

J.S. BACH

ST. MATTHEW PASSION

Johann Sebastian Bach (1685–1750)
The Passion according to St. Matthew
BWV 244 (1736)

Orchestra I

Transverse flute

David Ross
Andrea LeBlanc

Oboe, Oboe d'amore, Oboe da caccia

Gonzalo X. Ruiz
Kristin Olson

Violin I

Daniel Lee
Chloe Fedor
Augusta McKay Lodge

Violin II

Beth Wenstrom
Alana Youssefian

Viola

Theresa Salomon
Stephen Goist

Viola da gamba

Shirley Hunt

Violoncello

Ezra Seltzer

Contrabass

Nathaniel Chase

Organ

Jeffrey Grossman

Evangelist

Aaron Sheehan

Jesus

Tyler Duncan

Soprano

Jolle Greenleaf
Laura Heimes

Alto

Doug Dodson
Virginia Warnken Kelsey

Tenor

Jason McStoots
Gene Stenger

Bass

Charles Wesley Evans
Sumner Thompson

Ripieno chorus

Martha Cluver
Jonathan May
Donald Meineke
Enrico Lagasca

Artistic Director

Jolle Greenleaf

Music Director

Jeffrey Grossman

Orchestra II

Transverse flute

Immanuel Davis
Mili Chang

Oboe, Oboe d'amore

Caroline Giassi
Julie Brye

Violin I

Nicholas DiEugenio
Karen Dekker
Dongmyung Ahn

Violin II

Francis Liu
Tatiana Daubek

Viola

Lisa Rautenberg
Scot Moore

Violoncello and Viola da gamba

Shirley Hunt

Contrabass

Doug Balliett

Organ

Michael Beattie

Bach's wife, Anna Magdalena, referred to it as the "groß Bassion" (the great Passion), and the *Passion according to Saint Matthew* certainly lives up to the name. It has more stylistic variety than most operas—polyphonic motets, chorales, dance and galant forms, movements based on cantus firmi, and more. Bach scholar Christoph Wolff declares, "its outsized formal dimensions and performance requirements, its compositional sophistication and technical mastery, and its powerful and poignant expressive qualities left behind all that had been customary or even conceivable in sacred music of the time."

For us, presenting this work has been a dream we didn't know if we would ever realize. We are so grateful for the support from our donors and audiences that makes it possible. In the years since our *St. John Passion*, TENET Vocal Artists and the Sebastians have continued to explore the repertoire of the baroque in the conductor-free manner it was conceived, and we have discovered that while it is certainly not easier to perform this way, the rewards are more than worth the effort. For one, it fosters a laser-like focus between the singers and instrumentalists. Also, baroque instruments have a much wider range of articulatory possibilities than their modern counterparts, and when we are all concentrating together, the instruments "speak" the consonants with the singers. The result, we hope you will agree, is a special connection between performers and audience—removing the non-performing conductor allows us to make direct contact with you.

Bach began writing the *St. Matthew Passion* in 1724, soon after arriving in Leipzig. For reasons unknown, Bach conceived the piece for two distinct groups of instruments and singers. While it was common to write for solo singers (concertists) with reinforcing singers (ripienists), *St. Matthew* is much more unusually conceived than that. Both choir I and II contain solo arias (though you'll notice many more of them are for choir I).

It seems clear that Bach expected and intended the vocal parts of *St. Matthew* to be performed with one singer to a part (with additional chorale ripienists singing in only the two choruses that bookend Part I). This means, for example, the tenor in choir I would have also sung the role of the evangelist; the bass in choir I would have also sung the roles of Jesus, Peter, and Pilate! There are some striking theological implications to this sort of performance—for one, after Jesus' final words, the next solo is for that same bass ("Make my heart pure"). It's also possible Bach's unequal distribution of arias and characters was a practical matter; Bach had previously

complained that there were not enough singers capable of performing his complicated music.

We have chosen to honor Bach's double-orchestra conception, but universalize the vocal soloists: for example, the "choir I tenor" will at times be Jason McStoots, Aaron Sheehan, or Gene Stenger. However, our layout is true to Bach—you will always see choir I on your left and choir 2 on your right. Doing this allows us to more equally distribute Bach's wealth of solos amongst our incredible soloists, but we hope it may also reflect the Lutheran belief that all of us are equally fallen in sin and dependent on God's grace for salvation. This sense of community is reflected in the work itself: in no. 9, the disciples ask, "Herr, bin ichs?" (Am I the one who will betray Jesus?), and the massed ensemble answers in chorale form, "It is I, I should atone." Tonight, we also have four ripienists who represent one possible element of the original performances. Bach's congregation would have found the chorale tunes so familiar, it's been suggested they could have joined in. Our ripienists help us hint at what that experience may have been.

The use of two orchestras is unique among Bach's works. Was he perhaps drawing on the Italian tradition of cori spezzati, "choirs" of instruments or voices sometimes spatially separated from each other? Whatever his inspiration, we can be sure that no part of the work is accidental. Bach's relentless precise harmonic and structural planning is evident throughout. For instance, the repeating "Passion chorale" (nos. 15, 17, 44, 54, and 62) takes the congregation on an inevitable harmonic journey (#### / bbb / ## / b / ♯), and the harmonizations become steadily less "modern" (tonal), until the final, modal cadence of no. 62. Bach even goes so far as to break his own rules of harmony for dramatic purpose: at the first mention of Jesus' burial, in no. 4, Bach writes parallel fifths between the singer and the viola on the word "begraben" (bury).

When Bach made his definitive version of the work, in 1736, he took remarkable care in copying out the manuscript score—using red ink for the biblical text and hymn tunes—and when it was later damaged, carefully pasting in replacement scraps of paper to repair it. Clearly, the *St. Matthew Passion* was important to Bach. It's important to us, too—our hope is to draw you into this magnificent work, to move you with the story, Bach's craft, and the emotion behind it all. The "groß Bassion" is larger than us, larger than New York, larger than life. Thank you for sharing the journey with us.

— Jeffrey Grossman

ERSTER TEIL

I. CHOR I & II UND CHORAL (TÖCHTER ZION UND GLÄUBIGE SEELEN)

Kommt, ihr Töchter, helft mir klagen,
Sehet! — *Wen?* — den Bräutigam!
Seht ihn! — *Wie?* — als wie ein Lamm.
Sehet! — *Was?* — seht die Geduld,
Seht! — *Wohin?* — auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.

**O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu.**

2. EVANGELIST

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern:

JESUS

Ihr wisset daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.

3. CHORAL

**Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?**

4. EVANGELIST

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

CHOR I & II

Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.

EVANGELIST

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

PART ONE

I. CHORUS I & II AND CHORALE (DAUGHTERS OF ZION AND FAITHFUL SOULS)

Come, daughters, help me lament,
behold! — *whom?* — the Bridegroom!
Behold him! — *how?* — As a Lamb.
Behold! — *what?* — behold the patience,
look! — *where?* — at our guilt.
See him, out of love and graciousness
bear the wood for the Cross Himself.

**O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned.
You have borne all sins,
otherwise we would have to despair.
Have mercy on us, O Jesus.**

2. EVANGELIST

When Jesus had finished this speech, he said to His disciples:

JESUS

You know that in two days it will be Passover, and the Son of Man will be handed over to be crucified.

3. CHORALE

**Heart's beloved Jesus, how have you transgressed,
that such a harsh sentence has been pronounced?
What is the crime, of what kind of misdeed
are you accused?**

4. EVANGELIST

Then the high priests and the scribes and the elders of the people gathered in the palace of the high priest, who was named Caiaphas, and took council how with deception they could seize Jesus and kill him. They said, however:

CHORUS I & II

Not, indeed, during the festival, so that there will not be an uproar among the people.

EVANGELIST

Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to him with a cup filled with valuable water; and she poured it upon his head as he sat at the table. When his disciples saw this, they were against it and said:

CHOR I

Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.

EVANGELIST

Da das Jesus merket, sprach er zu ihnen:

JESUS

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

5. REZITATIV (CHOR I)

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf sein Haupt zu gießen!

6. ARIE (CHOR I)

Buß und Reu, Buß und Reu
Knirscht das Sündenherz entzwei.
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

7. EVANGELIST

Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach:

JUDAS

Was wollt ihr mir geben? Ich will ihn euch verraten.

EVANGELIST

Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

8. ARIE (CHOR II)

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

9. EVANGELIST

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm:

CHOR I

Wo willst du, daß wir dir bereiten das Osterlamm zu essen?

CHORUS I

What purpose does this foolishness serve? This water could have been sold for a high price and given to the poor.

EVANGELIST

When Jesus heard this, he said to them:

JESUS

Why do you trouble this woman? She has done a good deed for me. You will have the poor with you always, but you will not always have me. She has poured this water on my body because I will be buried. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

5. RECITATIVE (CHORUS I)*Ms. Kelsey*

O you dear Savior,
when your disciples foolishly protest
that this virtuous woman
prepares your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon your head!

6. ARIA (CHORUS I)*Ms. Kelsey*

Repentance and regret, repentance and regret
rip the sinful heart in two.
Thus the drops of my tears,
desirable spices,
are brought to you, loving Jesus.

7. EVANGELIST

Then one of the twelve, named Judas Iscariot, went to the high priests and said:

JUDAS*Mr. Thompson*

What will you give me? I will betray him to you.

EVANGELIST

And they offered him thirty silver pieces. And from then on he sought opportunity to betray him.

8. ARIA (CHORUS II)*Ms. Heimes*

Bleed out, you loving heart!
Alas! A child that you raised,
that nursed at your breast,
threatens to murder its caretaker,
since it has become a serpent.

9. EVANGELIST

But on the first day of unleavened bread the disciples came to Jesus and said to him:

CHORUS I

Where do you want us to prepare to eat the Passover lamb?

EVANGELIST

Er sprach:

JESUS

Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.

EVANGELIST

Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:

JESUS

Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

EVANGELIST

Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

CHOR I

Herr, bin ichs?

10. CHORAL

**Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel.**

11. EVANGELIST

Er antwortete und sprach:

JESUS

Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre.

EVANGELIST

Da antwortete Judas, der ihn verriet, und sprach:

JUDAS

Bin ichs, Rabbi?

EVANGELIST

Er sprach zu ihm:

JESUS

Du sagests.

EVANGELIST

Da sie aber aßen, nahm Jesus das Brot, dankete und brachs und gabs den Jüngern und sprach:

EVANGELIST

He said:

JESUS

Go into the city to a certain person and say to him: the Master says to you: my time is here, I will hold Passover in your house with my disciples.

EVANGELIST

And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening he sat at dinner with the twelve. And as they ate, He said:

JESUS

Truly I say to you: one among you will betray me.

EVANGELIST

And they were very troubled and began, each one among them, to say to him:

CHORUS I

Lord, is it I?

10. CHORALE

**It is I, I should atone,
bound hand and foot
in hell.
The scourges and the bonds
and what you endured,
my soul has earned.**

11. EVANGELIST

He answered and said:

JESUS

He who has dipped his hand in the bowl with me will betray me. The Son of Man will indeed pass away as it stands written of him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had never been born.

EVANGELIST

Then Judas, who betrayed him, answered and said:

JUDAS

Is it I, Rabbi?

Mr. Thompson

EVANGELIST

He said to him:

JESUS

You say it.

EVANGELIST

While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

JESUS

Nehmet, esset, das ist mein Leib.

EVANGELIST

Und er nahm den Kelch und dankete, gab ihnen den und sprach:

JESUS

Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ichs neu trinken werde mit euch in meines Vaters Reich.

12. REZITATIV (CHOR I)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
so macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf er Welt mit denen Seinen
Nicht böse können meinen,
so liebt er sie bis an das Ende.

13. ARIE (CHOR I)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

14. EVANGELIST

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:

JESUS

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: „Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen.“ Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

15. CHORAL

**Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.**

16. EVANGELIST

Petrus aber antwortete und sprach zu ihm:

JESUS

Take, eat, this is my body.

EVANGELIST

And he took the cup and blessed it, gave it to them and said:

JESUS

Drink from this, all of you; this is my blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in my Father's kingdom.

12. RECITATIVE (CHORUS I)

Ms. Heimes

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet his Testament brings my joy:
his flesh and blood, O preciousness,
he bequeaths to my hands.
Just as in the world, among his own,
he could not wish them harm,
just so he loves them to the end.

13. ARIA (CHORUS I)

Ms. Heimes

I will give you my heart;
sink within, my Savior!
I will sink into you;
although the world is too small for you,
ah, you alone shall be for me
more than heaven and earth.

14. EVANGELIST

And when they had spoken the benediction, they went out to the Mount of Olives. Then Jesus said to them:

JESUS

Tonight you will all be angry at me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When, however, I rise again, I shall go before you into Galilee.

15. CHORALE

**Acknowledge me, my Guardian,
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance;
your spirit has lavished upon me
much heavenly joy.**

16. EVANGELIST

Peter answered, however, and said to him:

PETRUS

Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

EVANGELIST

Jesus sprach zu ihm:

JESUS

Wahrlich, ich sage dir: in dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

EVANGELIST

Petrus sprach zu ihm:

PETRUS

Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.

EVANGELIST

Desgleichen sagten auch alle Jünger.

17. CHORAL

**Ich will hier bei dir stehen,
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Aldenn will ich dich fassen,
In meinen Arm und Schoß.**

18. EVANGELIST

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:

JESUS

Setzet euch hie, bis daß ich dort hingehe und bete.

EVANGELIST

Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

JESUS

Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir!

19. REZITATIV (CHOR I) UND CHOR II

O Schmerz!
Hier zittert das gequälte Herz;
wie sinkt es hin, wie bleicht sein Angesicht!
Was ist die Ursach aller solcher Plagen?
Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.
Ach! meine Sünden haben dich geschlagen;
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.

PETER*Mr. Evans*

Even though everyone will be angry at you, yet I will never be angry.

EVANGELIST

Jesus said to him:

JESUS

Truly, I say to you: tonight, before the cock crows, you will deny me three times.

EVANGELIST

Peter said to him:

PETER*Mr. Evans*

Even if I must die with you, I will not deny you.

EVANGELIST

All the other disciples also said the same.

17. CHORALE

**I will stay here with you,
do not scorn me!
I will not leave you,
even as your heart breaks.
When your heart grows pale
at the last stroke of death,
Then I will hold you fast
In my arm and bosom.**

18. EVANGELIST

Then Jesus came with them to a garden, which was called Gethsemane, and spoke to his disciples:

JESUS

Sit here while I go over there and pray.

EVANGELIST

And he took Peter and the two sons of Zebedee with him, and began to mourn and despair. Then Jesus said to them:

JESUS

My soul is troubled even to death; stay here and watch with me!

19. RECITATIVE (CHORUS I) & CHORUS II *Mr. Stenger*

O pain!
Here the tormented heart trembles;
how it sinks down, how his face pales!
What is the cause of all this trouble?
The Judge leads him before judgment.
No comfort, no helper is there.
Alas! My sins have struck you down;
He suffers all the torments of Hell,
he must pay for the crimes of others.

**Ich, ach, Herr Jesu, habe dies verschuldet,
was du erduldet.**

Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
vermindern oder helfen tragen,
Wie gerne blieb ich hier!

20. ARIE (CHOR I) UND CHOR II

Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod
Büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.
*Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.*

21. EVANGELIST

Und ging hin ein wenig, fiel nieder auf sein Angesicht
und betete und sprach:

JESUS

Mein Vater, ist's möglich, so gehe diese Kelch von mir;
doch nicht wie ich will, sondern wie du willst.

22. REZITATIV (CHOR II)

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich und alle
von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

23. ARIE (CHOR II)

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

24. EVANGELIST

Und er kam zu seinen Jüngern und fand sie schlafend
und sprach zu ihnen:

JESUS

Könnet ihr denn nicht eine Stunde mit mir wachen?
Wachet, und betet, daß ihr nicht in Anfechtung fallet!
Der Geist ist willig, aber das Fleisch ist schwach.

EVANGELIST

Zum andernmal ging er hin, betete und sprach:

**I, alas, Lord Jesus, have earned this,
that you endure.**

Ah! Could my love for you,
my Savior, diminish or bring aid
to your trembling and your despair,
how gladly would I stay here!

20. ARIA (CHORUS I) AND CHORUS II *Mr. Stenger*

I will watch with my Jesus,
So our sins fall asleep.
My death
is atoned for by his soul's anguish;
his sorrow makes me full of joy.
*Therefore his deserved suffering
must be truly bitter and yet sweet to us.*

21. EVANGELIST

And went away a bit, fell down on his face and prayed
and said:

JESUS

My Father, if it is possible, let this Cup pass from me;
yet not as I will it, rather as you wish.

22. RECITATIVE (CHORUS II)

Mr. Evans

The Savior falls down before his Father;
through this he lifts up himself and everyone
from our fall
to God's grace again.
He is ready
to drink the Cup of
death's bitterness,
in which the sins of this world
are poured and which stink horribly,
since it is pleasing to our loving God.

23. ARIA (CHORUS II)

Mr. Evans

Gladly will I force myself
to take on the Cross and the Chalice,
yet I drink after the Savior.
For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter taste of sorrow,
through his first sip.

24. EVANGELIST

And he came back to his disciples and found them
sleeping, and said to them:

JESUS

Couldn't you then remain awake with me one hour?
Stay awake, and pray, so that you do not fall into
temptation! The spirit is willing, but the flesh is weak.

EVANGELIST

For a second time he went away, prayed and said:

JESUS

Mein Vater, ists nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

25. CHORAL

**Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit,
Die an ihn glauben feste.
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.**

26. EVANGELIST

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

JESUS

Ach! Wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da der mich verrät.

EVANGELIST

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm einer große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: „Welchen ich küssen werde, der ists, den greifet!“ Und alsbald trat er zu Jesu und sprach:

JUDAS

Gegrüßet seist du, Rabbi!

EVANGELIST

Und küssete ihn, Jesus aber sprach zu ihm:

JESUS

Mein Freund, warum bist du kommen?

EVANGELIST

Da traten sie hinzu und legte die Hände an Jesum und griffen ihn.

27. ARIE (CHOR I) UND CHOR II

So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht
Ist vor Schmerzen untergegangen,
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.

JESUS

My Father, if it is not possible that this Cup pass away from me, then I will drink it; thus may your will be done.

25. CHORALE

**What my God wills always occurs,
His will is the best;
he is ready to help those
who believe firmly in him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, rely upon him firmly,
God will never abandon.**

26. EVANGELIST

And he came back and found them sleeping, nevertheless, and their eyes were full of sleep. And he left them and went away another time and prayed for the third time, and spoke the same words. Then he came back to his disciples and said to them:

JESUS

Alas! Do you wish to sleep and rest now? Behold, the hour has come, when the Son of Man is to be handed over into the hands of sinners. Get up, let us go; see, he who betrays me is here.

EVANGELIST

And as he was speaking, behold, there came Judas, one of the twelve, and with him a large troop from the high priest and the elders of the people with swords and spears. And the betrayer had given them a sign and said: "The one that I will kiss is him; seize him!" And just then he stepped forward to Jesus and said:

JUDAS

Greetings to you, Rabbi!

Mr. Thompson

EVANGELIST

And kissed him. However Jesus said to him:

JESUS

My friend, why did you come?

EVANGELIST

Then they stepped forward and laid hands on Jesus and seized him.

27. ARIA (CHORUS I) AND CHORUS II

Thus my Jesus is now captured.
Leave him, stop, don't bind him!
Moon and light
for sorrow have set,
since my Jesus is captured.
They take him away, he is bound.

*Ms. Greenleaf,
Mr. Dodson*

CHOR I & II

Sind Blitze, sind Donner
in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mörderische Blut!

28. EVANGELIST

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

JESUS

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

EVANGELIST

Zu der Stund sprach Jesus zu den Scharen:

JESUS

Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

EVANGELIST

Da verließen ihn alle Jünger und flohen.

29. CHORAL

**O Mensch, beweine dein Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden,
Den Toten er das Leben gab
Und legt dabei all Krankheit ab
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unser Sünden schwere Bürd
Wohl an dem Kreuze lange.**

CHORUS I & II

Are lightning and thunder
extinguished in the clouds?
Open the fiery abyss, O Hell,
crush, destroy, devour, smash
with sudden rage
the false betrayer, the murderous blood!

28. EVANGELIST

And behold, one of those who were with Jesus stretched out his hand and struck a servant of the high priest, and cut off his ear. Then Jesus said to him:

JESUS

Put your sword back in its place; for whoever takes the sword will perish through the sword. Or do you think that I could not ask my Father to send me more than twelve legions of angels? How would the scripture be fulfilled then? It must happen thus.

EVANGELIST

At the time Jesus said to the crowd:

JESUS

You have come out as if to a murderer, with swords and spears to take me; yet I have daily sat among you and have taught in the Temple, and you did not arrest me. However all of this has happened in order to fulfill the writings of the prophets.

EVANGELIST

Then all the disciples deserted him and fled.

29. CHORALE

**O mankind, mourn your great sins,
for which Christ left his Father's bosom
and came to earth;
from a virgin pure and tender
he was born here for us,
he wished to become our Intercessor,
he gave life to the dead
and laid aside all sickness
until the time approached
that he would be offered for us,
bearing the heavy burden of our sins
indeed for a long time on the Cross.**

INTERMISSION

Note: This beautiful historic space unfortunately only has two restrooms, in the rectory next door. If you are not able to return in time for the start of Part Two, please take your seat as quietly as possible upon your return. Thank you!

ZWEITER TEIL

30. ARIE (CHOR I) UND CHOR II

Ach, nun ist mein Jesus hin!
*Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?*
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen:
Ach! wo ist mein Jesus hin?

31. EVANGELIST

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

32. CHORAL

**Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Strikke.
Herr, nimm mein wahr
In dieser G'fahr,
B'hüt mich für falschen Tükken!**

33. EVANGELIST

Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:

ZEUGEN

Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

EVANGELIST

Und der Hohepriester stund auf und sprach zu ihm:

HOHEPRIESTER

Antwortest du nichts zu dem, das diese wider dich zeugen?

EVANGELIST

Aber Jesus schwieg stille.

34. REZITATIV (CHOR II)

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein erbarmensvoller Wille
vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein

PART TWO

30. ARIA (CHORUS I) AND CHORUS II

Mr. Dodson

Alas, now my Jesus is gone!
*Where, then, has your beloved gone,
O most beautiful among women?*
Is it possible, can I behold it?
Which way has your beloved turned?
Alas! my lamb in the claws of a tiger;
Alas! Where has my Jesus gone?
We will seek him with you.
Alas! What shall I say to the soul,
when she asks me anxiously:
Alas! Where has my Jesus gone?

31. EVANGELIST

But after they had arrested Jesus, they brought him to the High Priest Caiaphas, where the scribes and the elders had gathered. Peter, however, followed him from afar to the palace of the high priest, and went inside and sat with the servants, so he could see how it came out. The high priests, however, and the elders, and the entire council sought false witness against Jesus, so that they could put him to death, and found none.

32. CHORALE

**The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully
in this danger;
protect me from malicious falsehoods!**

33. EVANGELIST

And although many false witnesses came forward, they found none. Finally two false witnesses came forward and said:

WITNESSES

Mr. May, Mr. Meineke

He has said: I can destroy the temple of God and in three days build it up again.

EVANGELIST

And the high priest stood up and said to him:

HIGH PRIEST

Mr. Lagasca

Do you answer nothing to this, that they say against you?

EVANGELIST

But Jesus was silent.

34. RECITATIVE (CHORUS II)

Mr. McStoots

My Jesus is silent
at false lies,
in order to show us
that his merciful will
is bent on suffering for us,
and that we, in the same trouble,

Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

35. ARIE (CHOR II)

Geduld, Geduld!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

36. EVANGELIST

Und der Hohenpriester antwortete und sprach zu ihm:

HOHEPRIESTER

Ich beschwöre dich bei dem lebendigen Gott, daß du
uns sagest, ob du seiest Christus, der Sohn Gottes?

EVANGELIST

Jesus sprach zu ihm:

JESUS

Du sagests. Doch sage ich euch: von nun an wirds
geschehen, daß ihr sehen werdet des Menschen Sohn
sitzen zur Rechten der Kraft und kommen in den Wolken
des Himmels.

EVANGELIST

Da zerriß der Hohepriester seine Kleider und sprach:

HOHEPRIESTER

Er hat Gott gelästert; was dürfen wir weiter Zeugnis?
Siehe, itzt habt ihr seine Gotteslästerung gehört.
Was dünket euch?

EVANGELIST

Sie antworteten und sprachen:

CHOR I & II

Er ist des Todes schuldig!

EVANGELIST

Da speieten sie aus in sein Angesicht und schlugen ihn
mit Fäusten. Etliche aber schlugen ihn ins Angesicht und
sprachen:

CHOR I & II

Weissage uns, Christe, wer ists, der dich schlug?

37. CHORAL

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

38. EVANGELIST

Petrus aber saß draußen im Palast; und es trat zu ihm
eine Magd und sprach:

should be like him
and keep silent under persecution.

35. ARIA (CHORUS II)

Mr. McStoots

Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my due,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.

36. EVANGELIST

And the high priest answered and said to him:

HIGH PRIEST

Mr. Lagasca

I abjure you by the living God to tell us whether you
are the Christ, the Son of God!

EVANGELIST

Jesus said to him:

JESUS

You say it. Yet I say to you: from now on it will come
to pass that you will see the Son of Man sitting at the
right hand of Power, and approaching in the clouds
of heaven.

EVANGELIST

Then the high priest tore his garments and said:

HIGH PRIEST

Mr. Lagasca

He has blasphemed God; what further witness do we
need? Behold, now you have heard his blasphemy.
What do you think?

EVANGELIST

They answered and said:

CHORUS I & II

He is worthy of death!

EVANGELIST

Then they spit in his face and struck him with fists.
Some of them, however, struck him in the face and
said:

CHORUS I & II

Prophecy to us, Christ, who is it who strikes you?

37. CHORALE

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

38. EVANGELIST

Peter, however, sat outside of the palace; and a maid
came up to him and said:

MAGD I

Und du warest auch mit dem Jesus aus Galiläa.

EVANGELIST

Er leugnete aber vor ihnen allen und sprach:

PETRUS

Ich weiß nicht, was du sagest.

EVANGELIST

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

MAGD II

Dieser war auch mit dem Jesu von Nazareth.

EVANGELIST

Und er leugnete abermal und schwur dazu:

PETRUS

Ich kenne des Menschen nicht.

EVANGELIST

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

CHOR II

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

EVANGELIST

Da hub er an sich zu verfluchen und zu schwören:

PETRUS

Ich kenne des Menschen nicht.

EVANGELIST

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: "Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen." Und ging heraus und weinete bitterlich.

39. ARIE (CHOR I)

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!

40. CHORAL

**Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.**

MAID I

Ms. Cluver

And you were also with that Jesus of Galilee.

EVANGELIST

He denied it however before them all and said:

PETER

Mr. Evans

I don't know what you are saying.

EVANGELIST

As he was going out of the door, however, another one saw him and said to those who were near:

MAID II

Ms. Heimes

This one was also with that Jesus from Nazareth.

EVANGELIST

And he denied again, and swore to it:

PETER

Mr. Evans

I don't know what you are saying.

EVANGELIST

And after a little while people standing around came up and said to Peter:

CHORUS II

Truly you are also one of them; your speech gives you away.

EVANGELIST

Then he began to curse and swear:

PETER

Mr. Evans

I do not know the man.

EVANGELIST

And just then the cock crew. Then Peter remembered the words of Jesus, when he said to him: "before the cock crows, you will deny me three times." And he went out and wept bitterly.

39. ARIA (CHORUS I)

Ms. Kelsey

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

40. CHORALE

**Although I have been separated from you,
yet I return again;
even so your Son set the example for us
through his anguish and mortal pain.
I do not deny my guilt,
but your grace and mercy
is much greater than the sin
that I constantly discover in me.**

41. EVANGELIST

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:

JUDAS

Ich habe übel getan, daß ich unschuldig Blut verraten habe.

EVANGELIST

Sie sprachen:

CHOR I & II

Was gehet uns das an? Da siehe du zu!

EVANGELIST

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

HOHENPRIESTER

Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

42. ARIE (CHOR II)

Gebt mir meinen Jesum wieder!
Seht das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

43. EVANGELIST

Sie hielten aber einen Rat und kauften einen Töpfersakker darum zum Begräbnis der Pilger. Daher ist derselbige Akker genennet der Blutakker bis auf den heutigen Tag. Da ist erfüllet, das gesaget ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kinder Israel, und haben sie gegeben um einen Töpfersakker, als mir der Herr befohlen hat." Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

PILATUS

Bist du der Jüden König?

EVANGELIST

Jesus aber sprach zu ihm:

JESUS

Du sagests.

EVANGELIST

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

PILATUS

Hörest du nicht, wie hart sie dich verklagen?

41. EVANGELIST

The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put him to death. And they bound him, led him out and turned him over to the Governor, Pontius Pilate. When Judas, who betrayed him, saw that he was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:

JUDAS

I have done evil by betraying innocent blood.

EVANGELIST

They said:

CHORUS I & II

How does that concern us? See to it yourself!

EVANGELIST

And he threw the silver pieces into the temple and left, and went away and hanged himself. However the high priests took the silver pieces and said:

HIGH PRIESTS

It will not do to put them into the coffers of God, since it is blood money.

42. ARIA (CHORUS II)

Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the
lost son!

43. EVANGELIST

They held a council, however, and bought a potter's field with them for the burial of pilgrims. Therefore this same field is called the Field of Blood to this very day. Thus was fulfilled what was spoken through the Prophet Jeremiah, who said: "They have taken thirty silver pieces, the price of him who was bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." Jesus, however, stood before the Governor; and the Governor questioned him and said:

PILATE

Are you the King of the Jews?

EVANGELIST

Jesus, however, said to him:

JESUS

You say it.

EVANGELIST

And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:

PILATE

Do you not hear how harshly they accuse you?

EVANGELIST

Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

44. CHORAL

**Befiehl du deine Wege,
und was dein Herze kränkt,
Der allertreusten Pflege,
Des, der den Himmel lenkt,
Der Wolken, Luft und Winden
Gibt Wege, Lauf, und Bahn,
Er will auch Wege finden
Da dein Fuß gehen kann.**

45. EVANGELIST

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen von andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

PILATUS

Welchen wollt ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus?

EVANGELIST

Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

PILATI WEIB

Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

EVANGELIST

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

PILATUS

Welchen wollt ihr unter diesen Zweien, den ich euch soll losgeben?

EVANGELIST

Sie sprachen:

CHOR I & II

Barrabam!

EVANGELIST

Pilatus sprach zu ihnen:

PILATUS

Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

EVANGELIST

Sie sprachen alle:

CHOR I & II

Laß ihn kreuzigen!

EVANGELIST

And he answered him not even one word thus, to which even the Governor was greatly amazed.

44. CHORALE

**Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage;
he will find ways
for your feet to follow as well.**

45. EVANGELIST

At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:

PILATE*Mr. Lagasca*

Which one do you want me to release to you? Barabbas or Jesus, of whom it is said, he is the Christ?

EVANGELIST

For he knew well that they had handed him over out of envy. And while he sat upon the judgment seat, his wife sent to him and her message said:

PILATE'S WIFE*Ms. Cluver*

Have nothing to do with this righteous man; I have suffered much in a dream today on his account!

EVANGELIST

But the high priests and the elders convinced the people that they should ask for Barabbas and convict Jesus. So when the Governor answered and said to them:

PILATE*Mr. Lagasca*

Which one between the two do you want me to release to you?

EVANGELIST

They said:

CHORUS I & II

Barabbas!

EVANGELIST

Pilate said to them:

PILATE*Mr. Lagasca*

What shall I do then with Jesus, of whom it is said, he is the Christ?

EVANGELIST

They all said:

CHORUS I & II

Let him be crucified!

46. CHORAL

Wie wunderbarlich ist doch diese Strafe!
 Die gute Hirte leidet für die Schafe,
 Die Schuld bezahlt der Herre, der Gerechte,
 Für seine Knechte.

47. EVANGELIST

Der Landpfleger sagte:

PILATUS

Was hat er denn Übels getan?

48. REZITATIV (CHOR I)

Er hat uns allen wohlgetan,
 den Blinden gab er das Gesicht,
 Die Lahmen macht' er gehend,
 Er sagt' uns seines Vaters Wort,
 Er trieb die Teufel fort,
 Betrübte hat er aufgerichtet',
 Er nahm die Sünder auf und an.
 Sonst hat mein Jesus nichts getan.

49. ARIE (CHOR I)

Aus Liebe will mein Heiland sterben,
 Von einer Sünde weiß er nichts,
 Daß das ewigen Verderben
 und die Strafe des Gerichts
 Nicht auf meiner Seele bliebe.

50. EVANGELIST

Sie schrieten aber noch mehr und sprachen:

CHOR I & II

Laß ihn kreuzigen!

EVANGELIST

Da aber Pilatus sahe, daß er nichts schaffete, sondern
 daß ein viel größer Getümmel ward, nahm er Wasser
 und wusch die Hände vor dem Volk und sprach:

PILATUS

Ich bin unschuldig an dem Blut dieses Gerechten,
 sehet ihr zu!

EVANGELIST

Da antwortete das ganze Volk und sprach:

CHOR I & II

Sein Blut komme über uns und unsre Kinder.

EVANGELIST

Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln
 und überantwortete ihn, daß er gekreuziget würde.

51. REZITATIV (CHOR II)

Erbarm es, Gott!
 Hier steht der Heiland angebunden.
 O Geißelung, o Schläg, o Wunden!
 Ihr Henker, haltet ein!

46. CHORALE

How strange is this punishment!
 The Good Shepherd suffers for the sheep.
 The Lord, the Righteous One, atones for the crime
 on his servant's behalf.

47. EVANGELIST

The Governor said:

PILATE

What evil has he done then?

Mr. Lagasca

48. RECITATIVE (CHORUS I)

He has done good things for all of us;
 he gave sight to the blind,
 he made the lame to walk,
 he told us his Father's word,
 he drove out the devil,
 he has strengthened the troubled,
 he took sinners in and embraced them.
 Other than that, my Jesus has done nothing!

Ms. Greenleaf

49. ARIA (CHORUS I)

Out of love my Savior wants to die.
 He knows nothing of a single sin;
 so that the eternal destruction
 and the punishment of judgment
 would not remain upon my soul.

Ms. Greenleaf

50. EVANGELIST

They screamed even more and said:

CHORUS I & II

Let him be crucified!

EVANGELIST

When Pilate saw, however, that he achieved nothing,
 rather that a much greater riot occurred, he took wa-
 ter and washed his hands before the people and said:

PILATE

I am innocent of the blood of this righteous man,
 see to it yourselves!

Mr. Lagasca

EVANGELIST

Then all the people answered and said:

CHORUS I & II

Let his blood be on us and on our children.

EVANGELIST

Then he released Barabbas to them; but he had Jesus
 scourged and handed him over to be crucified.

51. RECITATIVE (CHORUS II)

Forgive this, God!
 Here stands the Savior bound.
 O scourging, O blows, O wounds!
 You hangmen, stop!

Ms. Kelsey

Erweicht euch der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

52. ARIE (CHOR II)

Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.

53. EVANGELIST

Da nahmen die Kriegsknechte des Landpflegers Jesum
zu sich zu sich in das Richthaus und sammelten über
ihn die ganze Schar und zogen ihn aus und legeten
ihm einen Purpurmantel an und flochten eine dornene
Krone und setzten sie auf sein Haupt, und ein Rohr in
seine rechte Hand, und beugeten die Knie vor ihm und
spotteten ihn und sprachen:

CHOR I & II

Gegrüßet seist du, Jüdenkönig!

EVANGELIST

Und speieten ihn an und nahmen das Rohr und schlu-
gen damit sein Haupt.

54. CHORAL

**O Haupt, voll Blut und Wunden,
voll Schmerz und voller Hohn!
O Haupt, zu Spott gebunden
mit einer Dornenkron!
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret:
Gegrüßet seist du mir!**

**Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so verspeit,
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
so schändlich zugericht'?**

55. EVANGELIST

Und da sie ihn verspottet hatten, zogen sie ihm den
Mantel aus und zogen ihm seine Kleider an und führten
ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgin-
gen, funden sie einen Menschen von Kyrene mit Namen
Simon; den zwungen sie, daß er ihm sein Kreuz trug.

Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! You have such hearts
that are like the whipping posts themselves
and even much harder.
Have mercy, stop!

52. ARIA (CHORUS II)

Ms. Kelsey

If the tears on my cheeks
can do nothing,
O then take my heart as well!
Yet let it be, in the flow,
as the wounds gently bleed,
the offering-bowl as well.

53. EVANGELIST

Then the soldiers of the Governor took Jesus with
them into the courthouse and gathered around him
the entire troop; and undressed him and put a purple
mantle on him; and they wove a crown of thorns and
set it upon his head, and a reed in his right hand, and
they bowed before him and mocked him, saying:

CHORUS I & II

Hail to you, King of the Jews!

EVANGELIST

And they spit on him and took the reed and struck his
head with it.

54. CHORALE

**O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honor and beauty,
yet now supremely defiled:
be greeted by me!**

**You noble countenance,
before which rather should tremble and cower
the great powers of the world,
how spat upon are you,
How ashen you have become!
Who has treated the light of your eyes,
which is like no other light,
so shamefully?**

55. EVANGELIST

And when they had mocked him, they took off the
mantle and put his clothes back on; and led him out
to be crucified. And as they were going out, they
found a man from Cyrene named Simon; they com-
pelled him to carry his cross for him.

56. REZITATIV (CHOR I)

Ja, freilich will in uns das Fleisch und Blut
 Zum Kreuz gezwungen sein;
 Je mehr es unsrer Seele gut,
 Je herber geht es ein.

57. ARIE (CHOR I)

Komm, süßes Kreuz, so will ich sagen,
 Mein Jesu, gib es immer her!
 Wird mein Leiden einst zu schwer,
 So hilfst du mir es selber tragen.

58. EVANGELIST

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf das erfüllet würde, das gesaget ist durch den Propheten: „Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.“ Und sie saßen allda und hüteten sein. Und oben zu seinem Häupten hefteten sie die Ursach seines Todes geschrieben, nähmlich: „Dies ist Jesus, der Jüdenkönig.“ Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

CHOR I & II

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

EVANGELIST

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

CHOR I & II

Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüstets ihn; denn er hat gesagt: „Ich bin Gottes Sohn.“

EVANGELIST

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

59. REZITATIV (CHOR I)

Ach Golgatha, unselges Golgatha!
 Der Herr der Herrlichkeit
 Muß schimpflich hier verderben,
 Der Segen und das Heil der Welt
 Wird als ein Fluch ans Kreuz gestellt.
 Der Schöpfer Himmels und der Erden
 Soll Erd und Luft entzogen werden.

56. RECITATIVE (CHORUS I)*Mr. Evans*

Yes, willingly are flesh and blood
 compelled to the Cross;
 The better it is for our souls,
 the bitterer it feels.

57. ARIA (CHORUS I)*Mr. Evans*

Come, sweet Cross, this I want to say:
 My Jesus, give it always to me!
 If my suffering becomes too heavy one day,
 you yourself will help me bear it.

58. EVANGELIST

And when they had come to the place named Golgatha, which is translated the place of the Skull, they gave him vinegar to drink mixed with gall; and when he tasted it, he would not drink it. When they had crucified him, however, they divided up his clothing and tossed lots over them, so that what was spoken through the Prophets was fulfilled: "They have divided my clothing among them, and over my robe they have cast lots." And they sat around and kept watch. And over his head they lifted up a written sentence of death, namely: "This is Jesus, the King of the Jews." And there were two murderers crucified with him, one to his left and one to his right. But those who passed by cursed at him and shook their heads, saying:

CHORUS I & II

You who destroy the temple of God and build it up again in three days, help yourself! If you are the Son of God, climb down from the Cross!

EVANGELIST

In the same way the high priests also mocked him, together with the scribes and the elders, saying:

CHORUS I & II

He has helped others and he cannot help Himself. If he is the King of Israel, let him climb down now from the Cross, and we will believe in him. He has trusted in God to rescue him now; he lied, because he said: "I am the Son of God."

EVANGELIST

In the same way he was reviled by the murderers who were crucified with Him.

59. RECITATIVE (CHORUS I)*Mr. Dodson*

Alas, Golgatha, unhappy Golgatha!
 The Lord of glory
 must shamefully perish here,
 the blessing and salvation of the world
 is placed on the Cross as a curse.
 From the Creator of heaven and earth
 earth and air shall be withdrawn.

Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

The innocent must die here guilty;
this touches my soul deeply;
Alas, Golgatha, unhappy Golgatha!

60. ARIE (CHOR I) UND CHOR II

Sehet, Jesus hat die Hand
Uns zu fassen ausgespannt,
Kommt! — *Wohin?* — In Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! — *Wo?* — In Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlaßnen Kücklein ihr,
Bleibet! — *Wo?* — In Jesu Armen.

60. ARIA (CHORUS I) AND CHORUS II

Mr. Dodson

Look, Jesus has stretched out his hands
to embrace us,
come! — *where?* — in Jesus' arms
seek redemption, receive mercy,
seek it! — *where?* — in Jesus' arms.
Live, die, rest here,
you forsaken chicks,
stay! — *where?* — in Jesus' arms.

61. EVANGELIST

Und von der sechsten Stunde an war eine Finsternis über
das ganze Land bis zu der neunten Stunde. Und um die
neunte Stunde schrie Jesus laut und sprach:

JESUS

Eli, Eli, lama asabthani?

EVANGELIST

Das ist: „Mein Gott, mein Gott, warum hast du mich
verlassen?“ Etliche aber, die da stunden, da sie das
höreten, sprachen sie:

CHOR I

Der rufet dem Elias!

EVANGELIST

Und bald lief einer unter ihnen, nahm einen Schwamm
und füllte ihn mit Essig, und steckte ihn auf ein Rohr
und tränkete ihn. Die andern aber sprachen:

CHOR II

Halt! Laß sehen, ob Elias komme und ihm helfe.

EVANGELIST

Aber Jesus schrie abermal laut und verschied.

62. CHORAL

**Wenn ich einmal soll scheiden,
So scheid nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein.**

61. EVANGELIST

And from the sixth hour there was a darkness over the
entire land until the ninth hour. And at the ninth hour
Jesus cried out loudly and said:

JESUS

Eli, Eli, lama sabachtani?

EVANGELIST

That is: "My God, my God, why have you forsaken
me?" Some of those, however, who were standing by,
when they heard this, said:

CHORUS I

He is calling Elijah!

EVANGELIST

And some of them quickly ran, took a sponge and
filled it with vinegar, and put it on a reed for him to
drink. But the others said:

CHORUS II

Stop! Let's see whether Elijah comes and helps him.

EVANGELIST

But Jesus cried out loudly once again and died.

62. CHORALE

**When I must depart one day,
do not part from me then,
when I must suffer death,
come to me then!
When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.**

63. EVANGELIST

Und siehe da, der Vorhang im Tempel zerriß in zwei
Stück von oben bis unten. Und die Erde erbebete,
und die Felsen zerrissen, und die Gräber täten sich auf,
und stunden auf viel Leiber der Heiligen, die da schliefen,
und gingen aus den Gräbern nach seiner Auferstehung
und kamen in die heilige Stadt und erschienen vielen.

63. EVANGELIST

And behold, the veil of the temple was torn in two
pieces from top to bottom. And the earth shook, and
the cliffs were rent, and the graves opened up, and
many bodies of saints arose, who were sleeping, and
came out of their graves after his resurrection and
came into the Holy City and appeared to many people.

Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

CHOR I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

EVANGELIST

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa, und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der heiß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

64. REZITATIV (CHOR I)

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder,
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedenschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

65. ARIE (CHOR I)

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

66. EVANGELIST

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand, und legte ihn in sein eigen neu Grab, welches er hatte in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes, und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

CHOR I & II

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: „Ich will nach dreien Tagen wieder auferstehen.“ Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn, und sagen zu dem Volk: „Er ist auferstanden von den Toten,“ und werde der letzte Betrug ärger denn der erste!

The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

CHORUS I & II

Truly, this was the Son of God.

EVANGELIST

And there were many women there, watching from a distance, who had followed him from Galilee and had served him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening however, came a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

64. RECITATIVE (CHORUS I)

Mr. Thompson

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Savior bowed himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God has now been made,
since Jesus has completed His Cross.
His body comes to rest,
Ah! dear soul, ask,
go, have them give you the dead Jesus,
O salutary, O precious remembrance!

65. ARIA (CHORUS I)

Mr. Thompson

Make yourself pure, my heart,
I want to bury Jesus myself.
For from now on he shall have in me,
forever and ever,
his sweet rest.
World, get out, let Jesus in!

66. EVANGELIST

And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Mary were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

CHORUS I & II

Lord, we have remembered that this deceiver said, when he was still alive: "I will rise again after three days." Therefore order that the tomb be guarded until the third day, so that his disciples do not come and steal him, and say to the people, "He has arisen from the dead," and the newest fraud would be worse than the first one!

EVANGELIST

Pilatus sprach zu ihnen:

PILATUS

Da habt ihr die Hüter; gehet hin und verwahrets,
wie ihrs wisset!

EVANGELIST

Sie gingen hin und verwahreten das Grab mit Hütern
und versiegelten den Stein.

67. REZITATIV (CHOR I) UND CHOR II

Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus, die unsre Sünden ihm gemacht.

Mein Jesu, gute Nacht!

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!

Mein Jesu, gute Nacht!

Habt lebenslang vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.

Mein Jesu, gute Nacht!

68. CHOR I & II

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

Ruhet sanfte, ruhet wohl.

Euer Grab und Leichenstein
Soll den ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.

Ruhet sanfte, sanfte ruht!

Höchst vergnügt

Schlummern da die Augen ein.

EVANGELIST

Pilate said to them:

PILATE

Mr. Lagasca

You have guards there; go and guard it as you see fit!

EVANGELIST

They went forth and protected the tomb with guards
and put a seal on the stone.

67. RECITATIVE (CHORUS I) AND CHORUS II

Ms. Heimes, Mr. Dodson, Mr. McStoots, Mr. Thompson

Now the Lord is brought to rest.

My Jesus, good night!

The weariness is over, that our sins have given him.

My Jesus, good night!

O blessed bones,

see, how I weep over you with repentance and regret,
since my fall has brought such anguish upon You!

My Jesus, good night!

Lifelong, thousand thanks to you for your suffering,
since you held my soul's salvation so dear.

My Jesus, good night!

68. CHORUS I & II

We sit down with tears
and call to you in the grave:

rest gently, gently rest!

Rest, you exhausted limbs!

Rest gently, rest well.

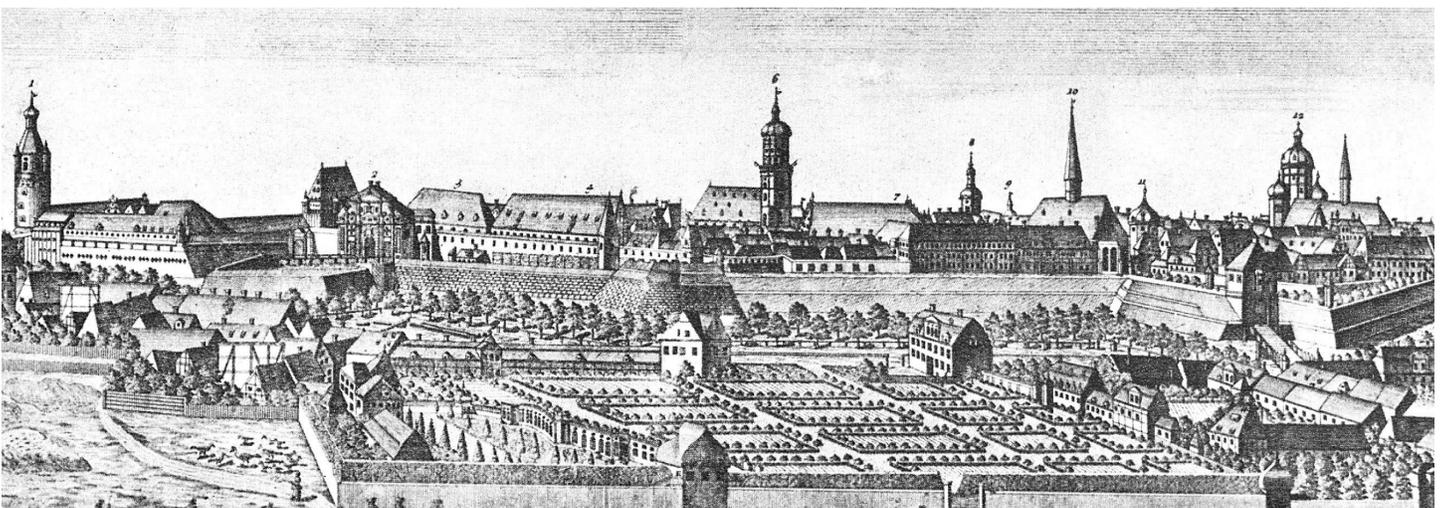
Your grave and headstone
shall, for the anxious conscience,
be a comfortable pillow
and the resting place for the soul.

Rest gently, gently rest!

Highly contented,

there the eyes fall asleep.

— Translation © Pamela Dellal, courtesy Emmanuel Music, Inc.



Leipzig, Germany (18th century). Engraving by F. B. Werner.

ABOUT THE PERFORMERS



Period violinist **Dongmyung Ahn** is a performer, educator, and scholar, whose interests span from the twelfth to eighteenth centuries. She is co-founder of Guido's Ear and regularly performs with the Sebastians, TENET, Early Music New York, Green Mountain Vespers, Pegasus, Clarion, and Bach Vespers. She has also played the rebec in the *The Play of Daniel* at the Cloisters. A dedicated educator, Dongmyung is the director of the Queens College Baroque Ensemble and has taught music history at Vassar College and Queens College. She is a Ph.D. candidate in musicology at the Graduate Center, CUNY, and has published an article on medieval liturgy in the Rodopi series *Faux Titre*.



Doug Balliett is a composer, instrumentalist and poet based in New York City. *The New York Times* has described his poetry as "brilliant and witty" (*Clytie and the Sun*), his bass playing as "elegant" (Shawn Jaeger's *In Old Virginy*), and his compositions as "vivid, emotive, with contemporary twists" (*Actaeon*). Popular new music blog *I Care if You Listen* has critiqued Mr. Balliett's work as "weird in the best possible way" (*A Gnostic Passion*) and "light-hearted yet dark...it had the audience laughing one minute and in tears the next..." (*Pyramus and Thisbe*). He is a tireless performer of new music, and is professor of historic basses at the Juilliard School. With a constant stream of commissions, a weekly

show on New York Public Radio, and nearly 200 performances per year, Mr. Balliett has been identified as an emerging voice for his generation.



Michael Beattie has received international attention as a conductor, keyboardist, and vocal coach specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted Handel's *Ariodante*, the *St. John Passion*, the complete Bach Motets, and more than one hundred Bach cantatas. Other conducting engagements have included Purcell's *Dido and Aeneas* (Glimmerglass Opera), Handel's *Rinaldo* and *Rodelinda* (Pittsburgh Opera), and *Teseo* (Chicago Opera Theater). He returned to Pittsburgh in 2017 to conduct Handel's *Riccardo Primo*. A highly regarded keyboard player, Mr. Beattie has performed with the Boston Symphony Orchestra, the Saint Paul Chamber Orchestra, Boston Baroque, the Handel and Haydn Society, Les Violons du Roy, and the Mark Morris Dance Group. He toured internationally with director Peter Sellars: as Assistant Conductor for the Mozart/Da Ponte cycle and as organist for staged Bach cantatas with Lorraine Hunt Lieberson.



A native of Oregon, **Julie Brye** is at home on modern and baroque oboes. After a couple of seasons as English horn soloist in Santiago, Chile, her oboes have taken her to play Mozart in

Toronto and Tokyo, Purcell in Singapore, Rameau in Montreal, Berio in Seattle, Stravinsky with the Kansas City Symphony, and Stockhausen in The Hague, to name a few. Currently she is playing a lot of Bach, Handel, and Telemann in New York and nearby states. She has enjoyed working with many ensembles; highlights include regular work with Trinity Wall Street Baroque Orchestra, Dryden Ensemble, Holy Trinity Bach Vespers (30 years), Tafelmusik/Opera Atelier, and Arion. She is heard on SONY Classical, Naxos, Newport Classics, CBC Records, Chandos, and Chaconne labels, among others.



A native of Taiwan, flutist **Mili Chang** played modern flute for 20 years before discovering the versatility of historical flutes and recorders. She enjoys traditional baroque and Renaissance music as well as experimental contemporary styles. Performing professionally in national and international venues, she has appeared in the Charleston Bach Festival, Oregon Bach Festival, Bach Vespers of Holy Trinity Lutheran Church, Banff Centre for Arts and Creativity, Westminster Kantorei, and St. Peter's Church. She has also been invited to radio station Philharmonic Radio Taipei Co., Ltd. and WQXR. Currently based in the NYC area, Mili received her MM in Historical Performance from The Juilliard School in 2018 and DMA in flute performance from the University of Wisconsin-Madison in 2015.

ABOUT THE ENSEMBLES

Preëminent New York City-based early music ensemble **TENET Vocal Artists** celebrates its 10th anniversary season in 2018–19. Under Artistic Director Jolle Greenleaf, TENET Vocal Artists has won acclaim for its innovative programming, virtuosic singing and command of repertoire that spans the Middle Ages to the present day. TENET Vocal Artists' distinguished soloists have been praised for their pristine one-voice-to-a-part singing "to an uncanny degree of precision" (*The Boston Globe*). TENET's highly praised Green Mountain Project gives annual performances of Claudio Monteverdi's *Vespers of 1610* and other Vespers that have been newly reconstructed vespers. A driving force in cultivating the New York City early music community, TENET Vocal Artists collaborates regularly with other acclaimed ensembles and organizations including Dark Horse Consort, Five Boroughs Music Festival, Quicksilver Baroque, and the Sebastians.



Jolle Greenleaf, Artistic Director



Bassist **Nathaniel Chase** performs a wide range of music, from orchestral repertoire with the Allentown Symphony, to new music with Ensemble

LPR and Ensemble Échappé, and period performance with the Sebastians and the Trinity Baroque Orchestra. He recently performed on Broadway in the critically acclaimed production of *Farinelli and the King* with countertenor Iestyn Davies. He is a graduate of the New England Conservatory and the Yale School of Music, where he was a winner of the 2010 Woolsey Hall Concerto Competition.



Vocalist and Roomful of Teeth member **Martha Cluver** has been praised by *The New York Times* for her “fluid, dark-hued”, and “soulful” soprano voice. As

a soloist, she has performed and recorded with ensembles such as Trinity Baroque Orchestra, Janáček Philharmonic, Remix Ensemble, Prague Modern, Rebel Baroque, ICE, ACME, Fifth House Ensemble, and Deutsches Symphonie-Orchester Berlin. Chamber music collaborations include groups such as Alarm Will Sound, Ensemble Signal, So Percussion, NEXUS, Axiom, Trio Mediaeval, Novus New York, Dogs of Desire, Wordless Music Orchestra, and TENET. Cluver currently lives in Brooklyn with her husband, Caleb Burhans, and daughter, Fiona.



Tatiana Daubek, a “sleekly elegant” player (*Gazettes Long Beach*) is concertmaster for New York’s oldest Bach cantata series, Bach Vespers Holy

Trinity. She performs with the American Classical Orchestra, Handel and Haydn Society, Musica Angelica, and Trinity Baroque Orchestra. Ms. Daubek is founding

member of House of Time, a chamber ensemble with a thriving series in Manhattan dedicated to performing music on period instruments. Currently in their sixth season as ensemble in residence at Holy Trinity Lutheran Church in Manhattan, they have been presented by The Czech Center NY, Berkeley Early Music Festival, Early Music Festival: NYC, San Diego and San Francisco Early Music Societies, The University Club in NYC and Yale Collection of Musical Instruments. An active member of her Czech heritage, Ms. Daubek helped start the Festival Jarmily Novotne, commemorating the life of star soprano and grandmother, Jarmila Novotna.



Immanuel Davis is one of the most versatile flutists of his generation. Equally at home on the modern and baroque flutes, Immanuel has

performed as a soloist and chamber musician throughout the United States and abroad. In 2005 he received a Fulbright Fellowship to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague. Since then he has performed as soloist and chamber player with such early music ensembles as Early Music New York, ARTEK, Lyra Baroque, REBEL and the Bach Society of Minnesota, and Mercury Orchestra of Houston. He has also had the pleasure of performing on NPR’s “Performance Today” and in recitals with baroque flute luminaries Barthold Kuijken and Wilbert Hazelzet. Soon to be released on the Naxos label is a program of French music for two traversi and continuo Immanuel recorded with legendary baroque flutist, Barthold Kuijken.



Dutch violinist **Karen Dekker** grew up surrounded by music. Dedicated to all performance practices that music might call for, Karen

performs regularly as a soloist, orchestral player and chamber musician with various ensembles throughout the United States and Europe. Karen’s recent engagements on baroque and modern violins include solo performances with Orchestra of Saint Luke’s, American Classical Orchestra and Juilliard’s baroque ensemble J415, performances throughout Europe with William Christie’s Les Arts Florissants and The Knights Chamber Orchestra, and recordings with the Smithsonian Chamber Players and Handel & Haydn Society. Karen holds degrees from Sweelinck Conservatory in Amsterdam, Manhattan School of Music and The Juilliard School and lives in New York.



Praised as an “excellent” and “evocative” violinist (*The New York Times*), **Nicholas DiEugenio** leads a versatile performing life as a chamber

musician, leader, and soloist in music ranging from early baroque to current commissions. Together with pianist Mimi Solomon, Nicholas has recorded the albums *Into the Silence* (2017) and *Unraveling Beethoven* (2018) on the New Focus label. His award-winning recording of the complete Schumann violin sonatas with fortepiano is available on the Musica Omnia label. Regarded as an inspiring teacher, Nicholas is currently Assistant Professor of Violin at UNC Chapel Hill. Nicholas holds degrees from the Cleveland Institute of Music (B.M., M.M) and the Yale School of Music (D.M.A., A.D.). As a core member of the Sebastians, Nicholas performs on a violin made by Karl Dennis in 2011, and also on a 1734 violin made by Dom Nicola Amati.

The Sebastians (www.sebastians.org) are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras. Lauded as “everywhere sharp-edged and engaging” (*The New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing... immaculate in tuning and balance” (*Early Music Today*). *I Care If You Listen* praised the ensemble’s “beautifully-nuanced playing and thoughtful expressivity” in their debut album, calling the recording a “technical and timbral tour-de-force.” The Sebastians 2018–19 season features Venetian and Roman trio sonatas and concerti grossi; Bach’s six sonatas for violin and obbligato harpsichord and sonatas for violin and continuo; and, with TENET Vocal Artists, Bach’s *St. Matthew Passion* and Handel’s *Messiah*, in intimate uncondacted performances. The Sebastians are currently in residence at the Yale Collection of Musical Instruments.



Daniel S. Lee, Founding Director
Jeffrey Grossman, Artistic Director



With a voice hailed as “vivid” (*Wall Street Journal*) and “unusually sparkling” (*Kansas City Star*), **Doug Dodson** is making his mark on opera and concert

stages throughout the United States in repertoire ranging from the Baroque to the contemporary. Notable recent engagements include the role of The United Way in the American premiere of Tod Machover’s *Death and the Powers* with American Repertory Theater, Nireno in Handel’s *Giulio Cesare* with Boston Baroque, Cupid in Blow’s *Venus and Adonis* with the Oregon Bach Festival, Speranza in Monteverdi’s *L’Orfeo* with Pacific MusicWorks, and Ottone in Monteverdi’s *L’incoronazione di Poppea* at the Aldeburgh Music Festival as a member of the prestigious Britten-Pears Young Artist Programme.



Canadian baritone **Tyler Duncan** recently performed at the Metropolitan Opera as Prince Yamadori in Puccini’s *Madam Butterfly*. At the Spoleto

Festival he debuted as Mr. Friendly in the 18th-century ballad opera *Flora*, returning the next season as the Speaker in Mozart’s *The Magic Flute*. Other appearances have included the role of the Journalist in Berg’s *Lulu* and Fiorello in Rossini’s *Barber of Seville*, both at the Metropolitan Opera, Raymondo in Handel’s *Almira* with the Boston Early Music Festival, Dandini in Rossini’s *La cenerentola* with Pacific Opera Victoria; and Demetrius in Britten’s *A Midsummer Night’s Dream* at the Princeton Festival. Issued on the CPO label is his Boston Early Music Festival recording of the title role in John Blow’s *Venus and Adonis*.



“An elegant, mellifluous and expressive baritone” (*The New York Times*), **Charles Wesley Evans**

has been lauded by The Miami Herald as “the peak

of the night’s solo work” and “a warm, strong baritone,” (*The Washington Post*). Charles began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey where he toured nationally and internationally, performing with notable conductors and orchestras around the globe. He enjoys a varied career performing works from the Baroque to gospel and musical theater. Recent concert work include performances with the Cleveland Orchestra, Austin Symphony, Fort Worth Symphony, Sinfonia de Camera, Bach Akademie Charlotte and Sonare Baroque Ensemble, Düsseldorf, Germany. A strong

supporter of professional choral practice, Charles performs regularly with Seraphic Fire, Conspirare, and the Carmel Bach Festival Chorale.



Chloe Fedor, violin, has been lauded for her “lovely, plush, seductive tone” and described as “clearly gifted” by *The New York Times*. Last season, she joined the cast

of Shakespeare’s Globe on Broadway as the onstage baroque violinist in *Farinelli and the King*, starring Sir Mark Rylance. Chloe is sought after as a concertmaster, soloist and chamber musician, and regularly performs with American Classical Orchestra, Apollo’s Fire, New York Baroque Incorporated, Quodlibet, the Sebastians, and Trinity Wall Street Baroque Orchestra, among others. She was one of ten Juilliard 2015 graduates to receive the Juilliard Career Advancement Fellowship.



Caroline Giassi, a native New Yorker, began her musical studies on a Cracker Jack box violin at the age of three. She soon switched to the oboe and

later found her musical home in the world of performance practice and historical oboes. She has performed with some of the top early music ensembles such as the Sebastians, Handel & Haydn Society, Opera Lafayette, Boston Early Music Festival, Washington Bach Consort, New York Baroque Incorporated, Pegasus Early Music, and is an American Fellow of the English Concert. In addition to performing, Caroline is a dedicated educator and works with students ranging from second graders in New York City public schools to undergraduate and graduate students at the University of Michigan where she is a continuing guest artist.



Stephen Goist is a multifaceted performer in both historical and modern traditions. A graduate of the Juilliard School and the University

of Cincinnati College Conservatory of Music, Stephen studied historical viola and violin with Cynthia Roberts and Elizabeth Blumenstock, viola da gamba with Sarah Cunningham and Annalisa Pappano, and viola with Catharine Carroll Lees and Masao Kawasaki. Stephen is an active performer in New York’s early music community, appearing with groups such as Trinity Baroque Orchestra, New York Baroque Incorporated, the Sebastians, and the Four Nations Ensemble. Additionally, he is principal violist

with Mercury in Houston, a member of the viola section in the ProMusica Chamber Orchestra in Columbus, Ohio, and a frequent guest musician with Philharmonia Baroque Orchestra and Charleston Symphony Orchestra.



Hailed as a “golden soprano” and “a major force in the New York early music-scene” (*The New York Times*), soprano **Jolle Greenleaf** is one of

today’s foremost figures in the field of early music. Balancing a career as a leading soloist and an innovative impresario, she is in great demand both as a guest artist and as the artistic director of TENET Vocal Artists, a premier New York-based ensemble specializing in early music. She is a celebrated interpreter of the music of Bach Buxtehude, Handel, Purcell, and most notably, Monteverdi. She has performed as a soloist in venues throughout the U.S., Scandinavia, Europe, and Central America for important presenters including Vancouver Early Music Festival, Denmark’s Vendsyssel Festival, Costa Rica International Music Festival, Puerto Rico’s Festival Casals, Utrecht Festival, at Panama’s National Theater, and San Cristobal, the Cathedral in Havana, Cuba.



Keyboardist and conductor **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through processes that are

intensely collaborative and historically informed. As the artistic director of the acclaimed baroque ensemble the Sebastians, this season Jeffrey directs concerts including Bach’s *St. Matthew Passion* and Handel’s *Messiah* from the organ and harpsichord, both in collaboration with TENET Vocal Artists. In recent seasons, Jeffrey has performed with Apollo’s Fire, Handel and Haydn Society, the Saint Paul Chamber Orchestra, Quodlibet, the Boston Early Music Festival, and numerous other ensembles across the country. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. He is a faculty member at Yale University.



Praised for her “sparkle and humor, radiance and magnetism” and hailed for “a voice equally velvety up and down the registers”, soprano **Laura Heimes** is

widely regarded as an artist of great

versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempeste di Mare, The King's Noyse, Paul O'Dette, Chatham Baroque, Apollo's Fire, The New York Collegium, The Publick Musick, Brandywine Baroque, Trinity Consort, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. A native of Rochester NY, she holds her Bachelors degree from SUNY Geneseo and Master of Music degrees in Choral Conducting and Voice Performance from Temple University. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, and Albany and Avian records.



Praised by *The Strad* as "stylish and accomplished," internationally respected cellist and viola da gamba player **Shirley Hunt** embraces an eclectic

musical life as a soloist, chamber musician, and continuo player. Ms. Hunt has performed and recorded with the nation's leading period instrument ensembles including Handel and Haydn Society, Boston Baroque, Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, Musica Angelica, Portland Baroque Orchestra, and Bach Collegium San Diego. Ms. Hunt performs regularly at the Metropolitan Museum of Art with Sonnambula, and appears in recital annually at the Museum of Jurassic Technology, where she is an artist in residence. Recent season highlights include performances at the Isabella Stewart Gardner Museum, the Library of Congress, National Sawdust, and La Jolla Music Society. Originally from Portland, Oregon, Ms. Hunt was born into a musical family and is the younger sister of the late mezzo-soprano Lorraine Hunt Lieberson.



Hailed by *The New York Times* as an "elegant," "richtoned alto" with "riveting presence," Grammy Award winning mezzo-soprano **Virginia**

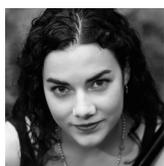
Warnken Kelsey is known for her heartfelt interpretations of the works of Bach, Handel and their contemporaries. In recent seasons Virginia has been seen on the main stages of Lincoln Center, Carnegie Hall, and Disney Hall, and has been featured as the alto soloist in Handel's *Samson*, Bach's *B Minor Mass*, Handel's *Messiah*, Mozart's *C Minor Mass*, and most recently in Bach's *Matthäus Passion* at both the Spoleto Festival and with Helmut Rilling at the Casals Festival. Also

known for her exciting and unique performances of avant-garde 20th and 21st-century works, she is a founding member of the groundbreaking Grammy Award-winning alternative-classical vocal band Roomful of Teeth. In addition to performing, Ms. Warnken has taught privately and guest lectured at Yale, Princeton, Williams College, Wellesley, Vassar, and Dickinson College, among others.



Acclaimed to have "a beautiful sound" (*The New York Times*), Philippines born bass-baritone **Enrico Lagasca** maintains a busy season with repertoire

from early to contemporary music both as soloist and chorister. He is a season regular singer in the Choir of St. Ignatius Loyola, Bach Choir of Holy Trinity Lutheran Church, St. Thomas Choir of Men and Boys, Musica Sacra New York, Cathedral Choir of St. John the Divine, Choir of Trinity Wall Street, and The Metropolitan Opera Extra Chorus in New York. Across America, he sings with the Santa Fe Desert Chorale, Conspirare, Ensemble VIII, Skylark Vocal Ensemble, Bach Collegium San Diego, and Seraphic Fire. Appearances in Orchestras and Festivals include the New York Philharmonic Orchestra, Orchestra of St. Luke's, American Classical Orchestra, Pacific Symphony, Israel Philharmonic Orchestra, to name a few, The Salzburg Festival, Oregon Bach Festival, Virginia Arts Festival, Mostly Mozart Festival, Twelfth Night Festival, Bard Summerscape Festival.



Flutist **Andrea LeBlanc** has been praised for her "sensitive and beautiful playing, with crystalline tone and execution" (*Early Music America*, Fall 2015).

Ms. LeBlanc is devoted to furthering the artistry and expression of the flute by performing on instruments original to or reproductions from the baroque, classical, and romantic eras. Her regular engagements include the Handel and Haydn Society, Boston Baroque, Mercury Houston, and Arcadia Players. Ms. LeBlanc has also appeared with the Folger Consort in Washington, D.C. and in 2009 performed Bach's St. Matthew Passion on Cambridge Cententus' tour of Japan, under the direction of Joshua Rifkin. She performs frequently with the Aston Magna Music Festival, as well as the Portland Bach Festival, Blue Hill Bach, and the Big Moose Bach Festival. She performs chamber music of the late-classical and early-romantic periods with fortepianist David Hyun-Su Kim.



Award-winning violinist **Daniel S. Lee** enjoys a varied career as a soloist, leader, collaborator, and educator. Praised for his "ravishing vehemence" and

"soulful performance" (*The New York Times*), he has appeared as a soloist and leader with Early Music New York, Freiburg Baroque Orchestra, Quodlibet Ensemble, and Yale Schola Cantorum, among others. He is the founding director of the critically-acclaimed period ensemble the Sebastians. As a piccolo violin specialist, he has performed as a soloist in Bach's Brandenburg Concerto No. 1 and Cantata 140, and has given the modern-day premiere of his own transcription of Johann Pfeiffer's concerto. He has studied at the Juilliard School (B.M.), Yale School of Music (M.M. and A.D.), and University of Connecticut (D.M.A.), and has given lectures and masterclasses at Connecticut College, Manhattan School of Music, Purchase College (SUNY), University of Kansas, and University of North Carolina at Chapel Hill. He was recently appointed as a faculty member at Yale School of Music.



Violinist **Francis Liu** specializes in period performances spanning from the Baroque through the Romantic. He is based in New York City, where he

performs with Baroque ensembles such as the Sebastians, New York Baroque Incorporated, Holy Trinity Lutheran, and Trinity Wall Street Baroque Orchestra. In performances of later Classical and Romantic repertoire, Francis has appeared with the Handel & Haydn Society, Smithsonian Chamber Players, Teatro Nuovo, Grand Harmonie, and the 19th Century Romantic Salon in Huddersfield, England. An avid storyteller, Francis is one the hosts of the upcoming "Anacreontic Society" music history podcast. In the summer he can be found teaching at the Point Counterpoint festival on Lake Dunmore, Vermont, and the Woodlands Chamberfest in Houston, Texas.



Praised as "the real thing, a true virtuoso" (*Seen and Heard International*), **Augusta McKay Lodge** is an international prize-winning violinist. As

a flourishing soloist, McKay Lodge has performed Mendelssohn Concerto in Alice Tully (Juilliard415), Bach Concerto with Indianapolis Baroque Orchestra and most recently gave her Carnegie Hall solo debut. She claimed grand prizes in Concert Artists International, Juilliard's Historical Performance Concerto Competition,

Indianapolis Baroque Competition and most recently, her ensemble Voyage Sonique took 2nd grand prize in International Lyceum Club de Suisse Concours. McKay Lodge's debut solo album (Naxos)—*Beyond Bach and Vivaldi*—was named one of the top 20 albums of 2018 by WQXR and is under consideration for the 61st Grammy Awards Nominations. She is concertmaster of The American Classical Orchestra, and performs with Les Arts Florissants, Les Talens Lyriques, Le Poème Harmonique, and Opéra Fuoco.



Jonathan May (counter-tenor), is sought after as a performer on concert and opera stages alike. He performs regularly with Early Music New York,

Choral Chameleon, and the New York Continuo Collective, with which he most recently sang the title role in Luigi Rossi's *Orfeo*. Other season highlights include an appearance as alto soloist in Handel's *Dixit Dominus* with Canticum Scholare, singing at a chamber choral conducting masterclass with Simon Carrington at the Norfolk Music Summer Festival, and a performance of Tallis's *Spem in alium* with The Tallis Scholars sponsored by Carnegie Hall. He holds a degree in music from Dartmouth College.



Reviewers describe **Jason McStoots** as having an "alluring tenor voice" (*ArtsFuse*) and as "the consummate artist, wielding not just a sweet

tone but also incredible technique and impeccable pronunciation" (*Cleveland Plain Dealer*). In 2015 he won a Grammy with the Boston Early Music Festival (BEMF) for the music of Charpentier. Solo appearances include *Les plaisirs de Versailles* (Charpentier), *Orfeo*, *Il ritorno d'Ulisse*, *1610 Vespers* (Monteverdi), *Abduction from the Seraglio* (Mozart), *Christmas Oratorio*, *St. Mark Passion* (Bach), *Dido and Aeneas* (Purcell) and *Messiah* (Handel) with groups such as Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, San Juan Symphony, Bach Ensemble, Seattle Early Music Guild, Tragicomedia, Tanglewood Music Center, and Blue Heron. Recording credits include Lully's *Pysché*, Handel's *Acis and Galatea*, Blow's *Venus and Adonis* and Charpentier's *Acteon* with BEMF (CPO), Fischer *Vespers* (Toccata Classics), and *Awakenings* with Coro Allegro (Navona).



Donald R. Meineke serves as Associate Director of Music and Organist at The Evangelical Lutheran Church of the Holy Trinity, home of Bach

Vespers. Before moving to New York, Donald studied choral conducting at the University of Texas at Austin, served as Director of Music at First English Lutheran, and was co-founder of Ensemble VIII. Donald held the post of Director of Music and Organist at Trinity Church (Lutheran) in Worcester, Massachusetts for 6 years where he conducted the Choirs of Trinity Church and was founder and Artistic Director of Vox Trinitati. He has served as assistant chorus master for Helmuth Rilling, preparing Mozart's *Mass in C minor* in multiple cities throughout Venezuela and Bach's *B minor Mass* and Passions in Germany and Italy. Donald also holds a degree in organ from Indiana University.



Scot Moore regularly splits his time between performance as a violinist and violist, working in a variety of musical genres. Active in early and new

music communities, he also works regularly in folk, rock, jazz, and pop with such artists as Natalie Merchant, Amanda Palmer, William Parker, among others. Scot has appeared worldwide in venues such as the Mariinsky Theater, the Grand Hall of the Moscow Conservatory, the Berlin Konzerthaus, the NCPA Beijing, Carnegie Hall, and the Library of Congress. He has worked with composers such as Joan Tower, Pauline Oliveros, Don Byron, Tania Leon, Michael Harrison, and George Tsontakis. From 2015-2018 he held the position of co-principle viola of The Orchestra Now. Scot earned his BA, BM, MA, and Performance Certificate from Bard College.



Kristin Olson, oboe, knew from the moment she stepped on stage to perform the role of "young Mozart" in a 4th grade play that she would grow up to

be a musician. She believes that her 10 year old self would be proud of her accomplishments, especially performing early music (including her beloved Mozart) on period instruments all over the country. In addition to performing, Kristin organizes a concert series for patients, staff, and doctors at Mount Sinai Hospital in New York City, where she herself was a patient some years ago. Recognized as a 2016 "Mover and Shaker" by *Musical America* for her work at the hospital, Kristin is passionate about the power of music to reach and heal those who are suffering. www.mountsinaiconcerts.org



Lisa Rautenberg performs and records widely as a soloist and chamber musician. She gave her New York City solo debut with Concert

Royale at the Mostly Mozart Festival in Alice Tully Hall, and performed her New York City recital debut in Merkin Hall playing virtuoso masters for the baroque violin. Lisa can be heard on over 100 recordings on labels such as Champignon International, SONY Classical, Virgin Classics, Newport Classics, MCA, Decca, Nonesuch, Telarc, and Deutsche Grammophone. She has performed concertos in many major American and European concert halls including Carnegie Hall, Alice Tully Hall, Kennedy Center, Orchestra Hall Chicago, Boston Symphony Hall, Hercules Hall, Concertgebouw, and BBC London. Lisa is Associate Concertmaster of the Hartford Symphony and Leader of Fanfare Consort. She has often performed with Arcadia Players.



Praised by *The New York Times* for the "limpid sweetness" of his baroque flute playing, **David Ross** is the principal flutist with Mercury in Houston and

performs with many ensembles including the Sebastians, English Concert, Tafelmusik Baroque Orchestra, Washington Bach Consort, Trinity Wall Street Baroque Orchestra, New York Baroque Incorporated, Early Music New York, REBEL, Bach Society of Minnesota, and Lyra Baroque Orchestra. David earned historical performance degrees from both the Koninlijk Conservatorium in Holland and the Juilliard School in NYC. Prior to his specialization in early music he studied modern flute at the Cleveland Institute of Music. Since 2009 his training and career have focused exclusively on historical performance ranging from one-keyed baroque flutes to many-keyed flutes and piccolos from the 19th century. David teaches privately from his home in NYC.



Born in La Plata, Argentina, **Gonzalo X. Ruiz** is one of the world's most critically acclaimed baroque oboists. A member of Portland

Baroque Orchestra for over twenty years, he performs as principal oboist and soloist with Philharmonia Baroque, Ensemble Sonnerie, Boston Early Music Festival, The English Concert, Wiener Akademie, Orchestra of the Age of Enlightenment, and Carmel Bach Festival. He has collaborated with conductors McGegan, Savall, Pinnock, Rattle, Egarr,

Manze, Hogwood, and Hassellböck, among others. Ruiz's playing is featured on dozens of recordings including his 2010 Grammy-nominated recording of reconstructions of the four orchestral suites of J.S. Bach, with Monica Huggett and Ensemble Sonnerie. Ruiz was appointed to the faculty of The Juilliard School in 2009. He previously taught at Oberlin Conservatory's Baroque Performance Institute and at the Longy School's International Baroque Institute. Ruiz is an acknowledged expert in reed design, and examples of his work are on permanent display at the Metropolitan Museum of Art. In his free time he enjoys playing guitar and dancing tango.



A native of Germany, **Theresa Salomon** came to New York in 1993. She has performed at such international festivals as Festival Presence, Paris;

Gulbenkian Festival, Lisbon; Prague Spring Festival; Ostfriesland Festival, Germany; Connecticut Early Music Festival; and Ostrava Days for New Music (Czech Republic), where she was a soloist with the Janáček Philharmonic. In New York she performs on both period and modern violin with the Orchestra of St. Luke's, Rebel Baroque Orchestra, New York Collegium, and SEM Ensemble. She also directs a new music series at Music under Construction and plays frequently for Dance under Construction. Salomon has recorded for the Vandenburg and Tzadik labels, among others.



Hailed for his "scampering virtuosity" (*American Record Guide*) and "superb" playing (*The New York Times*), cellist **Ezra Seltzer** is the principal cellist of the

Trinity Baroque Orchestra, New York Baroque Incorporated, and Early Music New York and a founding member of the Sebastians. He has frequently appeared as guest principal cellist of Musica Angelica and the St. Paul Chamber Orchestra, where he earned praise for his "delicate elegance and rambunctious spirit" (*Twin Cities Pioneer Press*) in performances of all six Brandenburg Concertos. Other performances with the SPCO include Handel's *Messiah* with Jonathan Cohen and J.S. Bach's *St. Matthew Passion* with Paul McCreesh. With Musica Angelica, he appeared in performances of J.S. Bach's *St. John Passion* in Walt Disney Concert Hall with the Los Angeles Master Chorale, and also performed in an international tour with soprano Emma Kirkby and countertenor Daniel Taylor. He attended Yale University, where he received his Bachelor of Arts in history and Master of

Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.



Tenor **Gene Stenger's** solo concert engagements include Evangelist in Bach's *St. Matthew Passion* with the Northeast Pennsylvania Bach Festival;

Evangelist in *St. John Passion* with Bach Collegium at St. Peter's (NYC); Evangelist, and tenor arias in Bach's *Christmas Oratorio* (complete work) with Colorado Bach Ensemble; tenor arias in *St. John Passion* with Voices of Ascension; tenor arias in *St. Matthew Passion* with Helmuth Rilling's Internationale Bachakademie Stuttgart; Handel's *Messiah* with Virginia Symphony Orchestra. Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and the Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.



Aaron Sheehan regularly performs in the United States, South America, and Europe. He sang the title role in Boston Early Music

Festival's Grammy Award winning recording of Charpentier's opera *La descente d'Orphée aux enfers*. On the concert stage, he enjoys a reputation as a first rate interpreter of the works of Bach, Handel and Mozart. He has performed at Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, the Early Music Festivals of Boston (BEMF), San Francisco, Vancouver, Washington DC, Carmel, Regensburg Tage Alter Musik, and with Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, Tafelmusik, North Carolina Symphony, New York Collegium, Charlotte Symphony and Pacific Music Works. His roles with BEMF include *L'Amour* and *Apollon* in Lully's *Psyché*, *Actéon* in Charpentier's *Actéon*, *Orfeo* in Monteverdi's *Orfeo*, *Eurimaco* in *Il ritorno d'Ulisse in patria*, *Acis* in Handel's *Acis and Galatea* and *Liberto/Soldato* in *L'incoronazione di Poppea*. He has also performed leading roles in operas by Cavalli, Handel, Weill, and Satie.



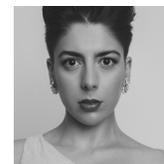
Hailed as "the real thing" (*Cleveland Plain Dealer*) and praised for his "elegant style" (*Boston Globe*), **Sumner Thompson** is one of the most

sought-after young baritones singing today. His appearances on the operatic stage include the title role in Monteverdi's *L'Orfeo* (Contemporary Opera Denmark in Copenhagen), *Uberto* in *La Serva Padrona* (Apollo's Fire), the Traveller in Britten's *Curlew River* (Britten-Pears School and Aldeburgh Festival, UK), *Schaunard* in *La Bohème* (Granite State Opera), and the Count in Mozart's *Le Nozze di Figaro* (Commonwealth Opera). Mr. Thompson's appearances in Chicago Opera Theatre's productions of Britten's *Death in Venice* and Rossini's *Il Viaggio a Reims* were also highly praised. A favorite in top-tier early music circles, he has appeared at the Boston Early Music Festival as the *Satir* in its recent production of *Conradi's Ariadne*.



Beth Wenstrom's playing has been praised for its "vitality and eloquent phrasing, as well as agility" (*The Strad*). As a soloist and concertmaster,

she has performed with Trinity Wall Street Baroque Orchestra, the Sebastians, New York Baroque Incorporated, and Quodlibet Ensemble. Beth is a founding member of Wayward Sisters, winner of the 2011 Early Music America/Naxos Competition as well as an original member of the "vital and vibrant" ensemble, ACRONYM (*Classics Today*). In addition to performing, Beth serves as string coach for the baroque ensemble at SUNY Stony Brook and has taught at Oberlin Conservatory as a sabbatical replacement and at their summer festival, BPI.



A native of New Jersey, violinist **Alana Youssefian** has quickly forged a reputation as an engaging and spirited soloist, chamber player,

and orchestral musician. Ms. Youssefian has performed internationally as a concertmaster and soloist, and regularly performs with the world's leading early music ensembles. Recent engagements as concerto soloist include Philharmonia Baroque and Voices of Music. Ms. Youssefian was named an American Fellow of The English Concert and Juilliard Fellow of Mercury in 2018. She performed with Juilliard415 as winner of the 2017 Historical Performance Concerto Competition, and as concertmaster and soloist on several occasions. Ms. Youssefian holds degrees from Oberlin Conservatory, Rice University's Shepherd School of Music, and most recently graduated from The Juilliard School's Historical Performance Program last spring.