



JOHANN SEBASTIAN BACH

JOHANNES-PASSION

BWV 245

THE SAINT THOMAS CHOIR
OF MEN AND BOYS

WITH

NEW YORK BAROQUE
INCORPORATED

KINDLY REMEMBER
TO SILENCE ALL ELECTRONIC DEVICES

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COVER:

Agnus Dei, Francisco de Zurbarán
1635-1640. Oil on canvas.

CONCERTS *at*
SAINT THOMAS

The Reverend Canon Carl F. Turner, *Rector*
Daniel Hyde, *The Nancy B. & John B. Hoffmann Organist and Director of Music*
The Reverend Charles F. Wallace, *Headmaster*
Saint Thomas Choir School

THURSDAY, 11 APRIL 2019 AT 7:30 PM

JOHANNES-PASSION

BWV 245

JOHANN SEBASTIAN BACH

(1685 - 1750)

THE KENNETH A. LOHF CONCERT

THE SAINT THOMAS CHOIR OF MEN AND BOYS

with

NEW YORK BAROQUE INCORPORATED

Wen Yang, *artistic director*

SOLOISTS

Dann Coakwell, *evangelist*

Mark Bleeke, *tenor*

Sarah Brailey, *soprano*

Andrew Padgett, *bass*

Jay Carter, *alto*

Benjamin Sheen, *The Loening-Hancock Organ*

DANIEL HYDE, *conductor*

SAINT THOMAS CHURCH FIFTH AVENUE

PROGRAM NOTES

Presentations of the Passion narrative have been the mainstay of Holy Week liturgies since the earliest recorded times of the Christian era. The intonation in Latin of passages from all four Gospels proved to be the first step in the musical dramatization of the crucifixion story. The obvious next step in this process was the sharing out of the main roles within the story to specific voice types. The narrator (Evangelist) was customarily sung by a tenor, contrasting with Jesus as a bass; all other bit-parts, including those words of the crowd (*turbae*), were taken by an alto. These initial distinctions of middle, low and high pitch inevitably developed further, and by the sixteenth century the parts of the crowd were increasingly given to a chorus of three, four or more parts, bringing polyphony into the dramatic structure of the Passion.

At its zenith, this dramatic realization of the Passion became widespread across Catholic Europe, and musical examples exist in England (Byrd), The Netherlands (Lassus) and Spain (Victoria). Most significantly, in Germany, Heinrich Schütz composed three settings between 1653 and 1666; these highly evocative works extend the exclusive setting of the biblical text to include opening and closing hymns. This was the earliest model for what was eventually to become the post-Reformation Lutheran Passion.

Toward the close of the seventeenth century, the inevitable influence of the new form of sacred oratorio saw a move away from the 'liturgical' Passions of Schütz and his contemporaries, and the new 'oratorio' Passion became widespread and popular. First, non-Gospel poetic texts, mostly specifically written, were introduced as solo arias; providing a commentary on the story itself, and sometimes with a moral topic, these 'freeze-frame' moments in the drama shifted the focus on to the individual listener. Second, the original reciting tones of the main characters were developed into composed recitatives that were to become indistinguishable from their operatic equivalents. Third, the inclusion of instruments during Lent had been entirely forbidden up to this point. The compositional development of these three structural innovations resulted in a form which was to be as expressive and responsive to the nuances of the text as anything heard in the theater. By the eighteenth century, Hamburg was to see the full evolution of the 'Passion oratorio' with composers including Telemann and Handel replacing biblical texts with completely free-form and large scale settings, often performed at court and in the concert hall, without any reference to a divine service.

Realising the full potential of this newly developed form, Bach's *St John Passion* was first performed towards the end of his first year in Leipzig, on Good Friday 1724. The text is drawn from St John 18-19, to which Bach adds two more layers; free verses set as arias, and Lutheran chorale tunes that would have been



J. S. Bach's seal of authenticity,
as used on his music manuscripts.

well known to the congregation, but with newly composed harmonies. Without us noticing, Bach includes two short passages from St Matthew, illuminating further details of Peter's remorse and of the earthquake following Jesus' death.

Inevitably, Bach revisited the work numerous times during the twenty five years between its first performance and the composer's death. This constant search to improve, and to find his 'ideal' version, saw Bach undertake major revisions in 1739 and in his last performances in 1749-50. What most people do not realize is that what we have come to know today as Bach's 'St John Passion' is itself another 'ideal' version of the work, drawing on multiple sources, and presenting an amalgamation of the available material in a performing order which Bach never knew himself.

Choosing to perform this version of the work this evening, we are taking the search for the 'ideal' another stage further, and will be shrouding Bach's music in a liturgical reconstruction that incorporates some of what we know of the Good Friday liturgies from the 1720s. Each half of tonight's performance (liturgy) begins with an organ intonation for an audience (congregational) chorale; the sermon should be given in-between the two parts of Bach's Passion and this evening you can find much in the program to meditate upon during the interval; after Part Two of Bach's music, the re-enactment closes with a short collect and blessing before the final chorale 'Nun danket alle Gott'.

Knowing how Bach revisited his own works numerous times throughout his career, and by moving away from a modern fixed view of his *St John Passion* as a concert work in two halves, performed in concert halls and churches worldwide during Lent, I hope that this evening's experiment will do nothing more than prompt enquiring thought and meditation as to the original role of this monolith of Western musical culture, going well beyond mere entertainment and contributing in multi-faceted ways to the individual experiences of Saint Thomas concert goers during this season of Lent.

Daniel Hyde, *February 2019*

"On Good Friday of the year 1721, in the vesper service, the Passion was performed for the first time in concerted style. At a quarter to 2 o'clock all bells were rung, and when the ringing was finished, the hymn 'Da Jesus an dem Kreuze Stund' was sung from the choir gallery. Then the Musicirite Passion began immediately, half of which was performed before the sermon. This half was completed with the hymn verse 'O Lamm Gottes unschuldig', during which the priest ascended the pulpit. After he preached the pulpit, [the congregational hymn] 'Herr Jesu Christ, rich zu uns wend' was sung. After the sermon the other half of the music began, and when it was finished the motet 'Ecce quomodo moritur justus' was sung [by the choir]; then the Passion verse was intoned and prayer said; finally 'Nun danket alle Gott' was sung. In 1723 it was done the same way."

From the diary of Johann Christoph Rost, sexton at the Thomaskirche, Leipzig.

SOLOISTS

DANN COAKWELL - *Evangelist*

Dann Coakwell, tenor, is sought after as a performer of Bach, Handel, and their contemporaries, and he specializes in J.S. Bach's Evangelist and the tenor roles of Benjamin Britten. He can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (Harmonia Mundi, 2014), as well as the Grammy-nominated *Considering Matthew Shepard* (Harmonia Mundi, 2016), and on *Mohammed Fairouz: Zabur* (Naxos, 2016), with the Indianapolis Symphony Choir and Orchestra. Coakwell has performed as a soloist internationally under such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, Matthew Halls, and Craig Hella Johnson. He has performed multiple times in Carnegie Hall and Lincoln Center in New York, and he has appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Oregon Bach Festival, Conspirare, Philharmonia Baroque Orchestra in San Francisco, Portland and Indianapolis baroque orchestras, and the symphony orcestras of Nashville, Kansas City, Charlotte, Indianapolis, Orlando, and Quad Cities. www.danncoakwell.com

SARAH BRAILEY - *Soprano*

Hailed by *The New York Times* for her "radiant, liquid tone," and "exquisitely phrased" singing and by *Opera UK* for "a sound of remarkable purity," soprano Sarah Brailey enjoys a career that resists specialization. Highlights include Handel's *Messiah* with The Saint Paul Chamber Orchestra; performing with Kanye West and Roomful of Teeth at the Hollywood Bowl; the role of Verveine on the premiere recording of *Le Dernier Sorcier* by Pauline Viardot, also featuring mezzo-soprano Jamie Barton and bass-baritone Eric Owens; recording cello and vocal soundscapes for the 2018 *Fog x FLO* public art installation in Boston's Emerald Necklace; Barber's *Knoxville: Summer of 1915* with the Colorado Symphony; Mahler's 2nd Symphony with the Johnstown Symphony; Purcell's *The Fairy Queen* with The Handel and Haydn Society; various Webern works with Trinity Wall Street; John Zorn's *Madrigals* at the Louvre Museum; and the premiere recording of Ethel Smyth's *The Prison* with The Experiential Orchestra. Co-founder of Just Bach, a new monthly concert series in Madison, Wisconsin, Sarah is also the Artistic Director of the Handel Aria Competition. Learn more at www.sarahbrailey.com.

Sarah belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fee to organizations they care about. Tonight, she is donating to NRDC, an organization that works to ensure the rights of all people to clean air, clean water, and healthy communities.

JAY CARTER – *Alto*

American countertenor Jay Carter has gained recognition as one of the nation's finest. A frequent collaborator with both period and modern ensembles, Carter is recognized as a leading interpreter of late Baroque repertoire and has been lauded for his luminous tone, stylish interpretations, and clarion delivery. Though recognized as a specialist in the Baroque, Carter also performs works from the modern countertenor repertoire and has premiered works by John Tavener, Augusta Read Thomas, Chester Alwes, and Anthony Maglione. The work of J.S. Bach figures prominently in his work, and he is prized as an interpreter of the cantata and passion repertoire.

Recent appearances include Bach's *St. Matthew Passion* with the American Bach Soloists and the Choir of St. Thomas Church, Bach's *Weinachtsoratorium* with Masaaki Suzuki and the Bach Collegium Japan, Handel's *Messiah* with the National Symphony and Philharmonia Baroque Orchestra, Vivaldi's *Gloria* and opera arias with Nicholas McGegan and the Saint Louis Symphony Orchestra, and the North American Premiere of John Tavener's *Lament for Jerusalem*. This season he makes return performances with the American Bach Soloists, *Ars Lyrica*, The Bach Collegium San Diego, The Portland Bach Festival, and the Choir of St. Thomas Church, among others.

Carter holds degrees from the Yale School of Music and Institute of Sacred Music where he was a pupil of Simon Carrington, Judith Malafronte, and James Taylor and the University of Missouri Kansas City Conservatory of Music and Dance. He received his undergraduate degree from William Jewell College and studied voice with Arnold Epley.

MARK BLEEKE – *Tenor*

Mr. Bleeke is a 2016 Juno award recipient for his recording with L'Harmonie des Saisons's *Las Ciudades de Oro* on ATMA Classique.

Mark recently sang the role of Monastatos in Mozart's *The Magic Flute* with Clarion in New York City, *Sun's Heat* of Stephen Albert with The 21st Century Consort in Washington, D.C., Kurt Weill's *The Seven Deadly Sins* with The Houston Symphony, Buffalo Philharmonic, The National Symphony, The BBC Symphony in London, and The Detroit, Toledo and El Paso Symphonies, Mozart's *Requiem* in Montreal, and with The Folger Consort he sang *Octoberfest: Early Music of Germany*.

This season Mr. Bleeke will join L'Harmonie des Saisons in Montreal, and at the Regensburg Festival in Germany for *Las Ciudades de Oro*, and will sing Kurt Weill's *The Seven Deadly Sins* with The Oregon Symphony, and also in Shanghai, in addition to numerous cities on a tour of the Weill throughout Germany.

In addition Mark will sing Maurice Wright's *Cantata for Tenor, Percussion and Electronic Sounds* and Scott Wheeler's *Serenata* with the 21st Century Consort.

Among Mr. Bleeke's recordings are Dave Brubeck's *To Hope: A Celebration*, Telarc Records; Kurt Weill's *Die Sieben Todsunden* with The New York Philharmonic on Teldec, (Kurt Masur); and two recordings of the title role in Handel's *Acis and Galatea* with Les Boreades on Atma Classique (Eric Milnes); and Musica Angelica Baroque Orchestra, (Martin Haselboeck).

Mark is a member of Hudson Shad, with whom he will sing at Tanglewood this summer, and is currently a member of The Saint Thomas Choir of Men and Boys, Fifth Avenue.

ANDREW PADGETT – *Bass*

Praised for his "powerful baritone and impressive vocal range" (Boston Music Intelligencer), bass-baritone Andrew Padgett is an accomplished interpreter of vocal chamber music with a particular emphasis on music before 1750. He has collaborated with early music luminaries such as Masaaki Suzuki, Nicholas McGegan, and Benjamin Bagby, and has been featured as a soloist in concert venues worldwide, including the Kennedy Center, Lincoln Center, and the Esplanade Concert Hall in his hometown, Singapore.

Andrew holds a B.S. in physics and an M.M. in voice from U.C. Santa Barbara, and an M.M. in early music, oratorio, and chamber ensemble from Yale University's Institute of Sacred Music.

BENJAMIN SHEEN – *The Loening-Hancock Organ*

Benjamin Sheen, Associate Organist at Saint Thomas Church in New York City, is one of Great Britain's brightest young organists. Hailed as a "brilliant organist" by the *New York Times*, he is the 2013 winner of the Pierre S. du Pont First Prize in the inaugural Longwood Gardens Organ Competition, and that same year received Second Prize and the Jon Laukvik prize at the St. Alban's International Organ Competition. He holds degrees from the University of Oxford and the Juilliard School, is a prize-winning Fellow of the Royal College of Organists, and the 2011 recipient of the Worshipful Company of Musicians' Silver Medal.

As a concert organist, Mr. Sheen has performed throughout Europe, the USA, Canada, Singapore, and South Africa. Engagements in 2019 include his concerto debut with the Auckland Philharmonia Orchestra and solo recitals in Christchurch and Wellington as well as throughout Australia. He has performed with notable orchestras including the Royal Philharmonic Orchestra, the City of London Sinfonia in the UK and Orchestra of St. Luke's in New York City. He has made several appearances on BBC radio and television and New York's classical radio

station WQXR in a complete performance of J.S. Bach's *ClavierÜbung III*. Recent highlights have included performances and masterclasses in South Africa as well as being a featured artist at the 2018 AGO National Convention in Kansas City, MO.

Benjamin Sheen is represented in North America exclusively by Philip Truckenbrod Concert Artists, LLC.

DANIEL HYDE – *Conductor*

Daniel Hyde is Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City, USA. Born in the UK, Daniel began his education as a chorister at Durham Cathedral, where he was later to return as organ scholar. Whilst at school he was made a Fellow of the Royal College of Organists at the age of 17, and won the organ scholarship to King's College, Cambridge. During his time at Cambridge University he served under Dr Stephen Cleobury, performing world-wide with the renowned King's College Choir; he studied the organ with Dame Gillian Weir and Nicolas Kynaston. Upon graduation with First Class Honours in Music, he was appointed as Director of Music at Jesus College, Cambridge, serving five years developing the College's music programme, and training a choir of men and boys and an undergraduate mixed-voiced choir. In 2009, he took up the post of *Informator Choristarum* at Magdalen College, Oxford, where he was also an Associate Professor in Oxford University's Faculty of Music. During his time there, Magdalen College Choir became known for its "particularly fine trebles" (The Observer); a distinctive sound described in The Times as "vibrant and appealing".

Hailed for his "attention to inner detail and clear sense of architecture" (Gramophone, June 2015), Daniel has been in increasing demand as a choral and orchestral conductor, and has worked with the BBC Singers, the London Bach Choir, the Britten Sinfonia, the Orchestra of the Age of Enlightenment, the Academy of St Martin in the Fields and the City of London Sinfonia. Since moving to New York in September 2016, he has directed the Saint Thomas Choir of Men and Boys alongside the renowned Orchestra of St Luke's and New York Baroque Incorporated. Magdalen College Choir recorded exclusively with Opus Arte, the label of the Royal Opera House, Covent Garden, and Daniel's broad-ranging discography can be found on the Opus Arte, Linn, Naxos and EMI and Priory labels.

As an organist, Daniel has performed across the UK and the world. Recital engagements have taken him to Vienna, Finland, Germany, Holland and also Australia, where he has performed at all the major venues including the Sydney Opera House and Adelaide Town Hall. In New York, he was recently a featured recitalist in Carnegie Hall's citywide festival, La Serenissima. He has been a con-

certo soloist with the BBC Philharmonic, and with the Britten Sinfonia he has performed the Poulenc Concerto a number of times, and has recorded the Hindemith Concerto to great critical acclaim. He was awarded Second Prize and the Audience Prize in the Royal College of Organists *Performer of the Year 2002* competition. A regular accompanist to the BBC Singers on BBC Radio Three, he has appeared at the BBC Proms on numerous occasions, and he made his solo debut there in 2010, performing Bach's *Canonic Variations* at the organ of the Royal Albert Hall. In the 2014/15 season, he performed the complete organ works of J S Bach on the Dobson organ in Merton College, Oxford. As an ensemble player he has appeared with Phantasm, the Britten Sinfonia, Aurora Orchestra, Gabrieli Consort and the Academy of St Martin in the Fields amongst others.

In October 2019 he will succeed Stephen Cleobury as Director of Music at King's College, Cambridge. He is represented exclusively by Hazard Chase. www.hazardchase.co.uk.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

The Saint Thomas Choir of Men and Boys is considered by many to be the leading ensemble of its kind in the Anglican choral tradition in the United States. The Choir performs regularly with Orchestra of St. Luke's as part of its own concert series. Its primary *raison d'être* is to provide music for five choral services each week. Live webcasts of all choral services and further information concerning recordings, tours and concerts given by the Choir may be found at www.SaintThomasChurch.org

Alongside its choral services and concert series spanning the past four decades, the Choir has toured throughout the U.S. and Europe with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, Windsor, Edinburgh, St. Albans, the Aldeburgh Festival and the Vatican. In February 2012, the Boys of the Choir traveled to Dresden to give the premiere of Lera Auerbach's *Dresden Requiem* with the Dresden Staatskapelle in the Frauenkirche and Semper Oper. Later in 2012, the Choir was invited to perform in the Thomaskirche at the Leipzig *BachFest*, a highlight of their June 2012 tour to Germany and Copenhagen. Domestically, the Choir most recently toured the Southeastern United States and was a featured performer at the National AGO Convention in Houston, Texas.

In addition to the annual performances of Handel's *Messiah*, concerts at Saint Thomas Church have included Requiems by Fauré, Brahms, Mozart, Duruflé, Victoria and Howells; J.S. Bach's two *Passions*, *Mass in B Minor* and Motets; the lesser-known *St. John Passion* of C.P.E. Bach; the U.S. premiere of John Tavener's *Mass*; the U.S. premiere of Nico Muhly's work *My Days* with viol consort Fretwork; Handel's *Israel in Egypt*; a program of Handel and Purcell's baroque masters conducted by John Scott and Richard Egarr along with Juilliard 415 and MacMillan's *Seven Last Words from the Cross*, conducted by David Hill. In 2014, the Boy Choristers performed in Bach's *Saint Matthew Passion* at the Park Avenue Armory as part of Lincoln Center's White Light Festival with the Berliner Philharmoniker under the direction of Peter Sellars and conductor Sir Simon Rattle. In September 2016, a special concert in memorial of John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle.

The Gentlemen of the Saint Thomas Choir are professional singers; the Boy Choristers attend the Saint Thomas Choir School. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc. (www.concertorganists.com) and records exclusively for Resonus Classics (www.resonusclassics.com)

THE SAINT THOMAS CHOIR SCHOOL

Founded in 1919, the Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today. The Choir School offers a challenging pre-preparatory curriculum, interscholastic sports and musical training for boys in grades three through eight. Following graduation, boys move on to highly competitive independent boarding and day schools across the country.

The Saint Thomas Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Generous financial aid is available to all successful applicants. Inquiries from interested families are sought throughout the year.

Do you know a boy who loves to sing? We want to hear from you at admissions@choirschool.org. To learn more about the exceptional opportunity provided by a Choir School education, consult our website: www.choirschool.org.

THE SAINT THOMAS CHOIR OF MEN AND BOYS

TREBLE

Jovon Patrick-Bernard	Nathan Moreno
Harrison Bieschke	Gioni Mota
Jonathan Bolena	James O'Brien
Leighton Cheuk	Benjamin Osborne**
David Conrado	Nicholas Rodgers
Wells Alling Graney	Max Sauberg
Francisco Halvey	Francis Segger
Grayson Hochenberg	Mich Shemezwa
Ethan Kim	Quinn Vanasco
William Lee	Christopher Ventura***
Fernando Morel	

ALTO

Eric Brenner	Jeffrey Freuler
Padraic Costello	Peter Gruett
Corey-James Crawford	Daniel Scarozza

TENOR

Nathaniel Adams	Joshua John
<i>Servus</i>	Donald Meineke
Brandon Beachamp	Oliver Mercer
Nathan Fletcher	

BASS

Steven Hrycelak	Daniel Moore
Dominic Inferrera	<i>Petrus</i>
Richard Lippold	Charles Perry Sprawls
<i>Pilatus</i>	<i>Christus</i>
	Christopher Trueblood

ACOLYTES

Darin Choi	Eduardo Morel
Noah Henthorn	Elyot Segger
Samuel Jin*	Isaac Shin

*Recipient of the John G. Scott Memorial Choristership

**Recipient of the Ogden Northrop Lewis, Jr. Choristership

***Recipient of the Dr. James L. Tuohy Choristership

NEW YORK BAROQUE INCORPORATED

Hailed as “truly excellent” and “studded with stars in the making” (New York Times), New York Baroque Incorporated (NYBI) is a conductorless orchestra of period instruments in New York City, bringing vital, informed, and fresh performances of a wide range of 17th and 18th-century repertoire, as well as creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has collaborated with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and has performed at Carnegie Hall, the Metropolitan Museum of Art, and Spoleto Festival USA. Striving to make period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bring to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli’s *Veremonda* (1652), Aliotti’s *Santa Rosalia* (1687) and Seckendorff’s *Proserpina* (1777).

The 2018-19 season will see NYBI launching a new 4-part series at Trinity’s St. Paul’s Chapel. Named *Alchemy*, each program is based on a classical element: water, air, earth, and fire. The orchestra returns to Saint Thomas Church for 3 concerts: the annual holiday tradition of Handel’s *Messiah*, as well Bach’s *St. John Passion* and an instrumental-only program of Vivaldi’s *Spring*, Handel’s organ concerto in B flat, and *Brandenburg Concerto No. 5*. NYBI is also making two exciting debuts in its 7th season: at Carnegie as a part of *Early Music in Weill Recital Hall* with countertenor Jakub Józef Orliński, and at the beautiful *Caramoor Center* with soprano Vivica Genaux in early summer.

WEN YANG – Artistic Director

Wen Yang plays double bass and viola da gamba, and has earned praise both for her “angelically played” solos (Charleston Today) and for “knocking people off their seats” (Sarasota Herald-Tribune). She enjoys being a freelance musician, and has performed with musicians including William Christie, Jordi Savall, Masaaki Suzuki, Monica Huggett, Ton Koopman, and Richard Egarr.

An alum of The Juilliard School and Yale School of Music, Wen studied viola da gamba with Sarah Cunningham, and double bass with Don Palma, Timothy Cobb and Robert Nairn. She can also be found cooking, and living in New York City with her husband, cellist Ezra Seltzer, and two tuxedo cats, Ollie and Mimi.

NEW YORK BAROQUE INCORPORATED

VIOLIN I

Aisslinn Nosky
Concertmaster
 Alana Youssefian
 Chloe Fedor
 Jessica Park
 Francis Liu

VIOLIN II

Beth Wenstrom
 Karen Dekker
 Isabelle Lee
 Katie Hyun

VIOLA

Stephen Goist
 Alissa Smith
 Daniel Elyar
 Maureen Murchie

CELLO

Ezra Seltzer
 Hannah Collins
 Keiran Campbell

VIOLONE

Wen Yang

FLUTE

Immanuel Davis
 David Ross

OBOE

Priscilla Herreid
 David Dickey

BASSOON

Benjamin Matus

THEORBO

Charles Weaver

VIOLA DA GAMBA

Arnie Tanimoto

HARPSICHORD

Daniel Hyde

ORGAN (MARTHA J. DODGE CONTINUO ORGAN)

Benjamin Sheen

Associate Organist, Saint Thomas Church

J. S. BACH
JOHANNES-PASSION

B W V 2 4 5 , version of 1749

*The following translation by Michael Marissen (Swarthmore College)
 is used by permission of Oxford University Press.*

ORGAN CHORALE PRELUDE

DA JESU AN DEM KREUZE STUND, BWV 621 Johann Sebastian Bach

CONGREGATIONAL CHORALE

DA JESU AN DEM KREUZE STUND

*After the choir sings the first phrase, please join in singing the first and fourth verses.
 The second and third verses are sung by the choir alone.*

1. When on the cross the Sa - vior hung, And that sore load that on him weighed
 4. Who - so shall pon - der oft these words When long - past sins his soul a - larm,
 With bit - ter pangs his na - ture wrung, Seven words a - mid his pain he said:
 Shall find the hope thy cross ac - cords, And in thy grace a heal - ing balm
 O let them well to heart be laid!
 That brings the woun - ded cons - cience calm.

2. "Father, forgive these men," He spake,
 "For lo! they know not what they do;
 Nor of my sufferings vengeance take!"
 And when we sin in weakness, too,
 For us, dear Lord, this prayer renew!

3. He thought upon the thief, and said,--
 "Thou shalt behold my Paradise
 With me, ere yet this day be fled."
 Lord, see us too with pitying eyes,
 And raise us from our miseries.

ORGAN PRELUDE

PRAELUDIUM IN F-SHARP Dietrich Buxtehude (c. 1637-1707)

PART ONE

NO. 1 CHORUS

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

*Lord, our ruler, whose praise
is glorious in all the lands!
Show us through your Passion
that you, the true Son of God,
at all times,
even in the greatest abasement,
have been glorified!*

NO. 2A RECITATIVE

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

*Jesus went with his disciples across the
brook Kidron, where there was a garden,
which Jesus and his disciples entered.
Judas, however, who betrayed him, also
knew the spot, for Jesus often gathered
in that very place with his disciples. Now
when Judas had engaged the band [of Ro-
man soldiers] and attendants of the chief
priests and of the Pharisees, he comes to
that place with torches, lanterns, and with
weapons. Now since Jesus knew everything
that was supposed to happen to him, he
went out and exclaimed to them:*

JESUS Wen sucht ihr?

Whom do you seek?

EVANGELIST Sie antworteten ihm:

They answered him:

NO. 2B CHORUS
Jesum von Nazareth.

Jesus of Nazareth.

NO. 2C RECITATIVE

EVANGELIST Jesus spricht zu ihnen:

Jesus exclaims to them:

JESUS Ich bin's.

I am the one.

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

*Judas, however, who betrayed him, also
stood with them. Now since Jesus ex-
claimed to them, "I am the one," they drew
back and fell to the ground. He then asked
them once more:*

JESUS Wen sucht ihr?

Whom do you seek?

EVANGELIST Sie aber sprachen:

They again exclaimed:

NO. 2D CHORUS
Jesum von Nazareth.

Jesus of Nazareth.

NO. 2E RECITATIVE

EVANGELIST Jesus antwortete:

Jesus answered:

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

*I have said to you that it is I; if you are in
fact looking for me, then let these others
go!*

NO. 3 CHORALE

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

*O great love, O love beyond all measure,
that [has] brought you on this path of
torment!
I lived with the world in delight and joy,
and you have to suffer.*

NO. 4 RECITATIVE

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

*In order that the Word would be fulfilled,
which he said, "I have not lost one of those
whom you have given me." Then Simon Pe-
ter had a sword and drew it out and struck
at the high priest's servant and cut his right
ear off; and the servant's name was Mal-
chus. Then Jesus exclaimed to Peter:*

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

*Put your sword in the scabbard! Shall I not
drink the cup that my Father has given me.*

NO. 5 CHORALE

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

*Your will be done, Lord God, alike
on earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering,
to be obedient in love and woe;
restrain and hold in check all flesh and blood
that acts against your will!*

NO. 6 RECITATIVE

EVANGELIST Die Schar aber und der Ober-
hauptmann und die Diener der Juden
nahmen Jesum und bunden ihn und
führten ihn aufs erste zu Hannas, der war
Kaiphass Schwäher, welcher des Jahres
Hoherpriester war. Es war aber Kaiphass,
der den Juden riet, es wäre gut, daß ein
Mensch würde umbracht für das Volk.

*The band, however, and the captain and
the attendants of the Jews took Jesus and
bound him and led him at first to Annas
(the father-in-law of Caiaphas, the one
who was high priest in that year). But it
was Caiaphas who advised the Jews it
would be good that one man would be put
to death for [i.e., instead of] the people.*

NO. 7 ARIA (ALTO)

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

*From the ropes of my sins
 to unbind me,
 my Salvation is bound.
 From all my vice-boils
 fully to heal me,
 he lets himself be wounded. (Da capo)*

NO. 8 RECITATIVE

EVANGELIST Simon Petrus aber folgte
 Jesu nach und ein ander Jünger.

*Simon Peter, however, and another disci-
 ple followed Jesus.*

NO. 9 ARIA (SOPRANO)

Ich folge dir gleichfalls, mein Heiland, mit
 Freuden
 Und lasse dich nicht,
 Mein Leben, mein Licht.
 Beförde den Lauf
 und höre nicht auf,
 selbst an mir zu ziehen, zu schieben, zu
 bitten. (Da capo)

*I follow Thee also with joyful steps
 and will not forsake Thee,
 my Life and my Light.
 Show me the way,
 and cease not
 to pull me on, urge me, plead with me.
 (Da capo)*

NO. 10 RECITATIVE

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

*This same disciple was known by the high
 priest and went with Jesus into the high
 priest's palace. Peter, however, stood
 outside, in front of the door. Then the
 other disciple, who was known by the high
 priest, went out and spoke with the woman
 keeping the door and led Peter in. Then the
 maid, the doorkeeper, exclaimed to Peter:*

MAID Bist du nicht dieses Menschen
 Jünger einer?

Are you not one of this man's disciples?

EVANGELIST Er sprach:

He exclaimed:

PETER Ich bin's nicht.

I am not.

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

*But the servants and attendants stood
 around, having made a charcoal fire (for
 it was cold), and warmed themselves. But
 Peter stood among them and warmed
 himself. But the high priest asked Jesus
 about his disciples and about his teaching.
 Jesus answered him:*

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

*I have spoken freely and openly before the
 world. I have always taught in the syna-
 gogue and in the Temple, where all Jews
 come together, and have spoken nothing
 in secret. Why do you ask me about this?
 About this, ask those who have hear what I
 have spoken to them! Behold, these same
 ones know what I have said.*

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

*But when he spoke such things, one of the
 attendants who stood nearby gave Jesus a
 blow to the face and exclaimed:*

ATTENDANT Solltest du dem Hohenpries-
 ter also antworten?

Should you so answer the high priest?

EVANGELIST Jesus aber antwortete:

But Jesus answered:

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

*If I have spoken wickedly, then demonstrate
 that it had been something evil; but if I have
 spoken rightly, why do you strike me?*

NO. 11 CHORALE

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.

*Who has struck you so,
 my Salvation, and you with torments
 handled so roughly?
 Indeed, you are not a sinner,
 like we and our children;
 you know nothing of misdeeds.*

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

*I, I and my sins,
 which are as [numerous as] the grains
 of sand on the seashore,
 they have caused you
 the sorrow that strikes you
 and the grievous host of pain.*

NO. 12A RECITATIVE

EVANGELIST Und Hannas sandte ihn ge-
 bunden zu dem Hohenpriester Kaiphas.
 Simon Petrus stund und wärmte sich, da
 sprachen sie zu ihm:

*And Annas sent him, bound, to the high priest
 Caiaphas. Simon Peter stood and warmed
 himself, when they exclaimed to him:*

NO. 12B CHORUS

Bist du nicht seiner Jünger einer? *Are you not one of his disciples?*

NO. 12C RECITATIVE

EVANGELIST Er leugnete aber und sprach: *He denied it again and exclaimed:*

PETER Ich bin's nicht. *I am not.*

EVANGELIST Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte: *One of the high priest's servants, a kinsman of him whose ear Peter had cut off, exclaims:*

ATTENDANT Sahe ich dich nicht im Garten bei ihm? *Did I not behold you in the garden with him?*

EVANGELIST Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich. *Then Peter denied it once more, and immediately the cock crowed. Then Peter remembered the words of Jesus and went out and wept bitterly.*

NO. 13 ARIA (TENOR)

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

*O, my disposition,
where do you at last intend to go;
where shall I restore myself?
Shall I stay here,
or do I wish
mountains and hills [to fall] upon my back?
In the world there is no counsel whatsoever,
and in my heart
remain the agonies
of my misdeed:
for the servant has disavowed the Lord.*

NO. 14 CHORALE

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

*Peter, who does not think back,
denies his God;
he, however, at a penetrating glance,
weeps bitterly.
Jesus, glance on me as well,
whenever I am unrepentant;
whenever I have done something evil,
stir my conscience!*

ORGAN CHORALE PRELUDE

O LAMM GOTTES, UNSCHULDIG, BWV 618 Johann Sebastian Bach

CONGREGATIONAL CHORALE

O LAMM GOTTES, UNSCHULDIG

*After the choir sings the first phrase, please join in singing the first and third verses.
Verse two is sung by the choir alone.*

1&3. O Lamb of God, most stain - less! Who on the Cross didst lan - guish,
Se - rene through all thy sor - rows, Though mocked a - mid thine an - guish;
Our sins thou bear - est for us, Else had des - pair reigned o'er us:
1. Have mer - cy up - on us, O Je - su!
3. Grant us thy peace to - day, O Je - su!

2. O Lamb of God, most stainless! Our sins thou bearest for us,
Who on the Cross didst languish, Else had despair reigned o'er us:
Serene through all thy sorrows, Have mercy upon us, O Jesu!
Though mocked amid thine anguish;

INTERMISSION (15 minutes)

ORGAN CHORALE PRELUDE

CHRISTUS, DER UNS SELIG MACHT, BWV 620 Johann Sebastian Bach

PART TWO

NO. 15 CHORALE

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

*Christ, who makes us blessed,
[who] has committed no evil,
he was for us in the night
seized like a thief,
led before godless people
and falsely accused,
mocked, scorned, and spat upon,
as then the Scripture says.*

NO. 16A RECITATIVE

EVANGELIST Da führten sie Jesum von Kaiphäs vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go in the hall of judgment, lest they would be defiled, but that they might eat [the] Passover [meal]. Then Pilate went out to them and exclaimed:

PILATE Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

EVANGELIST Sie antworteten und sprachen zu ihm:

They answered and exclaimed to him:

NO. 16B CHORUS

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

Were this one not an evildoer, we would not have given him over to you.

NO. 16C RECITATIVE

EVANGELIST Da sprach Pilatus zu ihnen:

Then Pilate exclaimed to them:

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

So take him away and judge him according to your own law!

EVANGELIST Da sprachen die Juden zu ihm:

Then the Jews exclaimed to him:

NO. 16D CHORUS

Wir dürfen niemand töten.

We are not permitted to put anyone to death.

NO. 16E RECITATIVE

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

So that the word of Jesus would be fulfilled, which he said when he indicated what kind of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and exclaimed to him:

PILATE Bist du der Juden König?

Are you the King of the Jews?

EVANGELIST Jesus antwortete:

Jesus answered:

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

Do you speak of that on your own [initiative], or have others said it to you about me?

EVANGELIST Pilatus antwortete:

Pilate answered:

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

Am I a Jew? Your people and the chief priests have given you over to me; what have you done?

EVANGELIST Jesus antwortete:

Jesus answered:

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

My kingdom is not of this world; were my kingdom of this world, my attendants would fight on that account, so that I would not be given over to the Jews; again, as it is, my kingdom is not from here.

NO. 17 CHORALE

Ach großer König, groß zu allen Zeiten, Wie kann ich gnugsam diese Treu ausbreiten?

O great king, great through all the ages, how can I satisfactorily display this faithfulness?

Keins Menschen Herze mag indes ausdenken,

No human's heart could meanwhile conceive of something [fit] to give you.

Was dir zu schenken.

I cannot with my capacities reach anything with which surely to compare your mercy.

Ich kann's mit meinen Sinnen nicht erreichen,

How can I, then, to you your acts of love

Womit doch dein Erbarmen zu vergleichen.

with my deeds repay?

Wie kann ich dir denn deine Liebestaten Im Werk erstatten?

NO. 18A RECITATIVE

EVANGELIST Da sprach Pilatus zu ihm:

Then Pilate exclaimed to him:

PILATE So bist du dennoch ein König?

So you are a king, then?

EVANGELIST Jesus antwortete:

Jesus answered:

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

You say that I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice.

EVANGELIST Spricht Pilatus zu ihm:

Pilate exclaims to him:

PILATE Was ist Wahrheit?

What is truth?

EVANGELIST Und da er das gesaget, ging er wieder hinaus zu den Juden und spricht zu ihnen:

And when he [had] said this, he went back out to the Jews and exclaims to them:

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

I find no guilt in him. But you have a custom that I release one to you. Now do you want me to release to you the King of the Jews?

EVANGELIST Da schrienen sie wieder allesamt und sprachen:

Then they shouted out in return, all together, and exclaimed:

NO. 18B CHORUS

Nicht diesen, sondern Barrabam!

Not this one, but Barabbas!

NO. 18C RECITATIVE

EVANGELIST Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

But Barabbas was a murderer. Pilate then took Jesus and scourged him.

NO. 19 ARIOSO (BASS)

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
die Himmelsschüsselblumen blühn!
Du kannst viel süße Frucht von siener Wermut brechen
Drum sieh ohn Unterlaß auf ihn!

*Consider, O my soul, with fearful joy,
In the bitter anger of thy heart's affliction,
thy highest good is Jesus' sorrow;
For thee, from the thorns that pierce Him,
What heavenly flowers spring.
Thou canst the sweetest fruit from his wormwood gather;
Then look on Him for evermore!*

NO. 20 ARIA (TENOR)

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht;
Daran, nachdem die Wasserwogen
von unsrer Sündflut sich verzogen,
der allerschönste Regenbogen,
als Gottes Gnadenzeichen steht! (Da capo)

*Look how his bloodstained back
in every part;
brings heaven before our eyes
When the waterfloods
Of our sin have receded;
then appears the loveliest rainbow:
as a sign of God's mercy. (Da capo)*

NO. 21A RECITATIVE

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

And the soldiers plaited a crown of thorns and placed it upon his head and put on him a purple robe and exclaimed:

NO. 21B CHORUS

Sei gegrüßet, lieber Juden könig!

Greetings, dear King of the Jews!

NO. 21C RECITATIVE

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

And gave him blows to the face. Then Pilate went back out and exclaimed to them:

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

Behold, I am leading him out to you, so that you will recognize that I find no guilt in him.

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

Thus Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] exclaimed to them:

PILATE Sehet, welch ein Mensch!

Behold, what a man!

EVANGELIST Da ihn die Hohenpriester und die Diener sahen, schrienen sie und sprachen:

When the chief priests and the attendants beheld him, they shouted out and exclaimed:

NO. 21D CHORUS

Kreuzige, kreuzige!

Crucify, crucify!

NO. 21E RECITATIVE

EVANGELIST Pilatus sprach zu ihnen:

Pilate exclaimed to them:

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

Take him away and crucify him; for I find no guilt in him!

EVANGELIST Die Juden antworteten ihm:

The Jews answered him:

NO. 21F CHORUS

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

We have a law, and according to the law he ought to die: for he has made himself the Son of God.

NO. 21G RECITATIVE

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

When Pilate heard those words, he was yet more afraid and went back into the hall of judgment and exclaims to Jesus:

PILATE Von wannen bist du? *Where do you come from?*

EVANGELIST Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm: *But Jesus gave him no answer. Then Pilate exclaimed to him:*

PILATE Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben? *Will you not speak with me? Don't you know that I have power to crucify you, and have power to release you?*

EVANGELIST Jesus antwortete: *Jesus answered:*

JESUS Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde. *You would have no power over me, if it were not handed down to you from on high; therefore, [the one] who has given me over to you, he has the greater sin.*

EVANGELIST Von dem an trachtete Pilatus, wie er ihn losließe. *From this, henceforth, Pilate sought how he might release him.*

NO. 22 CHORALE

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

Through your imprisonment, Son of God, freedom has come to us; your dungeon is the throne of grace, the refuge of all the devout; for had you not entered into servitude, our servitude would have had to be everlasting.

NO. 23A RECITATIVE

EVANGELIST Die Juden aber schrieen und sprachen: *But the Jews shouted out and exclaimed*

NO. 23B CHORUS

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser. *If you release this one, then you are no friend of the emperor's; for whoever makes himself a king is against the emperor.*

NO. 23C RECITATIVE

EVANGELIST Da Pilatus das Wort hörte, führte er Jesum heraus, und setzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in

When Pilate heard those words, he led Jesus out and sat himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth

Ostern um die sechste Stunde, und er spricht zu den Juden: *hour, and he [Pilate] exclaims to the Jews:*

PILATE Sehet, das ist euer König! *Behold, this is your king!*

EVANGELIST Sie schrieen aber: *But they shouted out:*

NO. 23D CHORUS

Weg, weg mit dem, kreuzige ihn! *Away, away with him, crucify him!*

NO. 23E RECITATIVE

EVANGELIST Spricht Pilatus zu ihnen: *Pilate exclaims to them:*

PILATE Soll ich euren König kreuzigen? *Shall I crucify your king?*

EVANGELIST Die Hohenpriester antworteten: *The chief priests answered:*

NO. 23F CHORUS

Wir haben keinen König denn den Kaiser. *We have no king but the emperor.*

NO. 23G RECITATIVE

EVANGELIST Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha. *Then he gave him over, that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called "Place of Skulls," which is called in Hebrew, "Golgatha."*

NO. 24 ARIA (BASS) WITH CHORUS

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,,
Eilt – Wohin? – nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht – Wohin? – zum Kreuzeshügel,
Eure Wohlfahrt blüht allda! (Da capo)

Hurry, you besieged souls, leave your dens of torment hurry – where? – to Golgotha! Embrace faith's wings; flee – where? – to the cross's hilltop; your welfare blossoms there! (Da capo)

NO. 25A RECITATIVE

EVANGELIST Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, *There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, "Jesus of*

und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuzigt ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

NO. 25B CHORUS

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

Nazareth, the King of the Jews." Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews exclaimed to Pilate:

Write not: "The King of the Jews"; rather, that "he said: 'I am the King of the Jews.'"

NO. 25C RECITATIVE

EVANGELIST Pilatus antwortet:

Pilate answers:

PILATE Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

NO. 26 CHORALE

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

*In the bottom of my heart,
your name and cross alone
shines forth every age and hour,
for which I can be joyful.
Appear before me in the image,
as comfort in my distress:
how you, Lord Christ, so abundantly
did bleed to death!*

NO. 27A RECITATIVE

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

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part; in addition [they took], indeed, the robe. But the robe was seamless, woven in one piece from top to bottom. Then they exclaimed among themselves:

NO. 27B CHORUS

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

Let us not cut it up, but toss for it, [to see] whose it shall be.

NO. 27C RECITATIVE

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

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots for my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas's wife, and Mary Magdalene. Now when Jesus beheld his mother and the disciple whom he loved standing nearby, he exclaims to his mother:

JESUS Weib, siehe, das ist dein Sohn!

Woman, behold, this is your son!

EVANGELIST Darnach spricht er zu dem Jünger:

After that he exclaims to the disciple:

JESUS Siehe, das ist deine Mutter!

Behold, this is your mother!

NO. 28 CHORALE

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

*He thought of everything
in the final hour;
his mother still [being] considered,
[he] assigns her a guardian.
O humankind, set everything in order,
love God and humankind,
die afterwards without any woe,
and be untroubled!*

NO. 29 RECITATIVE

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

And from that hour forth the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, so that the Scripture would be fulfilled, he exclaims:

JESUS Mich dürstet!

I thirst!

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

There stood a vessel filled with vinegar. But they filled a sponge with vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he exclaimed:

JESUS Es ist vollbracht!

It is accomplished!

NO. 30 ARIA (ALTO)

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

*It is accomplished!
The night of mourning
O comfort for the afflicted souls!
now counts the final hour.
The hero from Judah triumphs with power
and closes the battle.
It is accomplished!*

NO. 31 RECITATIVE

EVANGELIST Und neiget das Haupt und verschied.

And bowed his head and expired.

NO. 32 ARIA (BASS) AND CHORALE

Mein teurer Heiland, laß dich fragen,
Jesu, der du warest tot,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesaget: Es ist vollbracht,
Lebest nun ohn Ende,
Bin ich vom Sterben frei gemacht?
In der letzten Todesnot,
Nirgend mich hinwende
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Als zu dir, der mich versühnt,
O du lieber Herre!
Du kannst vor Schmerzen zwar, nichts sagen;
Gib mir nur, was du verdient,
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.
Mehr ich nicht begehre!

*My precious Saviour, let me ask you:
Jesus, you who were dead,
since you by this time [are] nailed to the cross
and [have] yourself said, "It is accomplished,"
[but who] now live[s] without end,
have I been made free from death?
in the final throes of death,
[I] turn myself nowhere
Can I through your pain and death
inherit the kingdom of heaven?
Is redemption of all the world here?
but to you, who made propitiation for me,
O you dear Lord!
You can, in agony, it is true say nothing;
Give me only what you [have] merited;
but you bow your head
and exclaim in silence, "Yes."
more I do not desire!*

NO. 33 RECITATIVE

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

*And behold then, the veil in the Temple rent
in two pieces from top to bottom. And the
earth quaked, and the rocks rent, and the
graves opened, and there arose the bodies
of many saints.*

NO. 34 ARIOSO (TENOR)

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

*My heart, – while the entire world
with Jesus' suffering likewise suffers,
the sun clothes itself in mourning,
the veil tears, the rock crumbles,
the earth quakes, the graves split open,
because they behold the creator growing cold
– what do you for your part want to do?*

NO. 35 ARIA (SOPRANO)

Zerfließe, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel
Dein Jesus ist tot! (Da capo)

*Dissolve, my heart, in floods of tears
to honor the Most High!
Declare to the world and to heaven die
Not: the distress:
your Jesus is dead! (Da capo)*

NO. 36 RECITATIVE

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

*But the Jews, because it was the preparation
day, that the corpses might not remain on
the cross during the sabbath (for that par-
ticular sabbath was a very great day), asked
Pilate that their legs would be broken and
that they would be taken down. Then the
soldiers came and broke the legs of the first
and of the other who had been
crucified with him. But when they came
to Jesus, because they beheld that he was
already dead, they did not break his legs;
rather, one of the soldiers opened his side
with a spear, and immediately blood and
water went out. And he who has beheld this
has borne witness to it, and his witness is
true, and this same one knows that he says
the truth, so that you may believe. For such
a thing has happened so that the scripture
would be fulfilled: "You shall break none of
its bones." And another scripture exclaims
once more: "They will behold whom they
have pierced."*

NO. 37 CHORALE

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan

*O help, Christ, Son of God,
through your bitter suffering,
that we, ever to you submissive,*

All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

*may shun all [spiritual and moral] failing,
[and] your death and the reason for it
fruitfully consider
– for which, though poor and weak,
[we] give you a thankoffering!*

NO. 38 RECITATIVE

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

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, for fear of the Jews), asked Pilate that he might take down Jesus' corpse. And Pilate allowed it. Consequently he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

NO. 39 CHORUS

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

*Be fully at peace, you holy bones,
which I will no longer bewail;
be fully at peace and bring also me to this
peace!
The grave, so to you predestined
and henceforth no distress will enclose,
opens to me the [gates of] heaven
and closes the [gates of] hell. (Da capo)*

NO. 40 CHORALE

Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft, ohn einge Qual und Pein
Ruhn bis am jüngsten Tage!

*O Lord, let your dear angel
at the very end carry my soul
to Abraham's bosom;
[let] my body in its little sleeping chamber,
completely in peace, without any tribulation
and pain,
rest until the Last Day!*

Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

*Then from death awaken me,
so that my eyes will behold you
in all joy, O Son of God,
my Saviour and Throne of Grace!
Lord Jesus Christ, grant me this;
I want to praise you for ever!*

MOTET

ECCE QUOMODO MORITUR

Jacobus (Gallus) Handl (1550-1591)

Ecce quomodo moritur justus
et nemo percipit corde.
Viri justi tolluntur
et nemo considerat.
A facie iniquitatis sublatus est justus
et erit in pace memoria eius:
In pace factus est locus ejus
et in Sion habitatio ejus.
Et erit in pace memoria ejus.

*Behold how the righteous man dies
And no one understands.
Righteous men are taken away
And no one considers:
The righteous man has been taken away
from present iniquity
And his memory shall be in peace.
In peace is his place
And in Sion is his homestead.
And his memory shall be in peace.*

RESPONSORY, COLLECT AND BLESSING

GOTT SEI UNS GNÄDIG

Johann Hermann Schein (1586-1630)

Gott sei uns gnädig und barmherzig
Und geb uns seinen göttlichen Segen.

*May God be merciful and compassionate
for us
and give us his divine blessing.*

Er lasse uns sein Antlitz leuchten,
Daß wir auf Erden erkennen seine Wege.

*May he let his face shine upon us
so that on earth we may know his way.*

Es segne uns Gott, unser Gott,
Es segne uns Gott und geb uns seinen
Frieden. Amen.

*May God bless us, our God,
May God bless us and give us his peace.
Amen.*

ORGAN CHORALE PRELUDE

NUN DANKET ALLE GOTT, BWV 657

Johann Sebastian Bach

CONGREGATIONAL CHORALE

NUN DANKET ALLE GOTT

After the choir sings the first phrase, please join in singing the first and third verses. Verse two is sung by the choir alone.

1. Now thank we all our God, With heart and hands and voi - ces,
 Who won-drous things hath done, In whom this world re - joi - ces;
 3. All praise and thanks to God The Fa - ther now be gi - ven,
 The Son, and him who reigns With them in high - est Hea - ven,
 Who from our mo - ther's arms Hath blessed us on our way
 The One E - ter - nal God, Whom earth an Heav'n a - dore;
 With count - less gifts of love, And still is ours to - day.
 For thus it was, is now, And shall be e - ver - more.

2. O may this bounteous God
 through all our life be near us,
 With ever joyful hearts
 and blessed peace to cheer us;

And keep us in His grace,
 and guide us when perplexed;
 And free us from all ills,
 in this world and the next!

Concerts at Saint Thomas would like to thank
 John Butt and the Dunedin Consort
 for the use of the congregational
 chorale materials.

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As of February 25, 2019

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Founded in 1919, the Saint Thomas Choir School is the only boarding school solely for choristers in the United States, and one of only three schools of its type remaining in the world today. The Choir School offers a challenging pre-preparatory curriculum, interscholastic sports, and musical training for boys in grades three through eight. Following graduation, boys move on to highly competitive independent boarding and day schools across the country.

The Saint Thomas Choir School is committed to training and educating talented musicians without regard to religious, economic, or social background. Generous financial aid is available to all successful applicants. Inquiries from interested families are sought throughout the year.

The Gentlemen of the Saint Thomas Choir are professional singers; the Boy Choristers attend the Saint Thomas Choir School. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc. and records exclusively for Resonus Classics.

Do you know a boy who loves to sing?

We want to hear from you.

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