



PROGRAM BOOK WINTER 2016

1 3 7 T H S E A S O N

150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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U M S L O B B Y



Did you like it? Did it move you? Did it change you?
Did it disappoint? Tell us what you think at umslobby.org
or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present.
Enjoy the performance.





When you attend a UMS performance,
you're part of a larger equation:

nonprofit **ARTS**
+ **CULTURE**
= **ECONOMIC**
PROSPERITY
in the greater Ann Arbor Area
\$100 million annually

Together, we invest in our local community's vibrancy.



Ann Arbor Area
Community Foundation

aaacf.org



Welcome to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at ums.org and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at umslobby.org. If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



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SCHLISSSEL**

*President,
University of Michigan*



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FISCHER**

UMS President



**STEPHEN R.
FORREST**

*Chair,
UMS Board of Directors*

For those who leave Michigan, but for whom Michigan never leaves.



This is where you belong. Join today at umalumni.com



To reveal the age
you feel,
stay on
your toes.

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Winter 2016 Season Calendar

JANUARY

1/8

What's in a Song?

A song recital evening
curated by Martin Katz

1/10

Jamie Barton,
mezzo-soprano

1/11

Royal Philharmonic
Orchestra
Pinchas Zukerman,
conductor and violin

1/17

NT Live: Shakespeare's
Hamlet

1/20

Jazz at Lincoln Center
Orchestra with
Wynton Marsalis

1/21-23

Young Jean Lee's
Theater Company
*Untitled Feminist Show &
Straight White Men*

1/22

Chamber Music Society
of Lincoln Center

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

1/27

Ms. Lisa Fischer and
Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert
with *Nanook of the North*

2/5

Taylor Mac
*A 24-Decade History
of Popular Music:
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &
Dancers

2/14

UMS Choral Union and
Organ
Love is Strong as Death
Scott Hanoian, conductor

2/16-20

Sir András Schiff, piano
*The Last Sonatas
of Haydn, Mozart,
Beethoven, and Schubert*

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

MARCH

3/5

The Chieftains

3/11-12

Nufonia Must Fall
Kid Koala, DJ, producer,
and graphic novelist

3/15

Apollo's Fire & Apollo's
Singers
Bach's St. John Passion

3/19

Montreal Symphony
Kent Nagano, conductor
Daniil Trifonov, piano

3/26

Gil Shaham, violin
with original films by
David Michalek
Bach Six Solos

3/31-4/3

American Ballet Theatre
The Sleeping Beauty

APRIL

4/1

Mariachi Vargas de
Tecalitlán

4/3

NT Live: Shakespeare's
As You Like It

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds
from North Africa to
Andalucía*
Simon Shaheen, music
director

4/16

Bavarian Radio Orchestra
Mariss Jansons, conductor
Leonidas Kavakos, violin

4/23

The Bad Plus
Joshua Redman

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and now presents the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

Leadership Donors

We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.



**BERTRAM ASKWITH (1911–2015)
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



DALLAS AND SHARON DORT

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



STEVE AND ROS FORREST

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



ILENE FORSYTH

"I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us."



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



DOUGLASS R. FOX

President, Ann Arbor Automotive

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



LARRY BRYANT

Ann Arbor Region President, Comerica Bank

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



FAYE ALEXANDER NELSON

President, DTE Energy Foundation

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



NANCY AND RANDALL FABER

Founders, Faber Piano Institute

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



JAMES G. VELLA

President, Ford Motor Company Fund

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



DAVID N. PARSIGIAN

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”





MOHAMAD ISSA

Director, Issa Foundation

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

ISSA FOUNDATION



KIRK ALBERT

Michigan Market President, KeyBank

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

KeyBank



MICHAEL CONLIN

Director of Business Development, Level X Talent

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVELXTALENT



KEITH ALLMAN

President and Chief Executive Officer, Masco

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



ALBERT M. BERRIZ

CEO, McKinley, Inc.

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

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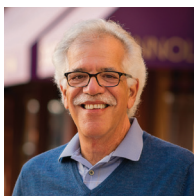
THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



FOUR GENERATIONS IN ANN ARBOR REAL ESTATE



DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”



DISTINCTIVE CATERING



STEPHEN G. PALMS

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



TODD CLARK

Regional President, Old National Bank

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”





BROCK HASTIE

Managing Partner, Retirement Income Solutions, Inc.

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”



JOE SESI

President, Sesi Lincoln Volvo Mazda

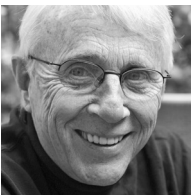
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



JOHN W. STOUT

President, Stout Systems

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



TOM THOMPSON

Owner, Tom Thompson Flowers

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”





OSAMU "SIMON" NAGATA

President, Toyota Motor Engineering & Manufacturing North America, Inc.

"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



TIFFANY FORD

President, University of Michigan Credit Union

"Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



MARK SCHLISSSEL

President, University of Michigan

"The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS's outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community."



MARSCHALL RUNGE

Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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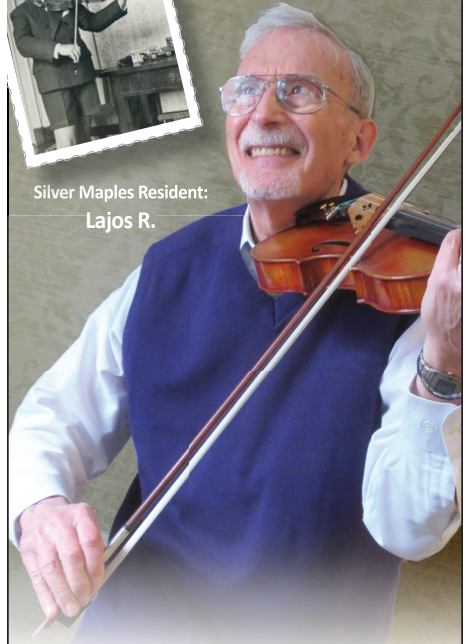


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Still Playing

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each season*



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The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.

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Photo: Shara Worden performs with My Brightest Diamond at the UMS Season Opening Celebration at Downtown Home & Garden in September; ©2015 MLive and *The Ann Arbor News*. All rights reserved. Used with permission of MLive and *The Ann Arbor News*.



J. S. Bach's
St. John Passion, BWV 245
Apollo's Fire &
Apollo's Singers

Jeannette Sorrell
Artistic Director and Conductor

Nicholas Phan / *Tenor* (Evangelist)
Jesse Blumberg / *Baritone* (Jesus)
Jeffrey Strauss / *Baritone* (Pilate)
Amanda Forsythe / *Soprano*
Kristen Dubenion-Smith / *Mezzo-soprano*
with
Madeline Apple Healey / *Soprano* (The Maid)
Owen McIntosh / *Tenor* (The Servant)

Tuesday Evening, March 15, 2016 at 7:30
St. Francis of Assisi Catholic Church
Ann Arbor

Tonight's performance is supported by Ken and Penny Fischer.

Endowed support provided by the Richard and Lillian Ives Endowment Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Special thanks to the Michigan Center for Early Christian Studies for its participation in events surrounding tonight's performance.

Ms. Sorrell and Mr. Bennett are performing on Gerrit Klop chamber organs, courtesy of Case Western Reserve University and The Ann Arbor Academy of Early Music.

Apollo's Fire appears by arrangement with Columbia Artist Management, LLC.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Johann Sebastian Bach

St. John Passion, BWV 245

Part I

Scene 1: The Arrest in the Garden

Scene 2: Interrogation by the High Priest and Peter's Denial

INTERMISSION

Part II

Scene 3: Interrogation by Pilate

Scene 4: The Condemnation of Jesus

Scene 5: The Crucifixion and Death of Jesus

Scene 6: The Veil of the Temple

Scene 7: The Burial of Jesus

ST. JOHN PASSION, BWV 245 (1724)

Johann Sebastian Bach

Born March 31, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig

UMS premiere: Los Angeles Chamber Orchestra and Gaechinger Kantorei of Stuttgart conducted by Helmuth Rilling; November 1983 at Hill Auditorium.

A Passion with Passion

I. The Story (Read This Part Before the Performance!)

This is a “dramatic presentation” of the St. John Passion. Though we have provided the complete libretto and translation, we invite you to disregard it for the next two hours, and let yourself watch the stage and contemplate the music. We are singing in German but you only need to know the following:

The setting is Jerusalem in the year C.E. 33. A turbulent “overture” or orchestral introduction paints a musical picture of humanity’s distress and chaos, and of the tumultuous events about to unfold. We meet our narrator – the Apostle John, also called the Evangelist – who was Jesus’ most “beloved disciple.” John will relay his eyewitness account of the trial and crucifixion of Jesus.

Scene 1 takes place in the Garden of Gethsemane in the evening. A band of men has arrived to arrest Jesus and take him to the High Priest for questioning. The High Priest’s soldiers were tipped off by Judas, the disciple who betrayed Jesus. Jesus is bound and led away. The scene concludes with an aria sung by the alto with oboes in sinuous dialogue,

reflecting how Jesus has been bound and shackled in order to liberate us from the shackles of our sins.

In Scene 2, John tells us how he (the “beloved disciple”) and his comrade Simon Peter followed the soldiers to the palace and observed Jesus’ interrogation by the High Priest. As the night grows cold, bystanders recognize Peter as one of Jesus’ disciples. Peter denies it. By dawn, when the cock crows, Peter has denied Jesus three times. This had been predicted by Jesus just 12 hours ago, at his last supper with his disciples. Peter is filled with remorse and cries bitterly. The scene concludes with an aria sung by tenor (reflecting on the remorse that comes from sin); and a chorale (hymn) sung by the Chorus, asking God to teach us through our conscience.

After intermission, the Chorus tells us what will now unfold: Jesus will be led before a godless throng, falsely convicted, scorned, and spat upon, all as the Word (the scriptures and Old Testament prophets) had predicted.

Scene 3 is Jesus’ trial before the Roman governor, Pilatus (in Latin) or Pontius Pilate. The Chief Priests have brought Jesus to Pilate for judgment, but Pilate tells them to take him away and judge him according to their own laws. The priests and the mob cry out that they do not have

the authority to do put someone to death, since the Jews are governed by Rome. Pilate goes into the Judgment Hall and questions Jesus. Finding no fault in Jesus, he returns to the mob outside and offers to release him. But the mob wants a different prisoner released – Barrabas, a murderer. Then Pilate has Jesus flogged, hoping this will be enough to satisfy the mob. The scene concludes with an arioso sung by baritone (meditating on the crown of thorns that will pierce Jesus' head, which will bear Heaven-scented flowers, a precious gift for us) and an aria sung by tenor, contemplating the image of Jesus' blood-spattered body as a rainbow of hope in the Heavens.

In Scene 4, the soldiers in the Judgment Hall dress the flogged Jesus in the crown of thorns and a purple robe. Pilate brings Jesus outside to the crowd, again saying that he finds no fault in him. The priests and the mob cry, "Crucify him!" The exasperated Pilate tells them to take Jesus if they want, repeating that he himself finds no fault in him. The crowd replies that Jesus must perish as he claimed to be the Son of God. Pilate is frightened by the mob's fury. He returns into the Judgment Hall again to ask Jesus, "Where are you from?" He begs Jesus to answer so that he can help him. Jesus replies only that Pilate has no power to help him – true power comes from above. Pilate tries to find a way to release Jesus. The mob outside tells Pilate that if he releases Jesus, he is going against Caesar, since Jesus made himself a King. Pilate brings Jesus out again and the crowd again cries, "Crucify him!" Finally Pilate delivers Jesus to be crucified. Jesus is led away, bearing his own cross to

the Place of Skulls (Golgotha). The scene concludes with an aria for bass, calling us all as the people of God to run to Golgotha where salvation awaits us.

Scene 5 is the crucifixion and death of Jesus. Pilate writes an inscription that is placed on the cross: "Jesus of Nazareth, King of the Jews." The crowd wants Pilate to change it to indicate that Jesus is the one who said he was their Lord. Pilate has had enough of the mob and tells them, "What I have written shall be as I have written." Then the soldiers cast lots for Jesus' clothes – this is a wild and greedy race of words by the Chorus. In his final hour, Jesus sees his mother Mary standing by, as well as "the beloved disciple" (John). He asks John to care for Mary as his own mother. Then Jesus says, "It is fulfilled." This is followed by a contemplative aria sung by alto, with a plaintive viola da gamba solo. Jesus breathes his last, and then an aria for bass and chorus reflects on the hope that Jesus' death gives us: *Are we now free from Death, because Jesus died for us?*

In the short Scene 6, Nature responds violently to Jesus' death: the veil of the temple is rent in two, the earth is shaken and graves are opened up. A short reflective arioso for tenor contemplates the frightening earthquake. The scene concludes with a sorrowful aria for soprano, lamenting Jesus' death.

In Scene 7, John describes the burial of Jesus. The Chorus lays Jesus to rest by singing the beautiful and famous "*Ruht wohl*" (Rest well, my beloved, be fully at peace). A brief epilogue by the Chorus contemplates the mystical hope in Jesus's death and the ecstatic

joy we will find in our own death, as we will be reunited with our Savior whom we praise eternally.

II. The Music

Bach Composes a Daring New Masterpiece

Last Saturday at noon, four wagons arrived here from Cöthen laden with the household effects belonging to the former Kapellmeister at the court of the Prince of that place who has now been invited to become Cantor in Leipzig. At two o'clock he himself arrived with his and moved into the newly-renovated residence at the Thomasschule.

Thus, as the Leipzig press reported, did Bach and his family begin a new life in 1723. There are few musicians today who would give up a comfortable, well-paid post as resident musician to a Prince in exchange for a difficult and enormous church job. The fact that Johann Sebastian Bach decided in 1723 to trade his pleasant palace-musician post in Cöthen for the job of Kantor at Leipzig says much about the beliefs that shaped his life. The Leipzig position was a step downwards on the social scale, and it involved an almost insurmountable workload: composing, directing, and performing a new cantata every Sunday, assembling and directing an orchestra every week, teaching the boys' choir at the Thomasschule, and even teaching non-musical subjects such as Latin. There can be only one reason why Bach took this position: he wanted to compose sacred music.

Bach was a profoundly religious man, famous for such comments

in his keyboard teaching as, "the aim and final reason of the *basso continuo*, as of all music, should be none else but the glory of God and the refreshing of the mind." In Leipzig he immediately set to work, composing inspired cantatas that brought worlds of artistry to the contemplation of the traditional scriptures. His cantatas during Lent during that first year introduced new and dramatic elements, preparing his congregation to hear the groundbreaking masterpiece he was to unveil on Good Friday in 1724: his first major Passion-Oratorio, the *St. John Passion*.

The Passion-Oratorio as a genre was by no means invented by Bach, although his Passions are the most widely known today. Musical settings of the Christian Passion story were common already in the Middle Ages, and the Passion developed into its Lutheran form during the 17th century. Martin Luther was an extraordinarily passionate music-lover, and was responsible for giving music a position of supreme importance in the Lutheran service. Luther expressed his feeling about music in his characteristically forthright way:

*Music is a fair and lovely gift of God. Next to the Word of God, only music deserves to be extolled as the governess of the feeling of the human heart. This precious gift has been bestowed on men alone to remind them that they are created to praise and magnify the Lord. **He who does not find this an inexpressible miracle of the Lord is truly a clod and is not worthy to be considered a man.** (Author's bolding)*

In Bach's time, Passions were composed by most of the leading musicians, including Telemann and Handel. And yet, their Passions have never made the impact on listeners that Bach's have. Bach's profound spiritual depth rings through his music in a way that transcends the compositions of his contemporaries.

The Passion form, as it had evolved by Bach's time, was an oratorio intended as part of the Good Friday worship service. A sermon would have taken place between Parts 1 and 2 (but you may be pleased to know that we are giving you an intermission instead). The music consists of recitatives narrating the Passion story verbatim from the Bible – in this case the Gospel of John – interspersed with arias and chorales set to contemporary (18th-century) religious poetry, reflecting on the Biblical passage just heard. Thus, sacred texts are interlaced with contemporary, more directly emotional material that speaks to the listeners in a universal way. (In fact, this concept has served as my own inspiration in creating two spiritual crossover programs for Apollo's Fire: *Sacrum Mysterium – A Celtic Christmas Vespers* and *Sephardic Journey – Wanderings of the Spanish Jews*.)

In Bach's Passions, the Biblical narration is performed by "the Evangelist" (i.e. St. John), while the dialogue spoken by Jesus, Peter, and Pilate is set as recitatives for solo singers stepping out of the chorus. Dialogue spoken by various groups of Chief Priests, crowds, etc., is sung by the chorus. A Bach Passion alternates between "action scenes" (where the Biblical story is relayed

by the Evangelist-narrator and the characters), and contemplative arias and chorales (where we step outside of the story to reflect on the lessons to be learned as people of God). In our performance, I have tried to highlight the structure by placing the action scenes in the hands of true singing actors, who emerge in special spots on the stage to embody their roles.

It is not known for certain who compiled the 18th-century text that serves as the basis of the arias and chorales (as well as the opening chorus "Lord, our Master" and the closing chorus "Rest well") in the *St. John Passion*, but it is quite possible that Bach did this himself. In any case, most of the text is drawn from the widely-used Passion text by Heinrich Brockes, which was also set by Handel and Telemann. It is noteworthy, however, that Bach made significant changes in the text to remove blatantly anti-Semitic passages. (The Brockes text essentially blames the Jews for Jesus' crucifixion, whereas Bach's *St. John Passion* text clearly places the guilt on each of us as sinners. This was also Luther's view.) Since anti-Semitism was, unfortunately, a socially acceptable phenomenon in 18th-century Europe, I conclude that Bach made these changes not out of fear of controversy, but rather out of a desire to create a Passion on a higher spiritual level.

The *St. John Passion* is the work of a 39-year-old man and is filled with the extroverted emotions and daring of a great composer still in experimentation with this genre. This is a strikingly compressed telling of the Passion story; unlike the

St. Matthew Passion, which luxuriates in an expansive and contemplative meditation on the Passion tale, *St. John* plunges us into a dramatic whirlwind of events from the very first recitative. This leads to a much more intense experience of the Crucifixion, in which the music serves as a counterpoint to the action. Particularly striking is the way in which the most tragic events are associated with triumphant music, such as the middle section of "*Es ist vollbracht*" (It is fulfilled), in which Christ is portrayed as a hero in battle. If the *St. Matthew* is the Passion of grandeur, *St. John* is the Passion with passion.

From the first swirling notes of the orchestral introduction, it is clear that Bach is taking us closer to opera than any of his church-music colleagues had dared to tread. The turbulent accompaniment paints a vivid picture of the events that are about to unfold. As with an operatic overture, we are drawn into the drama: the relentless, pulsating bass-line, like a beating heart, sets the stage for passion and terror. The surging motion in the violins evokes the chaos of the mob we will soon meet. And above it all, the long and anguished calls of the flutes and oboes lock in painful dissonances, like nails being driven into flesh.

This introduction builds up to the entrance of the chorus, which arrives with a surprising twist. Instead of the words of lamentation which the music has led us to expect – and which an 18th-century audience expected to hear in the Passions of the time – Bach gives us a song of praise to the universal reign of Christ: "O Lord, our Master, how excellent

is thy name in all the earth!" Thus Bach boldly breaks the baroque rule of Affekt, which normally decrees that each movement of a piece will have one particular emotional character. Instead, we have two Affekts simultaneously, as Christ's glory and majesty are proclaimed, while Christ himself is looking down on the maelstrom of distressed humanity below. This stark duality runs through the Gospel of John: light and darkness, good and evil, truth and falsehood. Christ lifts up his cross in glory and draws all mankind to him – and yet he is also brought to the lowest of physical abasement, for the sake of humanity.

From there unfolds a drama of an intense and often mystical nature. I see the work as falling into seven Scenes (though they are not indicated by Bach) – two in the first half and five after intermission. Each scene propels the story forward and concludes with a reflective aria in which a singer steps out of the story to contemplate what we as the people of the God can learn from this scene.

Bach's use of the instruments at his disposal is colorful and often pungent. Plaintive oboes describe the shackles of our bondage to sin. Lighthearted flutes illustrate how Simon Peter (and all of us) follows Jesus with faithful footsteps. The full orchestra participates in the outcry of remorse at the end of Part 1, when Peter is filled with anguish for having denied his Savior. A lonely and haunting viola da gamba – a relatively rare guest in Bach's orchestra – depicts Jesus' battle with death in the famous "*Es ist vollbracht*." And the other-worldly combination of flute and oboe da

caccia accompanies the evening's one true lament, "*Zerflesse mein herz*" (Dissolve in tears, my heart!)

It is an honor for those of us onstage to take this spiritual journey each evening. Our company of artists (including people of many faiths, as well as agnostics) feel privileged to share Bach's masterpiece with audiences in this tour and as we record the work for CD/DVD release. Our wish is that our concert halls and church venues will ring with Bach's message of hope and redemption.

III. The Text

The Gospel of John – Text for a Mystical and Passionate Passion

Bach chose the most "difficult" and mystical of the four Gospels – the *Gospel According to St. John* – for his first Passion. This is the Gospel that begins with the famous prologue, "In the beginning was the Word [Logos, cosmic reason], and the Word was with God, and the Word was God.... In Him was life, and the life was the light of men. And the light shines in the darkness and the darkness did not comprehend it." (John 1:1, 4-5)

Chapter 21 of John's Gospel states that this account is the eyewitness testimony of "the disciple whom Jesus loved." The "beloved disciple" was traditionally thought to be the Apostle John – one of the 12 Apostles. John's personal and emotional responses to the unfolding events color Bach's Passion throughout. The "beloved disciple" – that is, the Evangelist who is narrating our story – witnesses Jesus' interrogation by the High Priest; speaks privately to the doorkeeper in order to get his

comrade Peter into the palace; and is then shocked by Peter's denial of Jesus, horrified by the behavior of the mob at the trial before the Roman governor (Pilatus or Pontius Pilate), and appalled when they chose to free a common murderer rather than freeing Jesus. John's double role as narrator and character culminates when Jesus, in his final hour, gives his mother into the care of the "beloved disciple who was standing by." In our production, this is the moment when the Evangelist breaks out of his narrator role to look directly at his beloved Teacher, dying on the cross – and we feel the profound love between them.

Though modern scholarship holds that the Gospel of John was written by several people, in Bach's time it was still believed that the Apostle John was the author. Bach chose to end the final recitative of the *St. John Passion* with John's statement about the purpose of his book: "that you may believe that Jesus is the Christ, the Son of God and that believing, you may have life in his name." Yes, John was an Evangelist.

The book of John arose in a Jewish Christian community in the process of breaking from the Jewish synagogue. It regularly describes Jesus' opponents simply as "the Jews." In later centuries, the book was unfortunately used to support anti-Semitic polemics. However, it is important to understand that the author(s) of the gospel regarded himself/themselves as Jews, championed Jesus and his followers as Jews, and probably wrote for a largely Jewish community.

IV. The Sources

Bach performed the *St. John Passion* four times during his life: 1724, 1725, about 1730, and sometime in the late 1740's. For each performance he made changes to the score; thus there is no definitive version. In the fourth performance, however, he returned to the original 1724 version, and since this seems to have been his final view of the work, this is the version we are performing. (The only exception is the "veil of the temple" recitative no. 33, for which we are using the more flamboyant version from 1725). The two scholarly editions of this work, the *Bach Gesellschaft* and the *Neue Bach Ausgabe*, differ in their interpretation of many ambivalences in the surviving performing parts, especially in the interpretation of slurs which are notoriously unclear in Bach's manuscripts. Rather than choosing one edition as sole authority over the other, I have considered both and have made artistic choices with the goals of musical coherence and faithfulness to Bach's surviving manuscript material.

Program notes © 2016 by Jeannette Sorrell, Cleveland, Ohio.

TEXTS AND TRANSLATIONS

Part I

Scene 1: The Arrest in the Garden

CHOR

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

REZITATIV

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 Hohen priester und Phärisaer Diener, kommt er dahin mit Facheln, Lampen, und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

JESUS. Wen suchet ihr?

EVANGELIST. Sie antworten ihm:

CHOR. Jesum von Nazareth!

REZITATIV

EVANGELIST. Jesus sprach zu ihnen:

JESUS. Ich bin's.

CHORUS

Lord, Thou our Master!
Thou whose name in all the earth is
glorious,
and glorious evermore shall be!
Show us in this, Thy Passion's hour,
How Thou, the very Son of God,
For endless time hast overcome thy
darkest hour, forever glorified.

RECITATIVE

EVANGELIST. Jesus went with His disciples over the brook Cedron, where was a garden, to which came Jesus and His disciples. Judas also, who did betray him, knew the place full well, for Jesus resorted thither oft together with His disciples. Therefore Judas, having gathered a body of men, whom the Chief Priests and the Pharisees had sent him, now cometh forth with torches, lanterns and with weapons. Therefore Jesus knowing all things, that were to come upon him, went straightway out and said unto them:

JESUS. Whom seek ye here?

EVANGELIST. And then they answered:

CHORUS. Jesus of Nazareth!

RECITATIVE

EVANGELIST. Jesus said to them:

JESUS. I am he.

Please turn the pages quietly during this evening's performance.

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

JESUS. Wen suchet ihr?

EVANGELIST. Sie aber sprachen:

CHOR. Jesum von Nazareth!

REZITATIV

EVANGELIST. Jesus sprach zu ihnen:

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

CHORAL

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

REZITATIV

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

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

EVANGELIST. Judas also, he who betrayed Him, stood there beside them. As soon as He had said: I am He, they all went backward and fell to the ground. Then asked He them a second time:

JESUS. Whom seek ye here?

EVANGELIST. And then they answered:

CHORUS. Jesus of Nazareth!

RECITATIVE

EVANGELIST. Jesus said to them:

JESUS. I told you before, I am He; if you look for me, then let these others go!

CHORALE

O wondrous love, o love all love excelling,
For which Thou made this vale of tears Thy dwelling!
The joys and pleasures of the world we cherish,
Yet Thou must perish.

RECITATIVE

EVANGELIST. So that the word might be fulfilled which He had spoken: *Of those that thou gavest to me, not one have I lost, not one.* Then Simon Peter, having a sword, he drew it out, and struck at the High Priest's serving man, and cut off his right ear; and his name was Malchus. Then said Jesus to Peter:

JESUS. Put up thy sword in its scabbard! Shall I not drink the cup, the cup my Father has given me to drink, the cup my Father has given me?

CHORAL

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

REZITATIV

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

Reflection:

ARIE – Ms. Dubenion-Smith

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.

Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

CHORALE

Thy will be done, O God our Lord,
May all the earth fulfill thy Word.
Grant me the strength to follow Thee
Through good and ill, your child to be.
Stay Thou the hand and spoil the skill
Of them who seek to thwart Thy will.

RECITATIVE

EVANGELIST. The body of soldiers and
their captain, who were sent by the priests
laid hold of Jesus and bound Him fast and
led Him away at first unto Annas, who was
father-in-law to Caiphass, who was High
Priest that year. Now it was Caiphass, who
had told the Jews that it was good that one
man should die for all the people.

ARIA – Ms. Dubenion-Smith

From the shackles of my sinfulness,
To liberate me,
They have bound my Savior.

From my aching wounds and bruises,
Fully to heal me,
He was bruised and wounded.

Scene 2: Interrogation by the High Priest and Peter's Denial

REZITATIV

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

ARIE – Ms. Forsythe

Ich folge dir gleichfalls mit freudigen
Schritten.
Und lasse dich nicht,
Mein Leben, mein Licht.

Befördre den Lauf und höre nicht auf,
Selbst an mir zu ziehen,
zu schieben, zu bitten.

RECITATIVE

EVANGELIST. Simon Peter also followed
after Jesus and another disciple.

ARIA – Ms. Forsythe

I follow Thee also with joyful
footsteps.
And leave me not,
My life, my light.

Advance the way and hear no objection,
And draw me to Thee,
Move me, entreat me.

REZITATIV

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

ANCILLA (MAGD). Bist du nicht dieses Menschen Jünger einer?

EVANGELIST. Er sprach:

PETRUS. Ich bin's nicht!

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

JESUS. Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden 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 gesagt habe.

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

SERVUS (DIENER). Solltest du dem Hohenpriester also antworten?

RECITATIVE

EVANGELIST. That other disciple was known unto the High Priest and went with Jesus within, to the palace of the High Priest. Simon Peter stood outside before the door. Then that other disciple, who was known unto the High Priest, went out and spoke unto her that tended the door and brought Peter also within. Then said the maid that tended the door to Peter:

ANCILLA (MAID). Art thou not also one of His disciples?

EVANGELIST. He said:

PETER. I am not!

EVANGELIST. The officers and the servants stood there having made a fire of coals (for it was cold) and warmed themselves. Peter also stood among them and warmed himself. Then did the High Priest question Jesus of His disciples and of His doctrine. Jesus answered him:

JESUS. I always spoke openly and freely to the world. And in the synagogue I often did my teaching and in the temple, to which the people always come together, and have said nothing in secret at all. Why do you ask this of me? Rather ask of them who have heard my teaching what sort of thing it was I told them! See now, they surely remember the whole of what I taught them.

EVANGELIST. And when Jesus thus had spoken, an officer who was standing near struck Him with the palm of his hand and said:

SERVANT. Dost thou dare to give the High Priest such an answer?

EVANGELIST. Jesus aber antwortete:

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

CHORAL

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

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

REZITATIV

EVANGELIST. Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphäs. Simon Petrus stund und wärmete sich; da sprachen sie zu ihm:

CHOR

Bist du nicht seiner Jünger einer?

REZITATIV

EVANGELIST. Er leugnete aber und sprach:

PETRUS. Ich bin's nicht!

EVANGELIST. Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:

DIENER. Sahe ich dich night im Garten bei ihm?

EVANGELIST. Jesus therefore said unto him:

JESUS. If 'twas evil I spoke bear thou witness unto my evil words, but if I have spoken well, why smitest thou me?

CHORALE

Who was it, Lord, did strike Thee,
Thy good with ill requite Thee,
So foully treated Thee?
For Thou wert no offender,
Nor didst to sin surrender;
From evil Thou wert ever free.

My sins and evildoing
Are like the sands bestrewing
The mighty ocean's shore.
These sins it was that brought Thee
Thy misery, and wrought Thee
The host of torments that Thou bore.

RECITATIVE

EVANGELIST. Now Annas sent Jesus bound to the High Priest Caiphäs. Simon Peter stood and warmed himself; then said they unto Him:

CHORUS

Art thou not one of his disciples?

RECITATIVE

EVANGELIST. But Peter denied it and said:

PETER. I am not!

EVANGELIST. Then said one of the High Priest's servants, being kinsman to that servant whose ear Peter had cut off:

SERVANT. Did I not see 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.

Reflections:

ARIE – *Mr. Phan*

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

CHORAL

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!

INTERMISSION

Part II

CHORAL

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

EVANGELIST. Then did Peter deny a third
time, and immediately did the cock crow.
Then did Peter call to mind the words of
Jesus and he went out and wept bitterly.

ARIA – *Mr. Phan*

Ah, my soul,
How futile is thy goal,
Where may contentment find thee?
Shall I stay,
Shall I go away,
And leave the hills behind me?
Earth no peace doth me afford,
Ever ruing my wrong-doing,
Evil deeds abhorred,
Since the servant has denied his Lord.

CHORALE

Peter, while his conscience slept,
Thrice denied his Savior.
When it woke he bitter wept
At his base behavior.
Jesus let me not forget,
True allegiance teach me;
When on evil I am set,
Through my conscience reach me.

CHORALE

Christ, who knew no sin or wrong,
Like a thief was taken;
Led before a godless throng,
By His friends forsaken.
He, who our salvation won,
Falsely was convicted,
Scoffed at, scorned and spat upon,
As the Word predicted.

Scene 3: Interrogation by Pilate

REZITATIV

EVANGELIST. Da fürhethen sie Jesum von Kaiphas 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:

PILATUS. Was bringet ihr für Klage wider diesen Menschen?

EVANGELIST. Sie antworteten und sprachen zu ihm:

CHOR

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

REZITATIV

EVANGELIST. Da sprach Pilatus zu ihnen:

PILATUS. So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

EVANGELIST. Da sprachen die Jüden zu ihm:

CHOR

Wir dürfen nieman töten.

REZITATIV

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

PILATUS. Bist du der Jüden König?

EVANGELIST. Jesus antwortete:

RECITATIVE

EVANGELIST. Then led they Jesus away, from Caiphas to the Judgment Hall, and it was early. And they went not into the Judgment Hall lest they should become unclean, but that they might eat the Passover. Then Pontius Pilate went out unto them and said:

PILATE. What accusation bring ye against this man?

EVANGELIST. And they answered and said unto him:

CHORUS

If this man were not an evildoer we would not bring him here, no, no, not bring him before thee.

RECITATIVE

EVANGELIST. Then Pilate said unto them:

PILATE. Then take him away and judge Him according to your laws.

EVANGELIST. The Jews therefore said unto him:

CHORUS

By death we may not punish.

RECITATIVE

EVANGELIST. So that might be fulfilled the word of Jesus, which He had spoken, which did signify by what manner of death He should die: Then Pilate entered into the Hall and again he called in Jesus and said to him:

PILATE. Art Thou the King of the Jews?

EVANGELIST. Jesus then answered him:

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

EVANGELIST. Pilatus antwortete:

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

EVANGELIST. Jesus antwortete:

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

CHORAL

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

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

REZITATIV

EVANGELIST. Da sprach Pilatus zu ihm:

PILATUS. So bist du dennoch ein König?

EVANGELIST. Jesus antwortete:

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

EVANGELIST. Sprich Pilatus zu ihm:

PILATUS. Was ist Wahrheit?

JESUS. Do you say this of yourself, or have others been saying this to you of me?

EVANGELIST. And Pilate thus answered him:

PILATE. Am I a Jew? Thy people and Thy Chief Priests have brought Thee here for judgment before me; what hast Thou done?

EVANGELIST. And Jesus answered him:

JESUS. My kingdom is not of this World; for were my Kingdom of this World, then my servants all would fight in battle, that I not be delivered unto the rabble; no then, for not from here is my kingdom.

CHORALE

O mighty King, renowned and great
forever,
To tell Thy kindness is a vain endeavor.
How may this mortal heart contrive to
show Thee
How much I owe Thee?

My feeble tongue and fancy cannot fashion
A fitting counterpart to Thy compassion.
How can I hope to pay Thy benefaction
By worthy action?

RECITATIVE

EVANGELIST. And Pilate said unto Him:

PILATE. Art Thou in truth then a King?

EVANGELIST. Jesus answered him:

JESUS. You say, I am a king. To this was I born, for this have I come here that I bear witness to the truth. And all who seek the truth, they all will hear my voice.

EVANGELIST. Then said Pilate to Him:

PILATE. What is truth?

EVANGELIST. Und da er das gesaget, ging er wieder hinaus zu den Jüden und sprich zu ihnen:

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

EVANGELIST. Da schrieen sie wieder allesamt und sprachen:

CHOR

Nicht diesen, sondern Barrabam!

Reflections:

REZITATIV

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

EVANGELIST. And when he thus had spoken, he went out once again to the people and said to them:

PILATE. I find in him no fault at all. But ye have a custom at Passover that one man I should release to you; would ye then, that I should release the King of the Jews?

EVANGELIST. Then cried they together all again and said:

CHORUS

Not this one, give us Barrabas!

RECITATIVE

EVANGELIST. Barrabas was a common murderer. Then Pilate brought out Jesus and scourged Him.

Scene 4: The Condemnation of Jesus

ARIOSO – Mr. Strauss

Betrachte, meine Seel, mit ängstlichem
Vergnügen,
Mit bitterer Lust und halb beklemmtem
Herzen,
Dein höchstes Gut in Jesu Schmerzen,
Wie dir aus Dornen,
so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht
Von seiner Wermut brechen,
Drum sieh ohn' Unterlaß auf ihn.

ARIE – Mr. Phan

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht.

ARIOSO – Mr. Strauss

Consider, my soul, in agony
and rapture,
Although with woe thy heart below and
languish,
Thy precious gift was Jesus' anguish,
For thee the thorn-crown that does pierce
Him,
With Heaven-scented flowers will bloom.
You can the sweetest fruit
Among his wormwood gather,
So look unceasingly to Him.

ARIA – Mr. Phan

Imagine that his blood-bespattered body
In every member
Is part of Heaven above.

REZITATIV

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

CHOR

Sei begrüßet, lieber Jüdenkönig!

REZITATIV

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

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

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

PILATUS. Sehet, welch ein Mensch!

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

CHOR

Kreuzige, kreuzige!

REZITATIV

EVANGELIST. Pilatus sprach zu ihnen:

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

EVANGELIST. Die Jüden antworteten ihm:

CHOR

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

RECITATIVE

EVANGELIST. The soldiers then did make for Him a crown of thorns and put it upon His head and laid on Him a purple robe and said:

CHORUS

Lo, we hail Thee, dearest King of the Jews!

RECITATIVE

EVANGELIST. And struck Him with their hands. Again came Pilate forth from the Hall and said to them:

PILATE. See ye, I now will bring Him forth to you that you may know that I find no fault in Him.

EVANGELIST. And then did Jesus come forth wearing the crown of thorns and the purple robe. Pilate said to them:

PILATE. See ye, behold the man!

EVANGELIST. Now therefore when the priests and officers saw it, they cried out and said:

CHORUS

Crucify, crucify!

RECITATIVE

EVANGELIST. Then Pilate said to them:

PILATE. Take Him if you want, and crucify Him; for I find no fault in Him!

EVANGELIST. The people then answered him:

CHORUS

We have a sacred law, and who breaks this law, he must perish. For he made Himself to be the Son of God!

REZITATIV

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

PILATUS. Von wannen bist du?

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

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

EVANGELIST. Jesus antwortete:

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

EVANGELIST. Von dem an trachtete Pilatus, wie er ihn losliebe.

REZITATIV

EVANGELIST. Die Jüden aber schrieen und sprachen:

CHOR

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

REZITATIV

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

PILATUS. Sehet, das ist euer König!

RECITATIVE

EVANGELIST. Now when Pilate heard what was spoken, he was the more afraid and went up once again to the Judgment Hall and said to Jesus:

PILATE. From whence then art Thou?

EVANGELIST. But Jesus gave to him no answer. Then Pilate said unto Him:

PILATE. Speakest Thou not to me? Knowest Thou not, that I have the power to crucify you, and also the power to release you?

EVANGELIST. Jesus then answered him:

JESUS. No power could you have over me, had this power not from above unto thee been given; therefore, he who delivered me unto you is the greater sinner.

EVANGELIST. From thenceforth Pilate sought occasion how he might release him.

RECITATIVE

EVANGELIST. The people cried out unto Pilate:

CHORUS

If thou let this man go, then thou art no friend of Caesar. For, whoever maketh himself a king is foe unto Caesar.

RECITATIVE

EVANGELIST. Now when Pilate heard what was spoken, straightway brought he Jesus forth, and sat in the Seat of Judgment, in a place that is called High Pavement, but in Hebrew: Gabbatha. And it was the preparation of the Passover, about the sixth hour; and he said to the people:

PILATE. See ye, behold, here is your King!

EVANGELIST. Sie schrieen aber:

CHOR

Weg, weg mit dem, kreuzige ihn!

RECITATIV

EVANGELIST. Spricht Pilatus zu ihnen:

PILATUS. Soll ich euren König kreuzigen?

EVANGELIST. Die Hohenpriester
antworteten:

CHOR

Wir haben keinen König denn den Kaiser.

RECITATIV

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

Reflection:

ARIE – Mr. Blumberg / CHOR

Eilt, ihr angefochnen Seelen,
Geht aus euren Marterhöhlen,
Eilt - Wohin? - nach Golgatha!

Nehmet an der Glaubens Flügel,
Fliehet - Wohin? - zum Kruezes hügel,
Eure Wolfahrt blüht allda!

CHOR: Wohin?

EVANGELIST. They cried out:

CHORUS

Away with him, away, crucify Him!

RECITATIVE

EVANGELIST. Pilate said unto them:

PILATE. Would ye have your King be
crucified?

EVANGELIST. The Chief Priests answered
and said to him:

CHORUS

King, King, we have no King but Caesar!

RECITATIVE

EVANGELIST. The Pilate delivered Him to
them, that they might crucify Him. They
therefore took Jesus and led Him away. And
He bore His cross, and went from there to
a place which is called the Place of Skulls,
which is in the Hebrew tongue: Golgatha.

ARIA – Mr. Blumberg / CHORUS

Come, ye souls whom care oppresses,
Leave your troubles' dark recesses,
Come to Golgatha.

Take the wings of faith to bear you,
Fly, fly, His cross to carry.
Happiness awaits you there!

CHORUS: Oh where?

Scene 5: The Crucifixion and Death of Jesus

REZITATIV

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

CHOR

Schreibe nicht: der Jüden König, sondern daß er gesaget habe: <<Ich bin der Jüden König.>>

REZITATIV

EVANGELIST. Pilatus antwortet:

PILATUS. Was ich geschrieben habe, das habe ich geschrieben.

CHORAL

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

RECITATIVE

EVANGELIST. And there crucified they Him, and with Him two others, one on either side, and Jesus in the midst. Then did Pilate write an inscription and put it upon the Cross; and there was written: "Jesus of Nazareth, the King of the Jews." This inscription was read by many people, for the city was nigh unto the place where Jesus was crucified. And these words were written in the Hebrew, the Greek and the Latin tongue. Then said the Chief Priests of the Jews unto Pilate:

CHORUS

Do not write there that he was King of Israel, rather that he himself has said this: "I am their Lord and Master."

RECITATIVE

EVANGELIST. And Pilate thus answered:

PILATE. What I myself have written, shall be as I have written.

CHORALE

Within my heart's recesses
There sparkles bright Thy Name,
My spirit glad rejoices
To see its steady flame.
When dreaded death is near me,
With all its dark distress,
Thy Cross, dear Lord,
Will cheer me and ease its bitterness.

REZITATIV

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

CHOR

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

REZITATIV

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 Kreigesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sage und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

JESUS. Weib, siehe, das ist dein Sohn!

EVANGELIST. Darnach spricht er zu dem Jünger:

JESUS. Siehe, das ist deine Mutter!

CHORAL

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

RECITATIVE

EVANGELIST. The soldiers therefore after thus they had crucified Jesus, laid hold of His garments, and made of them four parts, to each of the soldiers there a part, and also His coat. Now Jesus' coat was without seam, from top to bottom woven through and through. They said therefore one to another:

CHORUS

Let us not divide it, no, no, but rather let us gamble. Let's throw lots for it! Let us not divide it but rather gamble to determine whose it shall be.

RECITATIVE

EVANGELIST. So that the scripture might be fulfilled, which is written: *"They portioned out my raiment equally among them, and also over my vesture did they cast lots."* These things therefore the soldiers did. Now standing beside the cross of Jesus was His mother and his mother's sister, and Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw His mother near Him and the disciple standing by whom He loved, He said unto His mother:

JESUS. Look, woman, this is they son!

EVANGELIST. Then he said to the disciple:

JESUS. See now, here behold thy mother!

CHORALE

In his final hour did He
Think Him of His mother,
That when He was gone she be
Cared for by this other.
Make your peace with God and man,
That upon the morrow,
You may end this mortal span,
Free from care and sorrow.

REZITATIV

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

JESUS. Mich durstet!

EVANGELIST. Da stund ein Gefäße voll Essigs. Sie fülleten 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:

JESUS. Es ist vollbracht!

ARIE – *Ms. Dubenion-Smith*

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!

REZITATIV

EVANGELIST. Und neiget das Haupt und verschied.

Reflections:

ARIE – *Mr. Strauss / CHOR*

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

RECITATIVE

EVANGELIST. From that time on he took her to his own home. And then since Jesus knew that now all was accomplished, so that the Word might be fulfilled, He said:

JESUS. I thirst!

EVANGELIST. Nearby was a vessel of vinegar. They filled from the vessel then a sponge with vinegar and put it on a twig of hyssop, and put it to His mouth, to drink. Now when Jesus had taken of the vinegar, He said:

JESUS. It is fulfilled!

ARIA – *Ms. Dubenion-Smith*

It is fulfilled!
O rest and peace for stricken spirits!
This mournful night
is filled with gloom and sad foreboding.

Our hero battles on with might
And ends the fight.
It is fulfilled!

RECITATIVE

EVANGELIST. And bowed His head and was gone.

ARIA – *Mr. Strauss / CHORUS*

Bass:
My dearest Savior, let me ask You.
Though You upon Your cross are crucified,
And though You have said: It is fulfilled,
Am I from death forever free,
Can I through thy despair and passion
Thy Heavenly home inhabit?
Is all the world redeemed today?
You can forgive, indeed not answer for
grief,
Yet Thou must bow Thy head
To say in silence: yes.

CHOR:

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

CHORUS:

Jesus, Thou who once were dead,
Livest now forever;
When the path of death I tread,
Lord, forsake me never.
God's wrath Thou from me hast turned,
Saved me from disaster!
My redemption Thou hast earned,
My beloved Master!

Scene 6: The Veil of the Temple

REZITATIV

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

RECITATIVE

EVANGELIST. And then behold, the veil
of the temple was rent into twain, from
top to bottom rent in twain. And the earth
was shaken and the mountains were riven,
and the graves were opened up, and there
arose many bodies of the Saints.

Reflections:

ARIOSO – *Mr. Phan*

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

ARIOSO – *Mr. Phan*

My heart, see all the world is plunged in
woe Because of Jesus' anguish.
The sun itself by grief is shrouded,
The veil is rent, the rocks are burst,
Creation quakes, the graves are opened
When their Redeemer they see lifeless,
And as for Thee, what wilt Thou do?

ARIE – *Ms. Forsythe*

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

ARIA – *Ms. Forsythe*

Dissolve, my heart, in torrents of weeping,
The Highest to honor.
Proclaim to the world and to Heaven the
news,
Thy Jesus is dead!

Scene 7: The Burial of Jesus

REZITATIV

EVANGELIST. Die Jüden aber, dieweil es der Rüsstag war, daß nicht die Leichname am Kreuze bleiben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kreigs knechte 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 Kriegsknechts einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet.

Denn solches ist geschehen, auf daß die Schrift erfüllet würde: *«Ihr sollet ihm kein Bein zerbrechen.»* Und abermals spricht eine andere Schrift: *«Sie werden sehen, in welchen sie gestochen haben.»*

CHORAL

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

RECITATIVE

EVANGELIST. The Council therefore since it was the preparation, so that the bodies should not remain on the cross for the Sabbath (for that Sabbath day was on a High Day), made a plea to Pilate, to cause their legs to be broken and to take the bodies away. Then came the soldiers and broke the legs of the first and the other that there was crucified with him. But when they had come to Jesus, and did see that He was already dead, therefore they broke not His legs. One of the soldiers then did pierce the side of Jesus with a spear, and forthwith came there blood and water out. And he who did see it, of this hath borne record and his record is true; and this same doth know that he hath truly spoken, that ye might believe.

For all these things were done, so that the scripture might be fulfilled: *“A bone of Him shall not be broken.”* Again another scripture hath said: *“They shall look, shall know the man they have pierced.”*

CHORALE

Help me, Jesus, God's own son,
Through thy bitter anguish
That the favor thou hast won
All my sins may vanquish.
How and why our Savior died
We must ponder truly;
We, though weak, have rightly tried
Thanks to offer duly.

REZITATIV

EVANGELIST. Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Fürcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sid den Leichnam Jesu, und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben.

Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je gelegen war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Reflections:

CHOR

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!

Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf
und schließt die Hölle zu.

RECITATIVE

EVANGELIST. There came unto Pilate Joseph of Arimathia, a disciple also of Jesus (but secretly, for fear of the Council), and besought him that he might receive the body. And Pilate did give him leave. Therefore came he thither and carried Jesus' body away. There came also thither Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes together an hundred pound weight. And then they took the body of Jesus and wound it in linen clothes, with the myrrh and aloes after the burial custom of the Jews.

There was also in this place where He was crucified, a garden, and in the garden was a grave wherein no man had ever yet been laid. Therein they therefore laid Jesus, for the preparation of the Passover, for the grave was nigh at hand.

CHORUS

Rest well, beloved, sweetly sleeping,
That I may cease from further weeping,
Sleep well, and let me too, sleep well.

The grave which is prepared for Thee,
From pain and grief will set Thee free,
Will open heaven for me
and close the gates of Hell.

CHORAL

Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schob tragen,
Den Leib in sein'm Schlafkämmerlein
Gar sanft, ohn ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

CHORALE

Ah, Lord, when comes that final day
May angels bear my soul away
To Abram's bosom take it;
Let then my body's anguish cease,
My soul to wait the day, in peace,
When Thou again awake it.
Ah, what a joy it then will be
The very Son of God to see,
To gaze upon His holy face,
My Savior on the throne of grace!
Lord Jesus Christ, oh hear Thou me,
Thy name I praise eternally!

ARTISTS

Named for the classical god of music and the sun, **Apollo's Fire** was founded in 1992 by the award-winning young harpsichordist and conductor Jeannette Sorrell. Ms. Sorrell envisioned an ensemble dedicated to the baroque ideal that music should evoke the various *Affekts* or passions in the listeners. Apollo's Fire is a collection of creative artists who share Ms. Sorrell's passion for drama and rhetoric.

Hailed as "one of the pre-eminent period-instrument ensembles" (*The Independent*, London), Apollo's Fire made its London debut in 2010 in a sold-out concert at Wigmore Hall, with a BBC broadcast. Subsequent European tours took place in 2011, 2014, and 2015. European performances include sold-out concerts at the BBC Proms in London (with live broadcast across Europe), the Aldeburgh Festival (UK), Madrid's Royal Theatre, Bordeaux's Grand Théâtre de l'Opéra, and major venues in Lisbon, Metz (France), and Bregenz (Austria), as well as concerts on the Birmingham International Series (UK) and the Tuscan Landscapes Festival (Italy).

North American tour engagements include the Tanglewood Festival (sold-out debut in 2015), the Aspen Music Festival, the Boston Early Music Festival series, the Library of Congress, the Metropolitan Museum of Art (NY), and major venues in Toronto, Los Angeles, and San Francisco. The ensemble has performed two major US tours of the Monteverdi *Vespers* (2010 and 2014) and a nine-concert tour of Bach's *Brandenburg Concertos* in 2013. Apollo's Fire is signed to Columbia Artists Management (CAMI) for exclusive representation in North and South America, and is managed in the UK by Intermusica (London).

At home in Cleveland, Apollo's Fire enjoys sold-out performances at its subscription series, which has drawn national attention for creative programming. Apollo's Fire has released 22 commercial CDs, and currently records for the British label AVIE. Since the ensemble's introduction into the European CD market in 2010, the recordings have won rave reviews in the London press: "a swaggering version, brilliantly played" (*The Times*) and "the Midwest's best-kept musical secret is finally reaching British ears" (*The Independent*). Six of the ensemble's CD releases have become best-sellers on the classical *Billboard* chart: the Monteverdi *Vespers*, Bach's *Brandenburg Concertos* and Harpsichord Concertos, a disc of Handel arias, and Jeannette Sorrell's three crossover programs: *Come to the River – An Early American Gathering*; *Sacrum Mysterium – A Celtic Christmas Vespers*; and *Sugarloaf Mountain – An Appalachian Gathering*.

Jeannette Sorrell (artistic director, conductor, continuo organ) is recognized internationally as a leading creative voice among early-music conductors. She has been credited by the UK's *BBC Music Magazine* for forging "a vibrant, life-affirming approach to the re-making of early music... a seductive vision of musical authenticity."

Hailed as "one of the world's finest Baroque specialists" (*St. Louis Dispatch*), Ms. Sorrell was one of the youngest students ever accepted to the prestigious conducting courses of the Aspen and the Tanglewood music festivals. She studied conducting under Robert Spano, Roger Norrington, and Leonard Bernstein, and harpsichord with Gustav Leonhardt in

Amsterdam. She won both First Prize and the Audience Choice Award in the 1991 Spivey International Harpsichord Competition, competing against over 70 harpsichordists from Europe, Israel, the US, and the Soviet Union.

Ms. Sorrell founded Apollo's Fire in 1992. Since then, she and the ensemble have built one of the largest audiences of any baroque orchestra in North America. She has led Apollo's Fire in sold-out concerts at London's BBC Proms and London's Wigmore Hall, Madrid's Royal Theatre (Teatro Real), the Grand Théâtre de l'Opéra in Bordeaux, the Aldeburgh Festival (UK), the Tanglewood Festival, Boston's Early Music Festival, the Aspen Music Festival, the Library of Congress, and the Metropolitan Museum of Art (New York).

As a guest conductor, Ms. Sorrell has worked with many of the leading American symphony orchestras. Her debut with the Pittsburgh Symphony in 2013 as conductor and soloist in the complete *Brandenburg Concertos* was met with standing ovations every night, and hailed as "an especially joyous occasion" (*Pittsburgh Tribune-Review*). She has also appeared as conductor and soloist with the New World Symphony (Miami), the Los Angeles Chamber Orchestra, Seattle Symphony, the Opera Theatre of St. Louis with the St. Louis Symphony, Handel & Haydn Society (Boston), the Omaha Symphony, Grand Rapids Symphony, and has appeared with the Cleveland Orchestra as guest keyboard artist. In 2014 Ms. Sorrell filled in for British conductor Richard Egarr on five days' notice, leading the complete *Brandenburg Concertos* and playing the harpsichord solo in *Brandenburg Concerto No. 5*, for the closing concert of the Houston Early Music Festival. In 2015 she returned to the

Pittsburgh Symphony as conductor/soloist.

Ms. Sorrell has attracted national attention and awards for creative programming. She holds an honorary doctorate from Case Western University, two special awards from the National Endowment for the Arts for her work on early American music, and an award from the American Musicological Society. Passionate about guiding the next generation of performers, Ms. Sorrell has led many baroque projects for students at Oberlin Conservatory.

Nicholas Phan (*tenor/Evangelist*) has appeared with many of the leading orchestras in North America and Europe, including the New York Philharmonic, Boston Symphony, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Chamber Music Society of Lincoln Center, BBC Symphony, and the English Chamber Orchestra. He toured extensively throughout the major concert halls of Europe with Il Complesso Barocco and appeared with the Edinburgh, Ravinia, Rheingau, Tanglewood and Marlboro music festivals, and at the BBC Proms. In opera, he has appeared with the LA Opera, Houston Grand Opera, Seattle Opera, Glyndebourne Opera, Frankfurt Opera, and the Maggio Musicale in Florence. In recital, he has been presented by Carnegie Hall, the Metropolitan Museum of Art, the Philadelphia Chamber Music Society, Boston's Celebrity Series, Atlanta's Spivey Hall, and the Library of Congress in Washington, DC. He is also a founder and the artistic director of Collaborative Arts Institute of Chicago, an organization devoted to promoting the art song and vocal chamber music repertoire. Mr. Phan's

most recent solo album, *A Painted Tale*, was released on Avie Records in February 2015. His previous solo album, *Still Falls the Rain* (Avie), was named one of the “Best Classical Recordings of 2012” by *The New York Times*.

Jesse Blumberg (*baritone/Jesus*) is equally at home on opera, concert, and recital stages, performing repertoire from the Renaissance and Baroque to the 20th and 21st centuries. His performances have included the world premiere of *The Grapes of Wrath* at Minnesota Opera, Bernstein’s *Mass* at London’s Royal Festival Hall, various productions with Boston Early Music Festival, and featured roles with Atlanta Opera, Pittsburgh Opera, Utah Opera, and Hawaii Opera Theatre. Recital highlights include appearances with the Marilyn Horne Foundation, New York Festival of Song, and Mirror Visions Ensemble. He has performed major concert works with American Bach Soloists, Boston Baroque, Oratorio Society of New York, and on Lincoln Center’s American Songbook series. His 2015–16 season includes performances of *Messiah* at the Washington National Cathedral, *St. John Passion* with Apollo’s Fire, Bach cantatas with Montreal Baroque, and *The Merry Widow* at Boston Lyric Opera. Mr. Blumberg holds degrees from the University of Cincinnati College-Conservatory of Music and is also the founder and artistic director of Five Boroughs Music Festival, which brings chamber music of many genres to every corner of New York City.

Kristen Dubenion-Smith (*mezzo-soprano*) enjoys an active performing career in oratorio, opera, and sacred vocal chamber music, particularly specializing in music of the Medieval, Renaissance, and Baroque

eras. She has been praised for her “plush” voice by the *Baltimore Sun* and voice of “sweet clarity” by the *Pittsburgh Post-Gazette*. Recent notable engagements include performances with The Folger Consort, The Washington Bach Consort, The Cathedral Choral Society, The Evolution Contemporary Music Series, and with the Mark Morris Dance Group. Ms. Dubenion-Smith is also the co-founder of the award-winning Medieval ensemble Eya, based in Washington, DC, as well as serving as cantor at the Washington National Cathedral. Originally from Michigan, Ms. Dubenion-Smith graduated from Alma College before moving to Baltimore to complete her studies in voice at the Peabody Institute.

Amanda Forsythe (*soprano*) has sung principal roles in the opera houses of Geneva, Munich, the Rossini Opera Festival in Pesaro, the Théâtre des Champs-Élysées in Paris, at the Royal Opera House, Covent Garden, and Seattle Opera. Recently, she debuted at Tanglewood and the Mostly Mozart Festivals with Philharmonia Baroque under Nicholas McGegan and with the Accademia Nazionale di Santa Cecilia in Rome under Sir Antonio Pappano. Ms. Forsythe performs regularly with Boston Early Music Festival, Vancouver Early Music, Apollo’s Fire, Boston Baroque, and the Seattle Symphony. Performances this season include *L’Amour* in Gluck’s *Orphée* at Covent Garden, Mozart’s *Requiem* and *Mass in c minor* with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner, and Mendelssohn’s *A Midsummer Night’s Dream* with the Boston Symphony under Andris Nelsons. Next season, she sings Marzelline in Beethoven’s *Fidelio* in Rome (Pappano), debuts with the Chicago Symphony in an all-Handel program, and returns to Seattle Opera as Pamina

in *The Magic Flute*. Ms. Forsythe sings Euridice on Charpentier's *La Descente d'Orphée aux Enfers* with BEMF, which won the 2015 Grammy Award for "Best Opera Recording." Her debut solo album of Handel arias with Apollo's Fire was released in 2015 on the Avie label to great acclaim, and debuted at number three on the classical *Billboard* chart.

Jeffrey Strauss (*baritone/Pilate*) is an "authoritative artist" (*Cleveland Plain Dealer*) whose performances have been praised as "captivating" (*Chicago Tribune*) and "serenely beautiful" (*New York Times*), and has appeared with period-instrument ensembles including The Consort of Musicke with Emma Kirkby, the Taverner Consort under Andrew Parrott, Tafelmusik, Apollo's Fire, the Handel & Haydn Society (Boston), the Newberry Consort (Chicago), Seattle Baroque, and Tempesta di Mare (Philadelphia). He made his professional debut at the age of 17 with the Buffalo Philharmonic and studied voice in Paris with Gérard Souzay. An accomplished stage actor, his favorite projects have included the title role in Monteverdi's *L'Orfeo*, Jesus in the Bach Passions, Méphistophélès in Berlioz's *Damnation of Faust*, and Apollo in Handel's *Apollo e Dafne*. His recent portrayal of Tevye in *Fiddler on the Roof* was hailed by the *Buffalo News* as "masterful." His longstanding commitment to contemporary music includes many appearances with the Chicago Chamber Musicians, as well as performing Ned Rorem's song cycle *Aftermath*, a jazz-inspired oratorio with the Dave Brubeck Quartet, and premieres of works by Bernstein, Babbitt, Shapey, and Cipullo. His CD recordings with Apollo's Fire include the Monteverdi *Vespers* and Handel's *Messiah*, as well as *Sephardic Journey*, released in February 2016.



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VIOLA DA GAMBA

Rebecca Landell Reed

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OBOE

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Kathryn Montoya

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Comprimario Soloist
Eric S. Brenner
Margaret Carpenter Haigh
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Molly Netter

ALTO

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Soloist
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BASS

Jesse Blumberg, *Soloist*
Jeffrey Strauss, *Soloist*
Michael McKay
Michael Peters

UMS ARCHIVES

This evening's concert marks the fourth performance by **Apollo's Fire** and **Jeannette Sorrell** under UMS auspices. The ensemble and Ms. Sorrell made their UMS debuts in November 2011 at Hill Auditorium in a program with countertenor Philippe Jaroussky, and most recently appeared under UMS auspices in November 2014 at St. Francis of Assisi Catholic Church in a performance of Monteverdi's *Vespers of 1610*.

Tonight's concert marks **Nicholas Phan's** fifth UMS performance, following his UMS debut in March 2000 at Rackham Auditorium with Michigan Chamber Players. He most recently appeared at UMS in February 2015 in a performance of Mendelssohn's *Elijah* conducted by Jerry Blackstone. This evening marks **Jesse Blumberg's** fifth UMS performance, following his UMS debut in December 2010 at Hill Auditorium in performances of Handel's *Messiah* under the baton of Jerry Blackstone. He most recently appeared at UMS in January 2016 at the Lydia Mendelssohn Theatre as part of *What's in a Song?* with pianist Martin Katz. **Kristen Dubenion-Smith** makes her second UMS appearance this evening following her UMS debut in November 2014 with Apollo's Fire and Jeannette Sorrell in a performance of Monteverdi's *Vespers*. UMS welcomes **Jeffrey Strauss** and **Amanda Forsythe**, who make their UMS debuts tonight.

TONIGHT'S VICTORS FOR UMS



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- 3/19 Montreal Symphony Orchestra
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ON THE EDUCATION HORIZON...

- 3/26 Tune In: Gil Shaham (must have a ticket to the performance to attend, Hill Auditorium Mezzanine Lobby, 7:30 pm)
- 3/29 & 3/30 Center for Russian, East European, & Eurasian Studies Lecture
Re-Awakening Sleeping Beauty: The Lively Debate over Alexei Ratmansky's New Production
(3/29 at The Carr Center, 311 E Grand River Avenue, Detroit, 7-8:30 pm)
(3/30 at 1636 International Institute, U-M School of Social Work Building, 1080 S. University Avenue, Ann Arbor, 12 noon-1:30 pm)
- 4/9 You Can Dance: Kyle Abraham/Abraham.In.Motion
(Boll Family Y, 1401 Broadway Street, Detroit, 2-3:30 pm)

Educational events are free and open to the public unless otherwise noted.

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The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.

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The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.

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The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.

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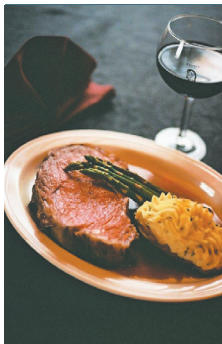
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As part of the UMS Mellon Initiative on Arts/Academic Integration, this group advises UMS staff on opportunities to integrate our programming more deeply and systematically into the academic life of the University of Michigan.

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UMS K-12 Think Tank

Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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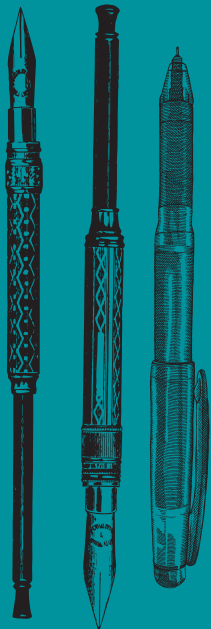
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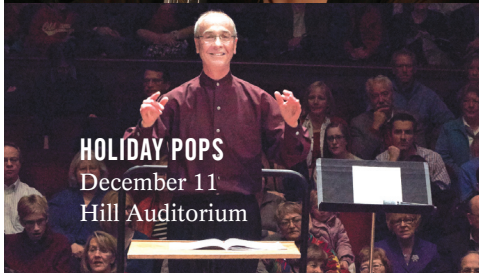
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