

Saint Thomas Church, Fifth Avenue
New York City

Dr. Jeremy Filsell, *Organist and Director of Music*
Nicolas Haigh, *Associate Organist*
Maks Adach, *Associate for Musical Studies and Assistant Organist*



Sunday Recital Series

Lenten Bach Cantatas

Sunday, March 17, 2024 at 5.15p.m.

Ich habe genug, BWV 82 **Mein Herze schwimmt im Blut, BWV 199**

Brian Mummert, bass

Margaret Carpenter Haigh, soprano

SAINT THOMAS BAROQUE ENSEMBLE

Caroline Giassi, oboe

Jude Ziliak, violin

Rafa Prendergast, violin

Dan McCarthy, viola

Oliver Weston, cello

Nathaniel Chase, bass

Nicolas Haigh, organ

Aria

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

*I have enough;
I have taken the savior, the hope of the pious,
Into my eager arms;
I have enough!
I have beheld him;
My faith has pressed Jesus to my heart;
Now I wish, with joy, this very day
To depart from here.*

Recitative

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

*I have enough.
My one and only consolation is
That Jesus would be my own and I his.
I hold him in faith;
Thus, with Simeon, I, too, already see
The joy of that life [in heaven].
Let us go with this man.
Ah, that from my body's chains
The Lord would rescue me;
Ah, were indeed my leave-taking here,
I would say with joy to you, world:
I have enough.*

Aria

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

*Fall into slumber, you languid eyes,
Droop gently and blissfully shut.
World, I will remain here no longer;
I have indeed no share in you
That could be fit for my soul.
Here I must build up misery,
But there, there I will look upon
Sweet peace, quiet rest.*

Recitative

Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

*My God, when will the beautiful "Now" come,
When I will go in peace,
And rest in the sand of the cold earth
And there with you in heaven's bosom?
I have taken my leave:
World, good night.*

Aria

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden

-Christoph Birkmann

*I look forward to my death;
Ah, had it already come about.
Then I will escape all the distress
That bound me yet in the world.*

*-Trans. Michael Marissen &
Daniel R. Melamed*

MEIN HERZE SCHWIMMT IM BLUT, BWV 199

Recitative

Mein Herze schwimmt im Blut,
Weil mich der Sünden Brut
In Gottes heiligen Augen
Zum Ungeheuer macht.
Und mein Gewissen fühlet Pein,
Weil mir die Sünden nichts
Als Höllenhener sein.
Verhaßte Lasternacht!
Du, du allein
Hast mich in solche Not gebracht;
Und du, du böser Adamsamen,
Raubst meiner Seele alle Ruh
Und schließt ihr den Himmel zu!
Ach! unerhörter Schmerz!
Mein ausgedorrtes Herz
Will ferner mehr kein Trost befeuchten,
Und ich muß mich vor dem verstecken,
Vor dem die Engel selbst ihr Angesicht verdecken.

My heart swims in blood,
since the offspring of my sins
in the holy eyes of God
make me a monster.
And now my conscience feels pain:
for me my sins can be nothing
but the hangmen of hell.
O hated night of depravity!
You, you alone
have brought me into such misery;
and you, you evil seed of Adam,
you rob my soul of all rest
and close off heaven to it!
Ah! Unheard-of pain!
My desiccated heart
no comfort will ever moisten again,
and I must hide myself before him
before whom even the angels cover their faces.

Aria & Recitative

Stumme Seufzer, stille Klagen,
Ihr mögt meine Schmerzen sagen,
Weil der Mund geschlossen ist.
Und ihr nassen Tränenquellen
Könnt ein sichres Zeugnis stellen,
Wie mein sündlich Herz gebüßt.
Mein Herz ist itzt ein Tränenbrunn,
Die Augen heiße Quellen.
Ach Gott! wer wird dich doch zufriedenstellen?

Mute sighs, silent cries,
you may tell my sorrows,
for my mouth is shut.
And you, moist springs of tears,
can bear certain witness
to how my sinful heart repents.
My heart is now a well of tears,
my eyes hot fountains.
Ah God! Who will yet make peace with you?

Recitative

Doch Gott muß mir genädig sein,
Weil ich das Haupt mit Asche,
Das Angesicht mit Tränen wasche,
Mein Herz in Reu und Leid zerschlage
Und voller Wehmut sage:

But God must be gracious to me,
for I cover my head with ashes,
and bathe my face with tears;
I beat my heart in regret and sorrow
and full of despair say:

Gott sei mir Sünder gnädig!
Ach ja! sein Herze bricht,
Und meine Seele spricht:

Aria

Tief gebückt und voller Reue
Lieg ich, liebster Gott, vor dir.
Ich bekenne meine Schuld,
Aber habe doch Geduld,
Habe doch Geduld mit mir!

Recitative

Auf diese Schmerzensreu
Fällt mir alsdenn dies Trostwort bei:

Chorale

Ich, dein betrübtes Kind,
Werf alle meine Sünd,
So viel ihr in mir stecken
Und mich so heftig schrecken,
In deine tiefen Wunden,
Da ich stets Heil gefunden.

(“Wo soll ich fliehen hin,” verse 3)

Recitative

Ich lege mich in diese Wunden
Als in den rechten Felsenstein;
Die sollen meine Ruhstatt sein.
In diese will ich mich im Glauben schwingen
Und drauf vergnügt und fröhlich singen:

Aria

Wie freudig ist mein Herz,
Da Gott versöhnet ist
Und mir auf Reu und Leid
Nicht mehr die Seligkeit
Noch auch sein Herz verschließt.

-Georg Christian Lehms;
mov't 6: Johann Heerman

God be gracious to me, a sinner!
Ah yes! his heart is breaking
and my soul says:

Deeply bowed and filled with regret
I lie, dearest God, before you.
I acknowledge my guilt;
but only have patience,
have patience yet with me!

Upon this painful repentance
descends then this comforting word to me:

I, your troubled child,
cast all my sins,
as many as hide within me
and frighten me so greatly,
into your deep wounds,
where I have always found salvation.

I lay myself on these wounds
as though upon a true rock;
they shall be my resting place.
Upon them will I soar in faith
and therefore contented and happily sing:

How joyful is my heart,
for God is appeased
and for my regret and sorrow
no longer from bliss
nor from his heart excludes me.

Translation © Pamela Dellal

BRIAN MUMMERT sings, conducts, arranges, and composes music spanning eras and genres, all in the service of harnessing musical narrative as a mode for deepening mutual understanding. He is the founding artistic director of The New Consort, an American Prize-winning vocal ensemble dedicated to exploring the roles musical ritual and community play in our lives; and a co-founder of ChamberQUEER, a chamber music collective highlighting the voices of LGBTQ+ composers and performers, and The Red Ribbon Revue, a World AIDS Day concert featuring HIV+ performers celebrating the legacy of artists lost to AIDS.

As a vocalist, Brian specializes in music of the Baroque, having appeared as a soloist with organizations including Saint Thomas Fifth Avenue, Holy Trinity Bach Vespers, the Academy of Sacred Drama, Bach Akademie of Charlotte, and Spire Chamber Ensemble. He is also an avid and experienced ensemble musician: performances with the Choir of Trinity Wall Street, The Thirteen, Oregon Bach Festival's Berwick Chorus, Santa Fe Desert Chorale, and more have led him to his current position as one of the Gentlemen of the Choir of Saint Thomas Fifth Avenue. A committed advocate for new music, Brian has premiered new works by composers including Julian Anderson, Frances Pollock, David Lang, Róssa Crean, Simon Frisch, Sarah Kirkland Snyder, and Tim Holt. www.brianmummert.com, [@bmumstagram](https://www.instagram.com/bmumstagram)

Praised as “fiery, wild, and dangerous” (Classical Voice North Carolina) soprano MARGARET CARPENTER HAIGH captivates audiences with her “flawless intonation” and “perfect vocalism”. Treasured performances include the American premiere of Huang Ruo's 12-voice *Book of Mountains & Seas*; Bach's *St. Matthew Passion* with the choirs of Trinity Wall Street and Saint Thomas Church, Fifth Avenue; Thuthuku Sindisi and Gregory Maqoma's *Broken Chord* at the Brooklyn Academy of Music; a newly choreographed ballet performance of David Del Tredici's virtuosic and whimsical masterwork *An Alice Symphony* with Portland Symphony and Ballet in Maine; and Couperin's *Leçons de Ténèbres* in the Easter at King's Concert Series in King's College Chapel (Cambridge). In April, Margaret will present a ground-breaking soprano interpretation of the Evangelista role in Bach's *St. John Passion* at the 2024 Baldwin Wallace Bach Festival to celebrate the 300th anniversary of the work's creation. Recent solo recording credits include Handel's *Israel in Egypt* with Jeannette Sorrell and Apollo's *Fire and Desmarest's Circé* with Paul O'Dette, Stephen Stubbs and the Boston Early Music Festival Orchestra.

A native of Charlotte, North Carolina, Margaret is a grateful recipient of the Gates Cambridge Scholarship and holds the M.Mus from the University of Cambridge and the D.M.A. in Historical Performance from Case Western Reserve University, where her dissertation was supervised by Susan McClary. Margaret is a devoted mother, and in the brief moments when her daughter allows her two hands, she is an avid knitter, yogi, runner, and hiker, and she enjoys experimental cooking and mixing craft cocktails with her husband Nicolas. She is a member of The Choir of Trinity Wall Street. More at www.margaretcarpenterhaigh.com.

CAROLINE GIASSI, (she/her), 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, Trinity Baroque Orchestra, and Pegasus Early Music; and is an American Fellow of the English Concert. In addition to performing, Caroline is a dedicated educator and has worked with students ranging from second graders in New York City public schools to students at her alma mater, the University of Michigan where she is a continuing guest artist teaching baroque oboe and coaching performance practice. Caroline splits her time between NYC and Corning, NY where she lives with her husband, two children, and cat.

RACHMANINOFF AND POULENC



March **21** at 7:30 PM

Featuring:

The Saint Thomas Choir of Men and Boys
with

Modus Operandi Orchestra
Jeremy Filsell, piano
Laquita Mitchell, soprano
Justin Bischof, conductor



Livestream Ticket



In-person Ticket

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Suggested donation: \$10



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HISTORICAL PERFORMANCE AT THE JUILLIARD SCHOOL

Sunday, April 28 at 5.15 p.m.

JON BOLENA, organ

For further information, please visit the Organ Recitals page on the church website:

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