Oratorio* begins and ends, significantly, with the Passion chorale, much in the manner of many nativity paintings of the period that show in the background a little sapling growing which is meant to be the tree from which the cross will be made.

INTRODUCTION BY RYAN TURNER

INDIVIDUAL CANTATA NOTES BY CRAIG SMITH, ADAPTED BY RYAN TURNER

J.S. Bach | **Christmas Oratorio**
BWV 248

I. Jauchzet, frohlocket, auf, preiset die Tage

Cantata for the First Day of Christmas

1. Chor

Jauchzet, frohlocket, auf, preiset die Tage,
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmet voll Jauchzen und Fröhlichkeit an!
Dienet dem Höchsten mit herrlichen Chören,
Laßt uns den Namen des
Herrschers verehren!

2. Rezitativ T (Evangelist)

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißt Bethlehem; darum, daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

3. Rezitativ A

Nun wird mein liebster Bräutigam,
Nun wird der Held aus Davids Stamm
Zum Trost, zum Heil der Erden
Einmal geboren werden.
Nun wird der Stern aus Jakob scheinen,
Sein Strahl bricht schon hervor.
Auf, Zion, und verlasse nun das Weinen,
Dein Wohl steigt hoch empor!

1. Chorus

Celebrate, rejoice, rise up and praise these days,
glorify what the Highest has done today!
Abandon despair, banish laments,
sound forth full of delight and happiness!
Serve the Highest with glorious choruses,
let us honor the name of the
Supreme Ruler!

2. Recitative T (Jonas Budris, Evangelist)

It came to pass at that time, however, that a decree went out from Caesar Augustus that the whole world should be appraised. And everyone went to be appraised, each to his own city. So Joseph also went out of Galilee, out of the city of Nazareth, into the Jewish territory to the city of David, which was called Bethlehem; since he was of the house and race of David; so that he might be appraised with Mary, his betrothed wife, who was pregnant. And while they were there, the time came for her to deliver.

3. Recitative A (Clare McNamara)

Now my dearest Bridegroom,
now the hero from David's branch,
for the comfort, for the salvation of the earth,
will be born at last.
Now the Star out of Jacob will shine,
its light already breaks forth.
Arise, Zion, and give up your weeping now,
your happiness rises high above you!

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4. Arie A

Bereite dich, Zion, mit zärtlichen Trieben,
Den Schönsten, den Liebsten bald
bei dir zu sehn!
Deine Wangen
Müssen heut viel schöner prangen,
Eile, den Bräutigam sehnlichst zu lieben!

5. Choral

Wie soll ich dich empfangen
Und wie begegn' ich dir?
O aller Welt Verlangen,
O meiner Seelen Zier!
O Jesu, Jesu, setze
Mir selbst die Fackel bei,
Damit, was dich ergötze,
Mir kund und wissend sei!

6. Rezitativ T (Evangelist)

Und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippe, denn sie hatten sonst keinen Raum in der Herberge.

7. Choral S und Rezitativ B

Er ist auf Erden kommen arm,
Wer will die Liebe recht erhöhen,
Die unser Heiland vor uns hegt?
Daß er unser sich erbarm,
Ja, wer vermag es einzusehen,
Wie ihn der Menschen Leid bewegt?
Und in dem Himmel mache reich,
Des Höchsten Sohn kömmt in die Welt,
Weil ihm ihr Heil so wohl gefällt,
Und seinen lieben Engeln gleich.
So will er selbst als Mensch geboren werden.
Kyrieleis!

4. Aria A (Clare McNamara)

Prepare yourself, Sion, with tender efforts,
to behold your lovely one, your beloved,
near you soon!
Your cheeks
must now glow much more radiantly,
hurry to love the Bridegroom with passion!

5. Chorale

How shall I embrace you,
and how encounter you?
O desire of the whole world,
O adornment of my soul!
O Jesus, Jesus, place
the torch near me yourself,
so that what gives you pleasure
be known and familiar to me!

6. Recitative T (Evangelist)

And she bore her first son, and wrapped him in swaddling clothes and laid him in a manger, since there was no other room in the inn.

7. Chorale S and Recitative B (David McFerrin)

He came to earth poor,
Who can rightly exalt this love,
that our Savior harbors for us?
So that he might have sympathy for us,
Indeed, who could possibly have predicted
how the sorrow of humanity moved him?
And make us rich in heaven,
The Son of the Highest came into the world,
since its salvation pleased him so much,
and like his dear angels.
thus he himself will be born a human.
Kyrie eleison!

8. Arie B

Großer Herr, o starker König,
 Liebster Heiland, o wie wenig
 Achtest du der Erden Pracht!
 Der die ganze Welt erhält,
 Ihre Pracht und Zier erschaffen,
 Muß in harten Krippen schlafen.

8. Aria B (David McFerrin)

Great Lord, O powerful King,
 dearest Savior, oh how little
 you care about the glories of the earth!
 He who sustains the entire world,
 who created its magnificence and beauty,
 must sleep in a harsh manger.

9. Choral

Ach mein herzliebes Jesulein,
 Mach dir ein rein sanft Bettelein,
 Zu ruhn in meines Herzens Schrein,
 Daß ich nimmer vergesse dein!

9. Chorale

Ah, my heart's beloved little Jesus,
 make yourself a pure, soft little bed
 within my heart's chamber in which to rest,
 so that I never forget you!

II. Und es waren Hirten in derselben Gegend

Cantata for the Second Day of Christmas

10. Sinfonia

11. Rezitativ T (Evangelist)

*Und es waren Hirten in derselben Gegend auf
 dem Felde bei den Hürden, die hüteten des
 Nachts ihre Herde. Und siehe, des Herren Engel
 trat zu ihnen, und die Klarheit
 des Herren leuchtet um sie, und sie
 fürchten sich sehr.*

10. Sinfonia

11. Recitative T (Evangelist)

*And there were shepherds in the same region
 in the fields near the sheepfolds, who guarded
 their flock at night. And behold, the angel of the
 Lord approached them, and the brilliance of the
 Lord shone around them and they
 were very afraid.*

12. Choral

Brich an, o schönes Morgenlicht,
 Und laß den Himmel tagen!
 Du Hirtenvolk, erschrecke nicht,
 Weil dir die Engel sagen,
 Daß dieses schwache Knäbelein
 Soll unser Trost und Freude sein,
 Dazu den Satan zwingen
 Und letztlich Friede bringen!

12. Chorale

Break forth, O lovely light of morning,
 and let heaven dawn!
 You shepherd-folk, do not fear,
 for the angel tells you
 that this weak little boy
 shall be our comfort and joy,
 compelling Satan as well
 and bringing peace at last!

13. Rezitativ T S (Evangelist, Engel)

*Und der Engel sprach zu ihnen:
 — Fürchtet euch nicht, siehe, ich
 verkündige euch große Freude, die allem*

**13. Recitative T S (Evangelist; Janet Ross,
 Angel)**

*And the angel said to them:
 — Do not be afraid; behold, I
 proclaim great joy for you, which will*

TEXTS AND TRANSLATIONS

*Volke widerfahren wird. Denn euch ist heute
der Heiland geboren, welcher ist Christus,
der Herr, in der Stadt David. —*

14. Rezitativ B

Was Gott dem Abraham verheißen,
Das läßt er nun dem Hirtenchor
Erfüllt erweisen.
Ein Hirt hat alles das zuvor
Von Gott erfahren müssen.
Und nun muß auch ein Hirt die Tat,
Was er damals versprochen hat,
Zuerst erfüllet wissen.

15. Arie T

Frohe Hirten, eilt, ach eilet,
Eh ihr euch zu lang verweilet,
Eilt, das holde Kind zu sehn!
Geht, die Freude heißt zu schön,
Sucht die Anmut zu gewinnen,
Geht und labet Herz und Sinnen!

16. Rezitativ T (Evangelist)

*Und da habt zum Zeichen: Ihr werdet finden
das Kind in Windeln gewickelt
und in einer Krippe liegen.*

17. Choral

Schaut hin, dort liegt im finstern Stall,
Des Herrschaft gehet überall!
Da Speise vormals sucht ein Rind,
Da ruhet itzt der Jungfrau'n Kind.

18. Rezitativ B

So geht denn hin, ihr Hirten, geht,
Daß ihr das Wunder seht:
Und findet ihr des Höchsten Sohn
Un einer harten Krippe liegen,
So singet ihm bei seiner Wiegen
Aus einem süßen Ton
Und mit gesamtem Chor
Dies Lied zur Ruhe vor!

*occur for all people. For today the
Savior is born for you, which is Christ,
the Lord, in the city of David. —*

14. Recitative B (David Kravitz)

What God promised to Abraham,
now, fulfilled, he has had announced
to the group of shepherds.
A shepherd, then, first of all,
had experience of God.
And now, also, a shepherd is first of all
to know the fulfillment
of what once was promised.

15. Aria T (Charles Blandy)

Happy shepherds, hurry, ah hurry,
before you delay too long,
hurry to see the lovely child!
Go, this joy is so exquisite,
seek to achieve this loveliness,
go and delight heart and senses!

16. Recitative T (Evangelist)

*And there you will have as a sign: you will find
the child wrapped in swaddling clothes
and lying in a manger.*

17. Chorale

Look there, there he lies in a dark stall,
whose majesty encompasses everything!
Where once an ox searched for food,
now the child of the Virgin rests.

18. Recitative B (David Kravitz)

Then go there, you shepherds, go,
so that you see the miracle:
and when you find the Son of the Highest
lying in a harsh manger,
then sing to him by his cradle
in a sweet tone
and with full chorus
this lullaby!

19. Aria A

Schlafe, mein Liebster, genieße der Ruh,
Wach nach diesem vor aller Gedeihen!

Labe die Brust,
Empfinde die Lust,
Wo wir unser Herz erfreuen!

19. Aria A (Carrie Cheron)

Sleep, my beloved, enjoy your rest,
and awaken after it for all the fortunate!

Let your heart delight,
experience the joy
that rejoices our hearts!

20. Rezitativ T (Evangelist)

*Und alsobald war da bei dem Engel
die Menge der himmlischen Heerscharen,
die lobten Gott und sprachen:*

20. Recitative T (Evangelist)

*And immediately, with the angel,
there was a throng of the heavenly hosts,
who praised God and said:*

21. Chor (Die Engel)

*Ehre sei Gott in der Höhe und Friede
auf Erden und den Menschen ein Wohlgefallen.*

21. Chorus (The Angels)

*Glory be to God in the highest and peace
on earth and a happy occurrence for humanity.*

22. Rezitativ B

So recht, ihr Engel, jauchzt und singet,
Daß es uns heut so schön gelingt!
Auf denn! Wir stimmen mit euch ein,
Uns kann es so wie euch erfreun.

22. Recitative B (David Kravitz)

Thus rightly, you angels, rejoice and sing,
that it works out so beautifully for us today!
Up then! We play along with you;
we can celebrate just as you do.

23. Choral

Wir singen dir in deinem Heer
Aus aller Kraft Lob, Preis und Ehr,
Daß du, o lang gewünschter Gast,
Dich nunmehr eingestellt hast.

23. Chorale

We sing to you in your host
with all our might praise, glory and honor,
since you, O long-awaited guest,
from now on have become present.

III. Herrscher des Himmels, erhöre das Lallen

Cantata for the Third Day of Christmas

24. Chor

Herrscher des Himmels, erhöre das Lallen,
Laß dir die matten Gesänge gefallen,
Wenn dich dein Zion mit Psalmen erhöht!
Höre der Herzen frohlockendes Preisen,
Wenn wir dir itzo die Ehrfurcht erweisen,
Weil unsre Wohlfahrt befestiget steht!

24. Chorus

Ruler of Heaven, hear the murmur,
let the dull songs be pleasing to you,
when your Zion exalts you with psalms!
Hear the delightful praises of our hearts,
when we acknowledge our present awe of you,
since our pilgrimage has been confirmed!

25. Rezitativ T (Evangelist)

*Und da die Engel von ihnen gen Himmel fuhren,
sprachen die Hirten untereinander:*

25. Recitative T (Evangelist)

*And when the angels went away from them
towards heaven, the shepherds said to one another:*

TEXTS AND TRANSLATIONS

26. Chor

*Lasset uns nun gehen gen Bethlehem und die
Geschichte sehen, die da geschehen ist, die
uns der Herr kundgetan hat.*

27. Rezitativ B

Er hat sein Volk getröst',
Er hat sein Israel erlöst,
Die Hülff aus Zion hergesendet
Und unser Leid geendet.
Seht, Hirten, dies hat er getan;
Geht, dieses trifft ihr an!

28. Choral

Dies hat er alles uns getan,
Sein groß Lieb zu zeigen an;
Des freu sich alle Christenheit
Und dank ihm des in Ewigkeit.
Kyrieleis!

29. Arie (Duett) S B

Herr, dein Mitleid, dein Erbarmen
Tröstet uns und macht uns frei.
Deine holde Gunst und Liebe,
Deine wundersamen Triebe
Machen deine Vattertreu
Wieder neu.

30. Rezitativ T (Evangelist)

*Und sie kamen eilend und funden beide,
Mariam und Joseph, dazu das Kind
in der Krippe liegen. Da sie es aber gesehen
hatten, breiteten sie das Wort aus, welches zu
ihnen von diesem Kind gesaget war. Und alle,
für die es kam, wunderten sich der Rede, die
ihnen die Hirten gesaget hatten. Maria aber
behielt alle diese Worte und bewegte sie in
ihrem Herzen.*

26. Chorus

*Let us go now towards Bethlehem and see
this thing that has happened there, which the
Lord has announced to us.*

27. Recitative B (Andrew Padgett)

He has comforted his people,
he has rescued his Israel,
sending help out of Zion
and ending our sorrow.
Look, shepherds, he has done this;
go, this is what awaits you!

28. Chorale

All this he has done for us,
to indicate his great love;
for this all Christianity rejoices
and thanks him for it in eternity.
Kyrie eleison!

29. Aria (Duet) S B (Sonja Tengblad & Andrew Padgett)

Lord, your compassion, your mercy
comforts us and makes us free.
Your gracious favor and love,
your miraculous doings
make your fatherly devotion
renewed again.

30. Recitative T (Evangelist)

*And they came hastily and found both
Mary and Joseph, along with the child lying in
the manger. When they had seen it, however,
they spread the word around, that had been
spoken about this child. And everyone
to whom it came marveled at the sayings that
the shepherds had told them. Mary however
kept all these words and pondered them in
her heart.*

31. Arie A

Schließe, mein Herze, dies selige Wunder
Fest in deinem Glauben ein!
Lasse dies Wunder, die göttlichen Werke,
Immer zur Stärke
Deines schwachen Glaubens sein!

32. Rezitativ A

Ja, ja, mein Herz soll es bewahren,
Was es an dieser holden Zeit
Zu seiner Seligkeit
Für sicheren Beweis erfahren.

33. Choral

Ich will dich mit Fleiß bewahren,
Ich will dir
Leben hier,
Dir will ich abfahren,
Mit dir will ich endlich schweben
Voller Freud
Ohne Zeit
Dort im andern Leben.

34. Rezitativ T (Evangelist)

*Und die Hirten kehrten wieder um, preiset
und lobten Gott um alles, das sie gesehen
und gehört hatten, wie denn
zu ihnen gesaget war.*

35. Chor

Sei froh dieweil,
Das euer Heil
Ist hie ein Gott und auch ein Mensch geboren,
Der, welcher ist
Der Herr und Christ
In Davids Stadt, von vielen auserkoren.

31. Aria A (Krista River)

Enclose, my heart, these blessed miracles
fast within your faith!
Let these wonders, these divine works,
forever be the reinforcement
of your weak faith!

32. Recitative A (Krista River)

Yes, yes, my heart shall cherish this,
what it has experienced
at this glorious time for its blessedness
as a sure revelation.

33. Chorale

I will cherish you assiduously,
I will
live for you here,
to you will I depart,
with you, at last, I will float
full of joy,
endlessly,
there in the other life.

34. Recitative T (Evangelist)

*And the shepherds went back again, praising
and glorifying God for everything that they
had seen and heard, as it had been
spoken to them.*

35. Chorale

Meanwhile, be happy,
for your salvation
is born here a God and also a person,
he, who is
the Lord and Christ
in David's city, chosen out of many.

IV. Fallt mit Danken, fällt mit Loben

Cantata for New Year

36. Chor

Fallt mit Danken, fällt mit Loben
Vor des Höchsten Gnadenthron!
Gottes Sohn
Will der Erden
Heiland und Erlöser werden,
Gottes Sohn
Dämpft der Feinde Wut und Toben.

37. Rezitativ T (Evangelist)

*Und da acht Tage um waren, daß das Kind
beschnitten würde, da ward sein Name
genennet Jesus, welcher genennet war
von dem Engel, ehe denn er im Mutterleibe
empfangen ward.*

38. Rezitativ B und Choral S

Immanuel, o süßes Wort!
Mein Jesus heißt mein Hort,
Mein Jesus heißt mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort
Vor meinen Augen schweben.
Mein Jesus heißet meine Lust,
Mein Jesus labet Herz und Brust.
**Jesus, du mein liebstes Leben,
Meiner Seelen Bräutigam,**
Komm! Ich will dich mit Lust umfassen,
Mein Herze soll dich nimmer lassen,
**Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!**
Ach! So nimm mich zu dir!
Auch in dem Sterben sollst du mir
Das Allerliebste sein;
In Not, Gefahr und Ungemach
Seh ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen ein?
Mein Jesus! Wenn ich sterbe,
So weiß ich, daß ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

36. Chorus

With gratitude, with praise,
fall before the Almighty's throne of grace!
God's Son
desires to become
the Savior and Redeemer of the world,
God's Son
suppresses the rage and fury of the enemy.

37. Recitative T (Evangelist)

*And when eight days had passed, when the
child would be circumcised, he was given the
name of Jesus, which was proposed for him
by the angel, while he was still confined in his
mother's body.*

38. Recitative B and Chorale S (Will Praepetis)

Emmanuel, O sweet word!
My Jesus is named my treasure,
my Jesus is named my life.
My Jesus has given himself to me,
my Jesus shall, from now on,
hover before my eyes.
My Jesus is named my joy,
my Jesus refreshes heart and breast.
**Jesus, O my dearest life,
bridegroom of my soul,**
Come! I will embrace you with joy,
my heart shall never leave you,
**you who have given yourself for me
on the bitter staff of the cross!**
Ah! Then take me to you!
Even in death you shall be to me
my most beloved;
in suffering, danger, and hardship
I look to you longingly.
How, then, can death pursue me with fear?
My Jesus! When I die,
I know that I will not perish.
Your name stands written within me,
which has driven out the fear of death.

39. Arie S

Flößt, mein Heiland, flößt dein Namen
 Auch den allerkleinsten Samen
 Jenes strengen Schreckens ein?
 Nein, du sagst ja selber nein. (Nein!).
 Sollt ich nun das Sterben scheuen?
 Nein dein süßes Wort ist da!
 Oder sollt ich mich erfreuen?
 Ja, du Heiland sprichst selbst ja. (Ja!)

40. Rezitativ B und Choral S

Wohlan, dein Name soll allein
 In meinem Herzen sein!

**Jesu, meine Freud und Wonne,
 Meine Hoffnung, Schatz und Teil,**
 So will ich dich entzückt nennen,
 Wenn Brust und Herz zu dir vor
 Liebe brennen.

Mein Erlösung, Schmuck und Heil,
 Doch, Liebster, sage mir:
 Wie rühm ich dich, wie dank ich dir?
Hirt und König, Licht und Sonne,
 Ach! Wie soll ich würdiglich,
Mein Herr Jesu, preisen dich?

41. Arie T

Ich will nur dir zu Ehren leben,
 Mein Heiland, gib mir Kraft und Mut,
 Daß es mein Herz recht eifrig tut!
 Stärke mich,
 Deine Gnade würdiglich
 Und mit Danken zu erheben!

42. Choral

Jesus richte mein Beginnen,
 Jesus bleibe stets bei mir,
 Jesus zäume mir die Sinnen,
 Jesus sei nur mein Begier,
 Jesus sei mir in Gedanken,
 Jesu, lasse mich nicht wanken!

39. Aria S (Carley DeFranco)

O my Savior, does your name
 instill even the very tiniest seed
 of that powerful terror?
 No, you yourself say no. (No!)
 Shall I shun death now?
 No, your sweet word is there!
 Or shall I rejoice?
 Yes, O Savior, you yourself say yes. (Yes!)

40. Recitative B and Chorale S (Will Prapestis)

Well then, your name alone
 shall be in my heart!

**Jesus, my joy and delight,
 my hope, treasure and portion,**
 Thus I shall call you enchanting,
 since breast and heart are enflamed with
 love for you.

My redemption, adornment, and salvation,
 Yet, beloved, tell me:
 how shall I praise you, how thank you?
Shepherd and King, light and sun,
 ah! How shall I worthily
 praise you, my Jesus?

41. Aria T (Omar Najmi)

I will live only for your honor,
 my Savior, give me strength and courage,
 so that my heart can do it eagerly!
 Strengthen me
 to exalt your mercy worthily
 and with gratitude!

42. Chorale

Jesus orders my beginning,
 Jesus remains always with me,
 Jesus restrains my thoughts,
 let Jesus only be my delight,
 let Jesus be with me in my thoughts,
 Jesus, do not let me waver!

TEXTS AND TRANSLATIONS

V. Ehre sei dir, Gott, gesungen

Cantata for the Sunday after New Year

43. Chor

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit'.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt,
Weil anheut
Unser aller Wunsch gelungen,
Weil uns dein Segen so herrlich erfreut.

44. Rezitativ T (Evangelist)

*Da Jesus geboren war zu Bethlehem im
jüdischen Lande zur Zeit des Königes
Herodis, siehe, da kamen die Weisen vom
Morgenlande gen Jerusalem und sprachen:*

45. Chor (Die Weisen) und Rezitativ A

Wo ist der neugeborne König der Juden?
Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust!
*Wir haben seinen Stern gesehen im Morgenlande
und sind kommen, ihn anzubeten.*
Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie, sie kennen dich noch nicht,
Als sie dich schon verehren wollen.
Wie hell, wie klar muß nicht dein Schein,
Geliebter Jesu, sein!

46. Choral

Dein Glanz all Finsternis verzehrt,
Die trübe Nacht in Licht verkehrt.
Leit uns auf deinen Wegen,
Daß dein Gesicht
Und herrliches Licht
Wir ewig schauen mögen!

43. Chorus

Let honor be sung to you, O God,
praise and thanks be prepared for you.
All the world exalts you,
since our well-being was your pleasure,
since today
all our wishes have come to pass,
since your blessing so gloriously delights us.

44. Recitative T (Evangelist)

When Jesus was born in Bethlehem in the
Jewish lands at the time of King Herod,
behold, there came sages from the east
towards Jerusalem and said:

45. Chor (Sages) and Recitative A (Margaret Lias)

Where is the new-born King of the Jews?
Seek him within my breast,
he lives here, to his and my delight!
*We have seen his star in the east
and have come to make our devotions to him.*
Happy are you, who have seen this light,
it has appeared for your salvation!
My Savior, you, you are the light,
that shall shine also for the heathens,
and they, they do not yet know you,
yet they already wish to honor you.
How bright, how clear must your radiance be,
beloved Jesus!

46. Chorale

Your radiance destroys all darkness,
the troubled night is transfigured with light.
Lead us on your paths,
so that your face
and glorious light
might always be visible to us!

47. Arie B

Erleucht auch meine finstre Sinnen,
 Erleuchte mein Herze
 Durch der Strahlen klaren Schein!
 Dein Wort soll mir die hellste Kerze
 In allen meinen Werken sein;
 Dies lasset die Seele nichts Böses beginnen.

47. Aria B (Will Prapestis)

Illumine my dark thoughts as well,
 illumine my heart
 through the rays of your clear brilliance!
 Your word shall be the brightest candle for me
 in all my doings;
 this will never let my soul initiate evil.

48. Rezitativ T (Evangelist)

*Da das der König Herodes hörte, erschrak er
 und mit ihm das ganze Jerusalem.*

48. Recitative T (Evangelist)

*When King Herod heard this, he was
 frightened, and with him all of Jerusalem.*

49. Rezitativ A

Warum wollt ihr erschrecken?
 Kann meines Jesu Gegenwart euch solch
 Furcht erwecken?
 O! Solltet ihr euch nicht
 Vielmehr darüber freuen,
 Weil er dadurch verspricht,
 Der Menschen Wohlfahrt zu verneuen.

49. Recitative A (Margaret Lias)

Why are you afraid?
 Can the presence of my Jesus awaken such
 fear in you?
 Oh! Should you not rather
 much more rejoice over this,
 since he has promised through this
 to renew the happy destiny of humanity.

50. Rezitativ T (Evangelist)

*Und ließ versammeln alle Hohepriester
 und Schriftgelehrten unter dem Volk und
 erforschte von ihnen, wo Christus sollte
 geboren werden. Und sie sagten ihm: Zu
 Bethlehem im jüdischen Lande: denn also
 steht geschrieben durch den Propheten:
 Und du Bethlehem im jüdischen Lande bist
 mitnichten die kleinst unter den Fürsten Juda;
 denn aus dir soll mir kommen der Herzog, der
 über mein Volk Israel ein Herr sei.*

50. Recitative T (Evangelist)

*And he had all the high priests and interpret-
 ers of Scripture among the people gathered
 together, and inquired of them where Christ
 was supposed to be born. And they answered
 him: In Bethlehem in the Jewish lands: for
 thus it is written through the Prophets: and
 you, Bethlehem, in the Jewish lands, are by no
 means the least among the princes of Judah;
 for out of you shall come the leader to me,
 who shall be a Lord over my people Israel.*

51. Arie (Terzett) S T A

Ach, wenn wird die Zeit erscheinen?
 Ach, wenn kömmt der Trost der Seinen?
 —Schweigst, er ist schon wirklich hier!—
 Jesu, ach so komm zu mir!

**51. Aria (Trio) S T A (Corrine Byrne, Matthew
 Anderson, Margaret Lias)**

Ah, when will the time appear?
 Ah, when will the comfort of the faithful come?
 —Hush, he is truly already here!—
 Jesus, ah, then come to me!

TEXTS AND TRANSLATIONS

52. Rezitativ A

Mein Liebster herrschet schon.
Ein Herz, das seine Herrschaft liebet
Und sich ihm ganz zu eigen gibet,
Ist meines Jesu Thron.

52. Recitative A (Margaret Lias)

My beloved already reigns.
A heart that loves his governance
and gives itself utterly to him as his own,
is my Jesus' throne.

53. Choral

Zwar ist solch Herzensstube
Wohl kein schöner Fürstensaal,
Sondern eine finstre Grube;
Doch, sobald dein Gnadenstrahl
In denselben nur wird blinken,
Wird es voller Sonnen dünken.

53. Chorale

Indeed such a heart's closet
may be no ornate princely chamber,
rather a dark pit;
yet, as soon as your beams of grace
only peep within it,
it seems to be full of sunshine.

VI. Herr, wenn die stolzen Feinde schnauben

Cantata for Epiphany

54. Chor

Herr, wenn die stolzen Feinde schnauben,
So gib, daß wir im festen Glauben
Nach deiner Macht und Hülfe sehn!
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Des Feindes unversehrt entgehn.

54. Chorus

Lord, when our proud enemies snarl,
then grant that, in firm faith,
we can look for your help and strength!
We will trust in you alone,
thus we can escape the sharp claws
of the enemy unscathed.

55. Rezitativ T B (Evangelist, Herodes)

*Da berief Herodes die Weisen heimlich
und erlernet mit Fleiß von ihnen, wenn der
Stern erschienen wäre. Und weiset sie gen
Bethlehem und sprach:
— Zieheth hin und forschet fleißig nach dem
Kindlein, und wenn ihr's findet, sagt mir's
wieder, daß ich auch komme und es anbete. —*

55. Recitative T (Evangelist; David Kravitz, Herod)

*Then Herod summoned the sages secretly
and cleverly discovered from them when the
star had appeared. And he directed them
towards Bethlehem and said:
— Go there and seek diligently for the infant,
and when you find it, report to me, so that I
can also come and pay my devotions to it. —*

56. Rezitativ S

Du Falscher, suche nur den Herrn zu fällen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der, dessen Kraft kein Mensch ermißt,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List, des Höchsten Sohn,
Den du zu stürzen suchst, sehr wohl bekannt.

57. Arie S

Nur ein Wink von seinen Händen
Stürzt ohnmächtger Menschen Macht.
Hier wird alle Kraft verlacht!
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

58. Rezitativ T (Evangelist)

Als sie nun den König gehöret hatten, zogen sie hin. Und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis daß er kam und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold, Weihrauch und Myrrhen.

59. Choral

Ich steh an deiner Krippen hier,
O Jesulein, mein Leben;
Ich komme, bring und schenke dir,
Was du mir hast gegeben.
Nimm hin! Es ist mein Geist und Sinn,
Herz, Seel und Mut, nimm alles hin,
Und laß dirs wohlgefallen!

56. Recitative S (Kristen Watson)

Liar, you seek only to destroy the Lord;
You employ all false trickery
to supplant the Savior;
yet he, whose power no man can measure,
remains in secure hands.
Your heart, your false heart is already,
with all its deceit, very well known
to the Son of the Highest whom you seek to crush.

57. Aria S (Kristen Watson)

Only a wave of his hands
topples the impotent power of humans.
Here all strength is laughable!
If the Highest speaks only a word,
to terminate the pride of his enemies,
oh, then how immediately must
the thoughts of mortals be turned aside!

58. Recitative T (Evangelist)

When they had heard the King, they went away. And behold, the star which they had seen in the East went before them until it came and stood over where the infant was. When they saw the star, they were highly delighted, and went into the house, and found the infant with Mary, his mother; and they fell down and worshipped him and presented their treasures; and they gave him gold, frankincense, and myrrh.

59. Chorale

I stand here by your cradle,
O little Jesus, my life;
I come, I bring and give to you,
what you have given to me.
Take it! It is my spirit and mind,
heart, soul, and will, take all of it,
and let it be pleasing to you!

TEXTS AND TRANSLATIONS

60. Rezitativ T (Evangelist)

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und zogen durch einen andern Weg wieder in ihr Land.

61. Rezitativ T

So geht! Genug, mein Schatz geht nicht von hier,
Er bleibt da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb
Mit sanftmutsvollem Trieb
Und größter Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiß gewiß, er liebet mich,
Mein Herz liebt ihn auch inniglich
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glück versehen!
Du, Jesu, bist und bleibst mein Freund;
Und werd ich ängstlich zu dir flehn:
Herr hilf!, so laß mich Hülfe sehn!

62. Arie T

Nun mögt ihr stolzen Feinde schrecken;
Was könnt ihr mir für Furcht erwecken?
Mein Schatz, mein Hort ist hier bei mir.
Ihr mögt euch noch so grimmig stellen,
Droht nur, mich ganz und gar zu fällen,
Doch seht! Mein Heiland wohnt hier.

63. Rezitativ S A T B

Was will der Höllen schrecken nun,
Was will uns Welt und Sünde tun,
Da wir in Jesu Händen ruhn?

60. Recitative T (Evangelist)

And God commanded them in a dream that they should not journey back to Herod, and they travelled by another way back to their own land.

61. Recitative T (Omar Najmi)

Go then! It is enough, my treasure does not leave here,
he remains here with me,
I also will not let him leave me.
His arm will, out of love,
embrace me with tender emotions
and the greatest gentleness;
he shall remain my bridegroom,
I will dedicate my heart and breast to him.
I surely know that he loves me,
my heart loves him inwardly as well
and will always honor him.
What kind of enemy now, amid such happiness,
could harm me!
You, Jesus, are and remain my friend;
and if I will beseech you anxiously:
Lord, help! then let me see assistance!

62. Aria T (Omar Najmi)

Now, you arrogant enemies, you may tremble;
what kind of fear can you arouse in me?
My treasure, my sanctuary is here with me.
You may seem still so horrible,
threatening to defeat me once and for all,
yet see! My Savior lives here.

63. Recitative S A T B (Kristen Watson,

Krista River, Omar Najmi & David Kravitz)

How can hell frighten now,
what can the world and sin do to us,
since we are safe in Jesus' hands?

64. Choral

Nun seid ihr wohl gerochen
An eurer Feinde Schar,
Denn Christus hat zerbrochen,
Was euch zuwider war.
Tod, Teufel, Sünd und Hölle
Sind ganz und gar geschwächt;
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

64. Chorale

Now you are well avenged
upon the horde of your enemies,
since Christ has pulverized
what was contrary to you.
Death, devil, sin and hell
are weakened once and for all;
the place of the human race
is next to God.

translation © Pamela Dellal

Biblical and chorale text sources:

Luke 2:1, 3-6; 7; 8-14, 15-20, 21 (mov'ts. 2, 6, 11, 13, 16, 20, 21, 26, 30, 34, 37); Matthew 2:1-6, 7-12 (mov'ts. 44,45,48,50,55,58,60); "Wie soll ich dich empfangen," verse 1: Paul Gerhardt 1653 (mov't. 5); Luke 2:7 (mov't. 6); "Gelobet seist du, Jesu Christ," verse 6: Martin Luther 1524 (mov't. 7); "Vom Himmel hoch, da komm ich her," verse 13: Martin Luther 1535 (mov't. 9); "Ermuntre dich, mein schwacher Geist," verse 9: Johann Rist 1641 (mov't. 12); "Schaut, schaut, was ist für Wunder dar," verse 8: Paul Gerhardt 1667 (mov't. 17); "Wir singen dir, Emmanuel," verse 2: Paul Gerhardt 1656 (mov't. 23); "Gelobet seist du, Jesu Christ," verse 7: Martin Luther 1524 (mov't. 28); "Fröhlich soll mein Herze springen," verse 15: Paul Gerhardt 1653 (mov't. 33); "Laßt Furcht und Pein," verse 4: Christoph Runge 1653 (mov't. 35); "Jesu, du mein liebstes Leben," verse 1: Johann Rist 1642 (mov'ts. 38,40); "Hilf, Herr Jesu, laß gelingen," verse 15: Johann Rist 1642 (mov't. 42); "Nun, liebe Seel, nun ist es Zeit," verse 5: Georg Weissel 1642 (mov't. 46); "Ihr Gestirn, ihr hohlen Lüfte," verse 9: Johann Franck 1655 (mov't. 53); "Ich steh an deiner Krippen hier," verse 1: Paul Gerhardt 1656 (mov't. 59); "Ihr Christen auserkoren," verse 4: Georg Werner 1648 (mov't. 64)

EMMANUEL MUSIC

Ryan Turner, Artistic Director

Motet Commission Premieres

Sunday | February 5, 2023 | Mason Bynes

Sunday | April 2, 2023 | Kareem Roustom

Sunday | May 14, 2023 | Zanaida Robles

The Bach Institute Public Events

Friday | January 6, 2023 | 7.00pm

Conversation with Eric Chafe

Saturday | January 7, 2023 | 11.30am and 1.00pm

Open Cantata Rehearsals

Monday | January 9, 2023 | 7.00pm | Masterclass

Wednesday | January 11, 2023 | 7.00pm

Panel Discussion

Why Play Bach on Modern Instruments?

Friday | January 13, 2023 | 7.00pm

Conversation with Wendy Heller

Saturday | January 14, 2023 | 11.30am and 1.00pm

Open Cantata Rehearsals

Sunday | January 15, 2023 | 7.00pm

Showcase Concert



Engagement at Emmanuel Music

This season Engagement at Emmanuel Music has been broadening offerings and deepening partnerships that create connection and spark creativity through the music of Bach. We had enthusiastic attendance at **Musical Sanctuary** this fall and will offer the opportunity again to escape the demands of your day while listening to a musician practice in our beautiful space Thursdays 11am-1pm in April and May. We have also been taking this initiative out into the community as **Breathe with Bach**, where we are partnering with Boston Public Library branches in Dorchester, East Boston, and Jamaica Plain.

We've been diving deep with engagement around cantatas this year. So far we've had a lively **Cantata Conversation** led by Pamela Dellal, illuminating juicy musical tidbits for seasoned listeners. Look for more of these conversations in person for the first time this spring. Upcoming we will also be presenting: **Cantata Dialogues** on our brand new podcast, where an Emmanuel Music musician will choose a favorite cantata to discuss with a friend; **Cantata Reflections**, where members of our community offer their personal thoughts on a cantata either through words or other expressive mediums (including some improv dance from students at Boston Conservatory!); and a brand new cantata coloring book, **Coloring Bach**, featuring the creations of local artists for you to color while listening to selected cantatas from this season's programming.

We also just had our first **Chorale Sing** led by Artistic Director Ryan Turner and Bach Institute Director Pamela Dellal, and this spring we will host a **masterclass for amateur musicians**. We are excited to provide these opportunities for community members to come together to make music and experience the depth of technical and interpretive knowledge our artistic staff and roster musicians have to offer.

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

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 thirteenth 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 over 190 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, Britten and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Jonathan Bailey Holland, Kati Agocs, Julian Grant, Damien Geter, Zanaida Robles, Yehudi Wyner and Omar Najmi.

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*, Britten's *The Beggar's Opera*, 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 Director of Opera and Voice and Historical Performance faculty at the Longy School of Music of Bard College, music faculty at Boston University, and Music Director of the Newburyport Choral Society. Previous posts include Director of Choral Activities at Phillips Exeter Academy, Music Director of the Concord Chorale and Chamber Orchestra, Assistant Director of Choral Activities at the University of Rhode Island, and as Music Director of the Concord Chorus.

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



Matthew Anderson has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. He has appeared at the Aldeburgh Festival as a soloist in Bach's *St.*

Matthew Passion and at the Carmel Bach Festival, where he was featured as a 2010 Virginia Best Adams Fellow and a 2011 festival soloist in Bach's *St. John Passion*. Mr. Anderson has twice won prizes in the American Bach Society Competition, and received second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project; Haydn's *Creation* with Emmanuel Music; Bach's *St. John Passion* (Evangelist) at Princeton University, Boston University, and the University of Chicago; several works by Benjamin Britten (*Serenade*, *Saint Nicolas*, and *Cantata Misericordium*); John Austin's new opera *Heloise and Abelard* at Harvard University; and Handel's *Messiah* at Carnegie Hall. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in *Carousel* (as Mr. Snow), "A Richard Rogers Celebration", and "An Evening of Cole Porter". Mr. Anderson spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberman Fellow with Emmanuel. He studied classics at Harvard and voice at the New England Conservatory.



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



Charles Blandy has been praised as "unfailing, 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

ABOUT THE ARTISTS

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. charlesblandly.com



Hailed as a "distinguished" "rising star" who sings "to great acclaim," and gives "delightful performances," Boston and New York-based soprano **Corrine Byrne** has quickly become a

sought-after interpreter of repertoire from the Medieval to the Baroque era, and music

by today's most daring composers. Byrne's recent roles include Royce (We the Innumerable), Filia (Jepthe), Anna (Die Todsünden), Doctor (The Scarlet Professor), Cathy (The Last Five Years), Gretel (Hansel and Gretel) and Anima (Ordo Virtutum). Byrne was a young artist with the Boston Early Music Festival and the Lucerne Festival Academy, and has made solo appearances with the REBEL Baroque Ensemble, Symphony New Hampshire, Mountainside Baroque, the Lake George Music Festival Orchestra, One World Symphony, Plymouth Philharmonic Orchestra, Kansas City Baroque Consortium, the Madison Bach Musicians, Amherst Symphony, West Shore Symphony, Harrisburg Choral Society, Westchester Oratorio Society, New Music Miami, Lorelei Ensemble, the Susquehanna Valley Chorale, the Tallis Scholars & Carnegie Hall Chamber Chorus, and is a core member of the Schola Cantorum of St. Vincent Ferrer Church in Manhattan. Byrne is a co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, recently featured on NPR and a nationally broadcast episode of American Public Media's Performance Today, and whose recording of 'Bring Something Incomprehensible Into This World' was featured in the New Yorker Magazine's 2017 Notable Recordings. She is also a core member of ground-breaking vocal ensemble Cut Circle, and of the early music collective Polyphemus. Byrne is a member of Beyond Artists, a coalition of artists that donate a percentage of their concert fee to organizations they care about. She is currently serving as a faculty member and Chair of Vocal Studies at the Longy School of Music at Bard College.



Celebrated internationally for her "unfeigned expression," and for having "the voice of an angel," Grammy-nominated mezzo-soprano and contemporary vocalist **Carrie Cheron** is in high

demand as a soloist, ensemble singer, and multi-genre contemporary vocalist and educator. Recent and upcoming solo appearances include performances with Portland Bach Experience, Emmanuel Music, Boston Landmarks Orchestra, Boston Baroque, and folk/baroque collective Floyd's Row. Carrie also performs regularly with Skylark Vocal Ensemble, Lorelei Ensemble, Eudaimonia, and other beloved ensembles. She is a featured soloist on all three of Skylark's Grammy-nominated recordings, Lorelei Ensemble's recording of composer David Lang's "love fail," and numerous additional recordings, including her 2006 solo folk album, "One More Autumn." A frequent interpreter of Bach, Vivaldi, Telemann, and other early composers, she is also a regular performer of newly composed music, including that of composers Francine Trester, Shawn Okpebholo, and Marti Epstein. Ms. Cheron is proud to perform with Shelter Music Boston, which presents classical chamber music concerts in homeless shelters and other sheltering environments in and around the Boston area. 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 is an Associate Professor of Voice at Berklee College of Music. www.carriecheron.com.



Described as "sunny", "supple" and "soaring," **Carley DeFranco** is an adventurous soprano known for her committed dramatic portrayals. She has sung more than 70 cantatas with Emmanuel Music in their weekly

Bach Cantata Series as well as the *Mass in B Minor*, *Magnificat*, *St. Matthew Passion*, *St. Mark Passion*, *Easter Oratorio*, John Harbison's *Supper at Emmaus*, *Abraham*, and Handel's *Ode for St. Cecilia's Day*. Carley was Angelo in Emmanuel's staged recording of *La Resurrezione* and Lucy Lockit in Britten's *The Beggar's Opera*. Solo cantata highlights include *Jauchzet Gott in allen Landen! BWV 51*, *Selig ist der Mann BWV 57*, *Ach Gott wie manches Herzeleid, BWV 58* and Harbison's *Chorale Cantata*.

2021-22 brought her solo débuts with Boston Cecilia (*Our Transcendental Passion*, Paul Rudoi), Harvard-Radcliffe Collegium Musicum (Monteverdi *Vespers*), Boston Art Song Society (new songs by Mason Byner) and ensemble appearances with Handel and Haydn Society, Boston Baroque and True Concord. An avid concert soloist, Carley has performed with the Eastern Connecticut Symphony Orchestra, North Carolina Master Chorale, Providence Singers and Arlington Philharmonic Orchestra. Carley's operatic credits include Susanna (*Le nozze di Figaro*) with Boston Opera Collaborative, The Rose (*The Little Prince*) with NEMPAC Opera Project, the title role in *Alcina* with Opera del West and many premieres in Boston Opera Collaborative's critically-acclaimed festival of ten-minute operas: Opera Bites. This year, Carley joins the Boston Lyric Opera chorus for *Cavalleria Rusticana* and *Champion* (Terence Blanchard).

ABOUT THE ARTISTS

Carley was the 2018-19 Lorraine Hunt Lieberson Fellow with Emmanuel Music and a 2019 Fellow with American Bach Soloists. She's originally from Rush, NY and now lives in Somerville, MA. www.carleydefranco.com



Hailed as "a charismatic baritone" by the New York Times, "magnificently stentorian and resonant" by Opera News, and "a first-rate actor" by Opera (UK), **David Kravitz's** recent opera engagements include

lead roles at Washington National Opera (Davis Miller in the world premiere of *Approaching Ali*), Chautauqua Opera (Captain Balstrode in *Peter Grimes*), Skylight Music Theatre (Scarpia in *Tosca*), Opera Santa Barbara (The Forester in *The Cunning Little Vixen*), Grand Harmonie (Don Pizarro in *Fidelio*), Opera Saratoga (Don Magnifico in *La Cenerentola*), Ash Lawn Opera (Tevye in *Fiddler on the Roof*), Boston Lyric Opera (Abraham in *Clemency*), Emmanuel Music (Nick Shadow in *The Rake's Progress* and Nick Carraway in *The Great Gatsby*), and the New England Philharmonic (Wozzeck in *Wozzeck*). He recently created the lead role of De Sade in Nicola Moro's *Love Hurts* at the Piccolo Teatro in Milan, Italy. His many concert appearances include the Boston Symphony Orchestra, the Philadelphia Orchestra, the Baltimore Symphony, the Virginia Symphony, the Santa Fe Chamber Music Festival, Boston Baroque, Boston Modern Orchestra Project, and Emmanuel Music, under conductors such as James Levine, Bernard Haitink, and Charles Dutoit. This season he returns to the Boston Symphony for *The Damnation of Faust* under Charles Dutoit and for *Tristan*

and *Isolde* under Andris Nelsons, to Odyssey Opera for Dunois in Tchaikovsky's *The Maid of Orleans*, to the Boston Chamber Music Festival for Schoenberg's *Ode to Napoleon*, and to Emmanuel Music for Creon and the Messenger in Stravinsky's *Oedipus Rex*. An exceptionally versatile artist, Mr. Kravitz's repertoire ranges from Bach to Verdi to Sondheim to cutting-edge contemporary composers such as Matthew Aucoin, Mohammed Fairouz, Paul Moravec, and Elena Ruehr. Mr. Kravitz has recorded for the Naxos, BIS, Sono Luminus, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career has included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer.



Mezzo-soprano, **Margaret Lias**, has been celebrated for her "warm," "arresting," and "rich-toned" singing. Margaret made her Boston Symphony Hall debut in 2011 with Handel and Haydn

Society (Handel, *Israel in Egypt*). In 2017, Margaret received praise for her Cleveland Orchestra solo debut singing Stravinsky's *Threni: Lamentations of Jeremiah*. Select solo appearances in 2019 and 2020 include Boston Baroque (Vivaldi, *Gloria*), Princeton Pro Musica (Duruflé, *Requiem*), Andover Choral Society (works by Demetrius Spaneas, Gwyneth Walker, Leonard Bernstein, and others), Boston Cecilia (Corigliano, *Fern Hill*), Salisbury Singers (Mendelssohn, *Elijah*), and Emmanuel Music (Bach, *Mass in B minor*). An avid supporter of ensemble work, Margaret was a founding member of The Skylark Vocal Ensemble, is a member of Seraphic Fire,

Boston Baroque, Voices of Ascension, Vox Vocal Ensemble, Handel and Haydn Society, and Emmanuel Music. A passionate supporter of Anglican liturgical music, Margaret has been a sought-after cantor for events such as bishop consecrations, priest ordinations, and Holy Week services in major cathedrals and churches in the US (St. John the Divine, New York, NY, Trinity Church in the City of Boston, MA, and Cathedral of St. Philip, Atlanta, GA) and abroad (Westminster Abbey (The Collegiate Church of St. Peter), London, England, and Coventry Cathedral (St. Michael's Cathedral), Coventry, England.). Presently, Margaret is a core member of Emmanuel Music, ensemble-in-residence at Emmanuel Church, Boston, MA. Margaret's versatility as a singer allows her the opportunity to collaborate with other soloists to perform master choral works at a very high level easily transitioning from medieval and baroque music to classical, romantic, and contemporary repertoire. Margaret was a founding member of The Skylark Vocal Ensemble under Matthew Guard.

Margaret began vocal studies at the age of 13 but had already been a student of the Royal School of Church Music curriculum from age 7. As a teenager, Margaret participated in community education studies at Eastman School of Music and eventually went on to collegiate coursework there as well. Presently, Margaret studies with Rebecca Folsom. Margaret belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. She supports common cathedral and Episcopal Relief and Development through her performances.



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

Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. 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 was runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier US contest for this repertoire. David is also a member of the renaissance vocal ensemble Blue Heron, winners of the 2018 Gramophone award for Best Early Music Album. Recent performance highlights have included two turns as Lucifer/the Devil—one in a filmed production of Handel's *La Resurrezione* with Emmanuel Music and the other in Stravinsky's *A Soldier's Tale* with Aston Magna Music Festival; the Cimarosa monodrama *Il Maestro di Capella* with Boston Baroque; and Monteverdi's dramatic scena *Il Combattimento di Tancredi e Clorinda* with American Bach Soloists in the Bay Area. David lives in Natick, Massachusetts with his wife Erin, an architectural historian and preservation planner; their daughter Fiona; and Black Lab Holly.

ABOUT THE ARTISTS



"Otherworldly" mezzo-soprano **Clare McNamara** brings her versatility to a wide variety of early and new repertoire throughout the United States and abroad. She has maintained

affiliations as a soloist and ensemble member with groups such as Skylark, Handel+Haydn Society, Cut Circle, Lorelei Ensemble, and The Boston Camerata.

Clare's "astonishing" voice is heavily featured in the recent "pathbreaking" release of Cut Circle's one-to-a-part compendium of the works of Johannes Ockeghem (Gramophone Magazine); she has joined Cut Circle for multiple European festivals (Utrecht, Regensburg, Antwerp, and Maastricht). She was also recently hailed as "pure-toned" and "as good as they come" (MusicWeb International) for her solo Hildegard chant on the GRAMMY-nominated Skylark album "Seven" (2018). During her nine years with Lorelei, engagements included collaborations with A Far Cry (Kareem Roustom's *Hurry to the Light*) and the Boston Symphony Orchestra/Andris Nelsons (Puccini's *Suor Angelica*, Debussy's *Nocturnes*, and George Benjamin's *Dream of the Song*). Clare made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys (Daniel Hyde) in Handel's *Messiah* (2017). Clare also made her solo debut at Boston's Symphony Hall in Handel+Haydn Society's 2018 performance of Bach's *Mass in B Minor*, under the baton of Harry Christophers, and returned later in the year as alto soloist in Bach's *Missa Brevis* in G major. Since 2019, Clare has been a rostered alto at the Staunton Music Festival in Staunton, VA.

The 2020-2021 season would have blossomed with solo opportunities: The Boston Camerata's *A Night's Tale* and *Three Sisters* (Anne Azéma), and Handel's *Dixit Dominus* and *Israel in Egypt* with Handel+Haydn (Harry Christophers). Clare would have debuted with Tenet (Jolle Greenleaf) and Washington Bach (Dana Marsh). The 2021-2022 season marked a return to performance as a soloist in Washington Bach's "All that is Rite." The season's concerts and studio recordings included two Skylark projects: the GRAMMY-nominated album, "it's a long way," and an album of a new choral retelling of Charles Dickens' "A Christmas Carol," composed by Benedict Sheehan. 2023 will see the release of two further Skylark recordings: "La vie en rose," and its "Clear Voices in the Dark" program that features Francis Poulenc's *Figure Humaine*.

Clare rapidly pivoted to digital music creation during the pandemic. She recorded a solo recital and a program of women's trios for Skylark's digital subscription platform, Skylark+; she also co-founded a new vocal trio, Ourania, with Sarah Moyer and Janet Stone. In January, 2021, Clare appeared as the vocal soloist (works by Michelle DiBucci and Gustav Mahler) for the United Nations' Chamber Music Society's concert for the International Day of Commemoration in Memory of the Victims of the Holocaust, which was globally broadcast on the UN's YouTube Channel and on Facebook.

Clare holds an AB in Music from Princeton University and an MM in Early Music from the Longy School of Music of Bard College.



Tenor **Omar Najmi** maintains a dual career as a performer and composer. His recent and upcoming performances include the creation of the title role in the world-premiere of *Hamlet* with Bulgaria's State Opera

Rousse, Tito in *La Clemenza di Tito* with Opera Steamboat, Alfredo in *La Traviata* with MassOpera, and the tenor soloist in BWV 61 and Vivaldi's *Magnificat* with the Upper Valley Baroque. Omar has appeared with Emmanuel Music most recently as San Giovanni in *La Resurrezione*, and also as Filch in *The Beggar's Opera*, and as a soloist and ensemble member in the weekly cantata series. Omar has a long-standing relationship with the Boston Lyric Opera, where he served for three seasons as an Emerging Artist, and where he has appeared in over fifteen productions. Omar recently served as BLO's first ever Emerging Composer, premiering his song-cycle *my name is Alondra* - a setting of poems by Boston's youth poet laureate, Alondra Bobadilla. Omar premiered his first opera, *En la ardiente oscuridad*, in 2019 with the assistance of the Live Arts Boston grant. As a 2022 LAB grantee, Omar will produce a workshop of his newest opera, *This is not that dawn*, which was featured in Opera America's 2021 New Works Forum.



Praised for his "powerful baritone and impressive vocal range" (Boston Music Intelligencer) and as a "musicianly, smooth vocalist, capable in divisions" (Opera News Online), baritone **Andrew Padgett** is an

accomplished interpreter of both baroque and medieval vocal music. He has collaborated with early music luminaries including Masaaki Suzuki, Nicholas McGegan, and Paul O'Dette, and has appeared as a soloist with The American Classical Orchestra, Dartmouth Handel Society, Virginia Symphony Orchestra, Pegasus Early Music, and Concordian Dawn, among others. He is featured as a soloist on two recently-released commercial recordings with Brandywine Baroque and the Saint Thomas Choir of Men and Boys. Andrew holds a B.S. in physics and an M.M. in voice from U.C. Santa Barbara, and an M.M. in early music, oratorio, and chamber ensemble from Yale University's Institute of Sacred Music.



Possessing a "resonant, beautiful" sound and heralded for his "expressive, florid" and "subtle and refined" singing, Baritone **Will Praepstis** performs frequently as a soloist and ensemble member

in the U.S. and Europe. 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, Carmel Bach Festival, the Orpheus Singers, Upper Valley Baroque, Exsultemus, BEMF, Labyrinth Choir, Cantata Singers, Sound Icon, Monadnock Music Festival, Augmented, Copley Singers, Oriana Consort, and the Fredonia College Choir. He was a Virginia Best Adam's Fellow at the 2019 Carmel Bach Festival and was also the 2019-2020 Lorraine Hunt Lieberman Fellow. 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,

ABOUT THE ARTISTS

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.



Mezzo-soprano **Krista River** has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony,

Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes*. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River's New York Recital debut at Weill Recital Hall at Carnegie Hall, the New York Times praised her "shimmering voice...with the virtuosity of a violinist and the expressivity of an actress." She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



Soprano **Janet Ross** sings mostly with the Handel and Haydn Society, Emmanuel Music, Cantata Singers, the Indictus Project, Church of the Redeemer-Chestnut Hill. In 2021, she participated

in the Tafelmusik Baroque Summer Institute and was excited to be a vocal fellow with the American Bach Soloists until the program was canceled due to COVID in both 2020 and 2021. Pre-pandemic, she performed with the Skylark Vocal Ensemble and was a soloist in Monteverdi's *Vespers of 1610* with Musica Sacra. Originally an instrumentalist, Janet earned undergraduate degrees in piano, flute, and pedagogy and a master's in piano performance from Indiana University where she was named Chancellor's Scholar, an award recognizing academic achievement and service. She also has a master's in elementary education from UMass-Amherst. As a pianist, Janet won several solo and concerto competitions, including the concerto competition, Schubert/Brahms Category, and Grand Prize in the Eastman School of Music's Young Artists International Competition. She performed in recital at the Kennedy Center in Washington, DC, as the recipient of the VSA Arts Panasonic Young Soloists Award.



Recent solo highlights for soprano **Sonja DuToit Tengblad** include Shostakovich Symphony 14 with *A Far Cry*, Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with

the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione di Poppea* (Drusilla, Fortuna) with Boston Baroque; Puccini's *Suor Angelica* with the Boston Symphony Orchestra and the Lorelei Ensemble, Bach's *St. John Passion* with the Handel and Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, the annual Bach Roots Festival in Minnesota, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize competition's art song and oratorio division.

A champion of modern music, Ms. Tengblad curated the award-winning touring program Modern Dickinson, launched recital project BeatSong for soprano and percussion. She sings with the Grammy-winning ensemble Conspirare on tours of Considering Matthew Shepard and with the Lorelei Ensemble who will be premiering Julia Wolfe's *HerStory* with five national symphonies next year. She founded Beyond Artists in 2019 and with every performance donates to Braver Angels, Singers of this Age, and the Eden Reforestation Project. She is the coordinator of the Mothers Out Front team in East Boston, where she lives with her family. www.sonjatengblad.com



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 Lieberman 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.

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 revised 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 today 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 Bach Institute Director 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."

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