



Ums presentation

University Musical Society
of the University of Michigan
Winter 2003 Season

10

MICHIGAN

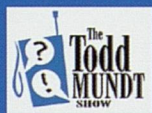
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CONSIDERED**

4 - 6:30 pm
Monday - Friday

RADIO

university musical society

University of Michigan • Ann Arbor

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FROM THE UM PRESIDENT

The University of Michigan (UM) would like to join the University Musical Society (UMS) in welcoming you to the 2002/2003 season. Additionally, we would like to thank you for your support of the performing arts. We are proud of the wonderful partnership we have developed with UMS and of our



role as co-sponsor and co-presenter of several events on this season's calendar. These events reflect the artistic beauty and passion that are integral to the human experience. They are also wonderful opportunities

for University of Michigan students and faculty to learn about the creative process and sources of inspiration that motivate artists and scholars.

The current season marks the second residency by the Royal Shakespeare Company of Stratford, England which performs three plays in March: *The Merry Wives of Windsor*, *Coriolanus*, and Salman Rushdie's *Midnight's Children*. UM and UMS co-presentations are not limited to theater, but also include performances by the Vienna Philharmonic, the Bolshoi Ballet, and a special event entitled "Evening at the Apollo," in which the best performing groups from Detroit and Ann Arbor are given a chance to compete for a slot at Harlem's Apollo Theater Amateur Night, where Ella Fitzgerald, Sarah Vaughn, Billie Holiday, and other legends of 20th-

century American music got their big breaks. As befits the educational missions of both the University and UMS, we should also recognize the co-sponsorship of educational programming involving, among others, the Abbey Theatre of Ireland, Grupo Corpo, Sekou Sundiata and creative co-sponsorship of presentations by the Hubbard Street Dance Company and the well-known female *a cappella* group Sweet Honey in the Rock.

Most significantly, I would like to thank the faculty and staff of UM and UMS for their hard work and dedication to making this partnership a success. UMS staff, in particular, work with the University's faculty and students to create learning opportunities for our campus, and in the case of the larger residencies, for the greater community.

The University of Michigan is pleased to support the University Musical Society during its 02/03 season. We share the goal of making our co-presentations the type of academic and cultural events that benefit the broadest possible constituency.

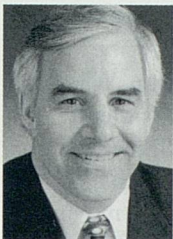
Sincerely,

A handwritten signature in black ink that reads "Mary Sue Coleman". The signature is written in a cursive, flowing style.

Mary Sue Coleman,
President, University of Michigan

FROM THE UMS PRESIDENT

Thank you for joining us for this UMS performance. We appreciate your support of the performing arts and of UMS, and we hope we'll see you at more of our programs this season. Check the complete listing of UMS's 2003 Winter Season events beginning on p. 29 of the glossy pages of this program and on our website at www.ums.org.



We welcome UMS President Mary Sue Coleman to the southeast Michigan community and to membership on the UMS Board of Directors. The

university from which President Coleman came to Michigan has a distinguished record in its support of creative artists. During the Millennium season alone, while Dr. Coleman was president, the University of Iowa's Hancher Auditorium premiered over 20 new works in music, dance, and theater, all of them commissioned by Hancher. This unprecedented level of support of creative artists by a university presenting organization captured the attention of the performing arts field worldwide and reinforced the idea that research in the performing arts is as important and as valid to a great university as is research in other fields. We thank Dr. Coleman and her predecessors Lee C. Bollinger and B. Joseph White for the extraordinary level of UM support for the second residency of the Royal Shakespeare Company March 1-16 and of eight other UMS projects this season that offer special value to the University's mission of teaching, research, and service.

This season offers some special challenges for UMS with the closing of Hill Auditorium

for restoration and renovation. With your understanding and support, we know we will overcome these difficulties and have a successful season. As we await our reopening concert scheduled for January 2004, UMS is creating special opportunities for our patrons to see and hear world-renowned artists in outstanding venues in Detroit, Ypsilanti, and Ann Arbor. You won't want to miss the February 27 return of the Vienna Philharmonic for the first time in the region since 1988. For many of our Detroit performances, UMS is offering transportation by luxury coach to our Ann Arbor patrons.

Yes, things are different this season. The UMS staff is determined to do everything we can to make this season run as smoothly as possible for you and our other patrons. Please let us know if you have any questions or problems. Call our ticket office at 734.764.2538, now led by Ticket Services Manager Nicole Paoletti, successor to Michael Gowing who retired last year. You should also feel free to get in touch with me about anything related to UMS. If you don't see me in the lobby at our performances, you can send me an email message at kenfisch@umich.edu or call me at 734.647.1174.

Very best wishes,

A handwritten signature in dark ink that reads "Ken Fischer". The signature is fluid and cursive, with the first name "Ken" being larger and more prominent than the last name "Fischer".

Kenneth C. Fischer
UMS President

UMS leadership

LETTER FROM THE CHAIR



As I start my tenure as Chair of the Board of Directors of the University Musical Society, I am honored to serve an organization that brings rich and exciting cultural offerings to the University, to Ann Arbor, and to the larger community of southeastern Michigan. Where, outside of a major metropolis, could one have the opportunity to attend such a wide variety of events as Hubbard Street Dance, *Medea*, Tamango and Urban Tap, the Royal Shakespeare Company, and Bill T. Jones in a single academic year? When my husband Ami and I first considered moving from Boston to the Midwest, UMS was an important part of our decision. The cultural life of Ann Arbor — it seemed to us then and continues to us now — is vital and accessible, equal only to major cities in the US. Many others share these same feelings. UMS remains one of our best recruiting tools, attracting people from all over the world to our community by bringing the most distinguished performing artists to our doorsteps. (Of course, this year, one of our “doorsteps” is temporarily fenced in and surrounded by a big hole!) Through UMS offerings we educate ourselves, enjoy ourselves and come to a fuller understanding of different cultures.

Of course, we could not possibly accomplish our goals of arts presentation, audience education and creation of new works without the generosity of UMS donors — individuals, corporations, philanthropic foundations, and government agencies. We are very grateful for the support they provide for our programs.

We look forward to continuing to present the best performing artists in the world to you each season, and we hope to see you at many performances this winter.

Sincerely,

Prue Rosenthal

Prue Rosenthal

Chair, UMS Board of Directors

CORPORATE LEADERS / FOUNDATIONS


John M. Rintamaki

*Group Vice President, Chief of Staff,
Ford Motor Company*

*Ford Motor Company
Fund*

“At Ford Motor Company, we believe the arts educate, inspire and bridge differences among cultures. They present for us all a common language and enhance our knowledge of each other and the world. We continue to support the University Musical Society and its programs that through the arts bring forth the human spirit of creativity and originality.”


David Canter

Senior Vice President, Pfizer, Inc.



“The science of discovering new medicines is a lot like the art of music: To make it all come together, you need a diverse collection of very brilliant people. What you really want are people with world-class talent—and to get those people, you have to offer them a special place to live and work. UMS is one of the things that makes Ann Arbor quite special. In fact, if one were making a list of the things that define the quality of life here, UMS would be at or near the very top. Pfizer is honored to be among UMS’s patrons.”


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 the University Musical Society.”


William M. Broucek

President and CEO, Bank of Ann Arbor

“Bank of Ann Arbor is pleased to contribute to the richness of life in our community by our sponsorship of the 2002/2003 UMS season. We look forward to many remarkable performances over the year. By your attendance you are joining with us in support of this vibrant organization. Thank you.”


Habte Dadi

Manager, Blue Nile Restaurant

“At the Blue Nile, we believe in giving back to the community that sustains our business. We are proud to support an organization that provides such an important service to Ann Arbor.”


Greg Josefowicz

President and CEO, Borders Group, Inc.

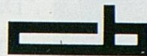
“As a supporter of the University Musical Society, Borders Group is pleased to help strengthen our community’s commitment to and appreciation for artistic expression in its many forms.”




Carl Brauer

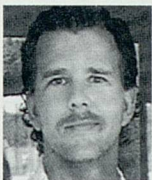
Owner, Brauer Investments

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."


Len Niehoff

Shareholder, Butzel Long

"UMS has achieved an international reputation for excellence in presentation, education, and most recently creation and commissioning. Butzel Long is honored to support UMS, its distinctive and diverse mission, and its important work."


David G. Loesel

President, T.M.L. Ventures, Inc.

"Café Marie's support of the University Musical Society Youth Program is an honor and a privilege. Together we will enrich and empower our community's youth to carry forward into future generations this fine tradition of artistic talents."


Clayton Wilhite

Managing Partner, CFI Group, Inc.

"We're pleased to be in the group of community businesses which supports UMS Arts and Education. We encourage those who have yet to participate to join us. Doing so feels good."


Richard A. Collister

Executive Vice President, Comerica Incorporated

President, Comerica Charitable Foundation

"The University Musical Society is renowned for its rich history and leadership in the performing arts. Comerica understands the nurturing role UMS plays in our community. We are grateful to UMS for coordinating this 124th grand season of magnificent live performances."





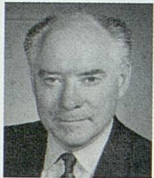
W. Frank Fountain

President, DaimlerChrysler Corporation Fund

“DaimlerChrysler is committed to nurturing strong and vibrant communities through its support of the arts. We are pleased to partner with UMS in its effort to promote the cultural and economic vitality of our community.”

DAIMLERCHRYSLER

DaimlerChrysler Corporation Fund

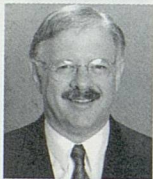


Fred Shell

*Vice President, Corporate and Government Affairs,
DTE Energy*

“Plato said, ‘Music and rhythm find their way into the secret places of the soul.’ The DTE Energy Foundation congratulates UMS for touching so many hearts and souls by inspiring, educating and enriching the lives of those in our community.”

**DTE Energy
Foundation**



Edward Surovell

President, Edward Surovell Realtors

“It is an honor for Edward Surovell Realtors to support the distinguished University Musical Society. For over a century it has been a national leader in arts presentation, and we encourage others to contribute to UMS’s future.”

EDWARD
SUROVELL
REALTORS



Leo Legatski

President, Elastizell Corporation of America

“The University Musical Society is a leading presenter of artistic groups—music, dance and theater. Please support their efforts in the development of new works, which they combine with educational workshops in the region.”

Elastizell



Rick M. Robertson

Michigan District President, KeyBank

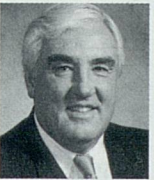
“KeyBank is a proud supporter of the performing arts and we commend the University Musical Society on its contributions to the cultural excellence it brings to the community.”



Jan Barney Newman

Michigan Regional Director, Learning Express

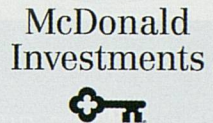
“Learning Express—Michigan is committed to promoting toys that excite imaginations of children. It is therefore with pleasure that we support the stimulating and diverse presentations of UMS that educate and enrich the entire community.”



Eugene “Trip” Bosart

Senior Managing Director, McDonald Investments, Inc.

“McDonald Investments is delighted to partner with the University Musical Society and bring world class talent and performances to audiences throughout southeastern Michigan.”

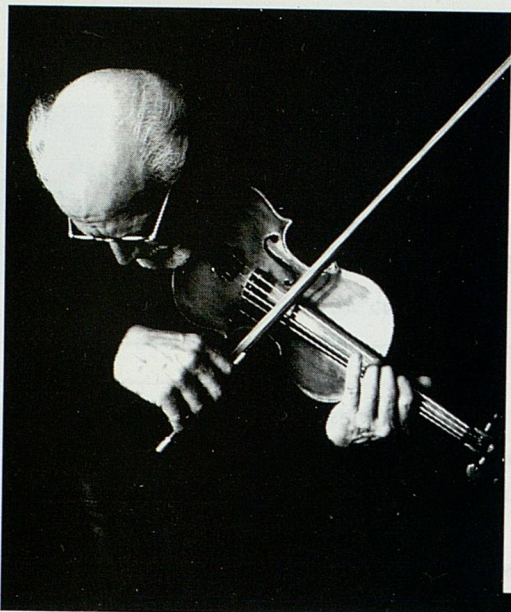


Albert M. Berriz

President and CEO, McKinley Associates, Inc.

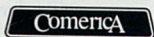
“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”





**We support the
arts with more
than just applause.**

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.



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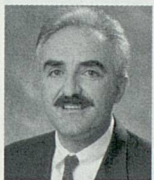
“As 2002 marked Miller Canfield’s 150th anniversary, we salute and appreciate the University Musical Society for presenting wonderful cultural events to our community for more than 120 years. Miller Canfield is proud to support such an inspiring organization.”



Robert J. Malek

Community President, National City Bank

“A commitment to quality is the main reason we are a proud supporter of the University Musical Society’s efforts to bring the finest artists and special events to our community.”



Joe Sesi

President, Sesi Lincoln Mercury Volvo Mazda

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



Thomas B. McMullen

President, Thomas B. McMullen Co., Inc.

“I used to feel that a UM–Ohio State football ticket was the best ticket in Ann Arbor. Not anymore. UMS provides the best in educational entertainment.”



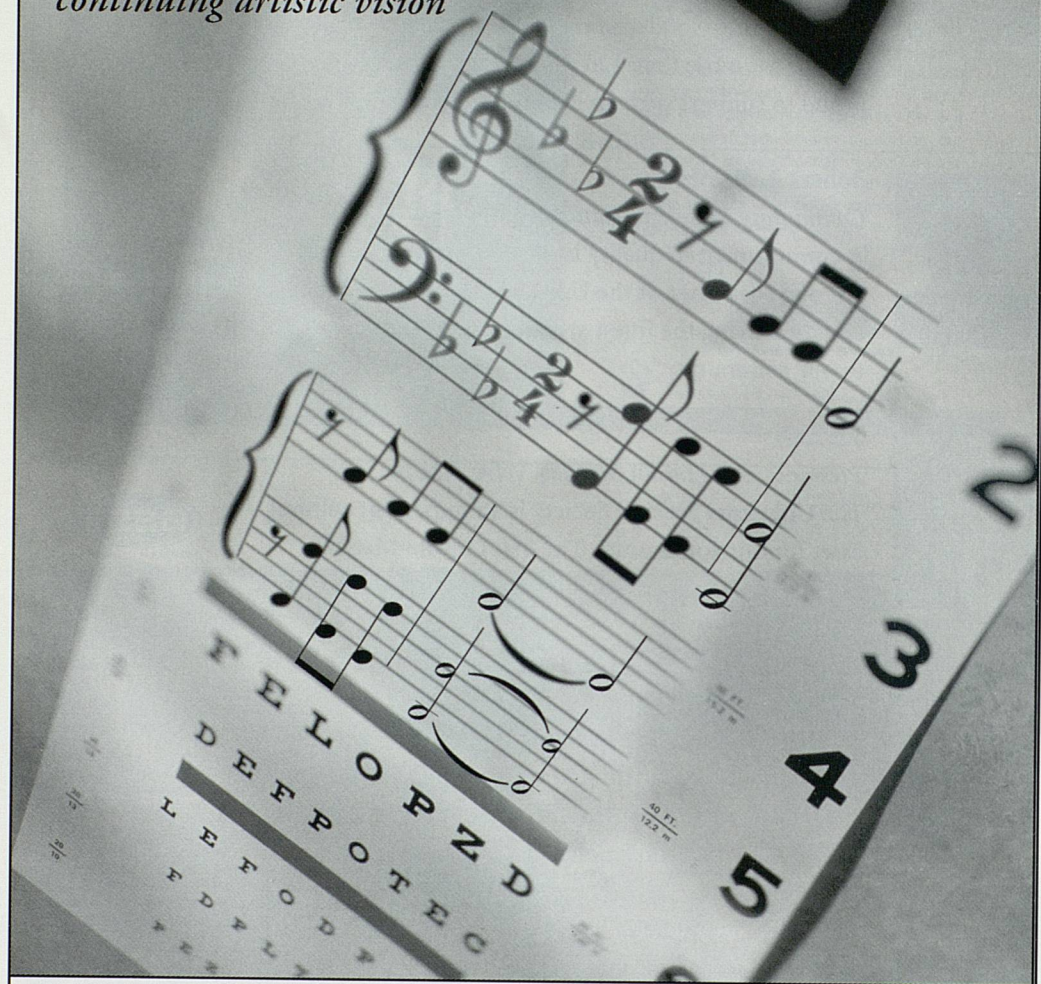
Sharon L. Beardman

Regional Vice President, TIAA-CREF Individual and Institutional Services, Inc.

“TIAA-CREF works with the employees of the performing arts community to help them build financial security, so that money doesn’t get in the way of the art. We are proud to be associated with the great tradition of the University Musical Society.”



*The University of Michigan
Kellogg Eye Center
salutes UMS for its
continuing artistic vision*



At Kellogg our vision is to serve the community through world class eye care, public programs on vision health, and research to find treatments and cures for blinding eye diseases

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UMS gratefully acknowledges the support of the following foundations and government agencies.

\$100,000 and above

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The Ford Foundation
**Michigan Council for Arts and
Cultural Affairs**
The Power Foundation
Wallace-Reader's Digest Funds

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**Community Foundation for
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The Whitney Fund

\$10,000 - 49,999

**Association of Performing Arts
Presenters/Arts Partners**
National Endowment for the Arts
New England Foundation for the Arts



\$1,000 - 9,999

Arts Midwest
Gelman Educational Foundation
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Sandy Trosien
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Sally Vandeven
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Jeanne Weinich

Q: What do these performing artists have in common?



CHRIS LEE

Cynthia Phelps, principal violist with the New York Philharmonic, who has performed as soloist with orchestras around the world.

Christine Dakin, former principal dancer with Martha Graham Dance Company and internationally renowned dancer, choreographer, and teacher.



HOWARD SCHATZ ORNSTEIN ©



SCOTT DOBRY

Chip Davis, Grammy-award-winning founder of popular group Mannheim Steamroller.

The School of Music is proud to play a part in preparing the next generation of performing artists. To help support the School's commitment to educational excellence and the training of future artists, please contact Jeff Nearhoof, jeffhn@umich.edu, 734-647-2035.

A: They all graduated from the School of Music at the University of Michigan.

UNIVERSITY MICHIGAN
School of Music

UMS services

GENERAL INFORMATION

Barrier-Free Entrances

For persons with disabilities, all venues have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Listening Systems

For hearing-impaired persons, the Power Center, Mendelssohn Theatre and Detroit Opera House are equipped with infrared listening systems. Headphones may be obtained upon arrival. Please ask an usher for assistance.

Lost and Found

For items lost at Rackham Auditorium, Trueblood Theatre, Power Center, and Mendelssohn Theatre please call University Productions at 734.763.5213. For items lost at St. Francis of Assisi Catholic Church, Michigan Theater, Pease Auditorium, Detroit Opera House and Orchestra Hall please call the UMS Production Office at 734.764.8348.

Parking

Parking for Ann Arbor events is available in the Liberty Square (formerly Tally Hall), Church Street, Maynard Street, Thayer Street, Fletcher Street and Fourth Avenue structures for a minimal fee. Parking for Detroit events

is available in the Orchestra Hall lot, Detroit Opera House garage and People Mover lots for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. UMS members at the Principal level and above receive 10 complimentary parking passes for use at the Thayer Street or Fletcher Street structures in Ann Arbor.

UMS offers valet parking service for performances in the 02/03 Choral Union series. Cars may be dropped off in front of the performance venues beginning one hour prior to performance. There is a \$10 fee for this service. UMS members at the Producer level and above are invited to use this service at no charge.

For up-to-date parking information, please see the UMS website at www.ums.org.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center, Detroit Opera House and Orchestra Hall, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

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TICKETS

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The UMS Ticket Office and the University Productions Ticket Office have merged! Patrons are now able to purchase tickets for UMS events and School of Music events with just one phone call.

As a result of this transition, the walk-up window is conveniently located at the **League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The Ticket Office phone number and mailing address will remain the same.

Mon–Fri: 10am–6pm

Sat: 10am–1pm

By Phone **734.764.2538**

Outside the 734 area code, call toll-free
800.221.1229

By Fax **734.647.1171**

By Internet **www.ums.org**

By Mail

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Returns

If you are unable to attend a concert for which you have purchased tickets, you may turn in your tickets up to 15 minutes before curtain time by calling the Ticket Office. Refunds are not available; however, you will be given a receipt for an income tax deduction. Please note that ticket returns do not count toward UMS membership.

GROUP TICKETS

The group sales program has grown incredibly in recent years, and our success is a direct result of the wonderful leaders who organize their friends, families, congregations, students, and co-workers and bring them to one of our events.

Last season over 10,000 people came to UMS events as part of a group, and they saved over \$50,000 on some of the most popular events in our season. Don't miss our current season, featuring world-renowned artists such as Sweet Honey in the Rock, the Vienna Philharmonic, Audra McDonald, Dave Holland, and many more, including our special Brazil Series, all at special group rates!

Imagine yourself surrounded by ten or more of your closest pals as they thank you for getting great seats to the hottest shows in town. It's as easy as picking up the phone and calling Lakshmi Kilaru, Group Sales Coordinator, at 734.763.3100. Don't wait—rally your friends and reserve your seats today!

DISCOUNTED STUDENT TICKETS

Did you know? Since 1990, students have purchased over 122,000 tickets and have saved more than \$1.8 million through special UMS student programs! UMS's commitment to affordable student tickets has permitted thousands to see some of the most important, impressive and influential artists from around the world. For the 02/03 season, students may purchase discounted tickets to UMS events in three ways:

1. Each semester, UMS holds a Half-Price Student Ticket Sale, at which students can purchase tickets for all UMS events for 50% off the published price. This extremely popular event draws hundreds of students every fall—last year, students saved nearly \$100,000 by purchasing tickets at the Half-Price

Student Ticket Sale! Be sure to get there early as some performances have limited numbers of discounted tickets available.

2. Students may purchase up to two \$10 Rush Tickets the day of the performance at the UMS Ticket Office, or 50% off at the door, subject to availability.

3. Students may purchase the UMS Card, a pre-paid punch card that allows students to pay up front (\$50 for 5 punches, \$100 for 11 punches) and use the card to purchase Rush Tickets during the 02/03 season. Incoming freshman and transfer students can purchase the UMS Card with the added perk of buying Rush Tickets two weeks in advance, subject to availability.

GIFT CERTIFICATES

Looking for that perfect meaningful gift that speaks volumes about your taste? Tired of giving flowers, ties or jewelry? Give a UMS Gift Certificate! Available in any amount and redeemable for any of more than eighty events throughout our season, wrapped and delivered with your personal message, the UMS Gift Certificate is ideal for weddings, birthdays, Christmas, Hanukkah, Mother's and Father's Days, or even as a housewarming present when new friends move to town.



In an effort to help reduce distracting noises and enhance the theater-going experience, Pfizer Inc is providing complimentary Halls® Mentho Lyptus® cough suppressant tablets to patrons attending UMS performances throughout our 02/03 season.

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UMS and the following businesses thank you for your generous support by providing you with discounted products and services through the UMS Card, a privilege for subscribers and donors of \$100 or more. Patronize these businesses often and enjoy the quality products and services they provide.

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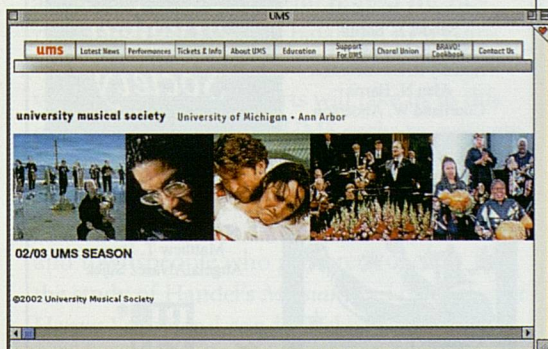
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Why should *you* log onto www.ums.org?

- **Tickets** Forget about waiting in long ticket lines—order your tickets to UMS performances online! And now you'll know your specific seat location before you buy online.
- **CyberSavers** Special weekly discounts appearing every Tuesday, only available by ordering over the Web.
- **Information** Wondering about UMS's history, event logistics, or volunteer opportunities? Find all this and more.
- **Program Notes and Artist Bios** Your online source for performance programs and in-depth artist information. Learn about the artists and repertoire before you enter the hall!
- **Sound Clips** Listen to recordings from UMS performers online before the concert.
- **Education Events** Up-to-date information detailing educational opportunities surrounding each UMS performance.
- **Development Events** Current information on UMS Special Events and activities outside of the concert hall. Find details on how to support UMS and the arts online!
- **BRAVO! Cookbook** Order your UMS hardcover coffee-table cookbook featuring more than 250 recipes from UMS artists, alumni and friends, as well as historic photos from the UMS archives.
- **Choral Union** Audition information and performance schedules for the UMS Choral Union.



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UMS annals

UMS HISTORY

Through an uncompromising commitment to Presentation, Education, and the Creation of new work, the University Musical Society (UMS) serves Michigan audiences by bringing to our community an ongoing series of world-class artists, who represent the diverse spectrum of today's vigorous and exciting live performing arts world. Over its 124 years, strong leadership coupled with a devoted community has placed UMS in a league of internationally-recognized performing arts presenters. Indeed, *Musical America* selected UMS as one of the five most influential arts presenters in the United States in 1999. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us in this millennium. Every day UMS seeks to cultivate, nurture, and stimulate public interest and participation in every facet of the live arts.

UMS grew from a group of local university and townspeople who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Their first performance of Handel's *Messiah* was in December of 1879, and this glorious oratorio has since been performed by the UMS Choral Union annually.

As a great number of Choral Union members also belonged to the University, the University Musical Society was established in December 1880. UMS included the Choral Union and University Orchestra, and throughout the year presented a series of concerts featuring local and visiting artists and ensembles.

Since that first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts—internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, and opera and theatre. Through educational endeavors, commissioning of new works, youth programs, artist residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. UMS now hosts approximately 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that this year gathers in 11 diverse venues in Ann Arbor, Ypsilanti, and Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus, and a regular collaborator with many University units, UMS is a separate not-for-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants, special project support from UM, and endowment income.

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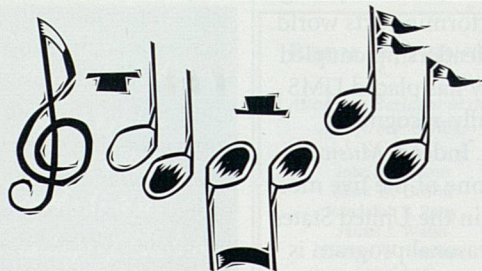
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UMS CHORAL UNION

Throughout its 124-year history, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Nine years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). Among other works, the chorus has joined the DSO in Orchestra Hall and at Meadowbrook for subscription performances of Stravinsky's *Symphony of Psalms*, John Adams's *Harmonium*, Beethoven's *Symphony No. 9*, Orff's *Carmina Burana*, Ravel's *Daphnis et Chloé* and Brahms's *Ein deutsches Requiem*, and has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

In 1995, the Choral Union began accepting invitations to appear with other major regional orchestras, and soon added Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, the Berlioz *Requiem* and other masterworks to its repertoire.

The Choral Union opened its current season with performances of Mahler's *Symphony No. 3* with the DSO, followed by a performance of Beethoven's *Symphony No. 9* with the Ann Arbor Symphony Orchestra. In December the chorus presented its 124th series of annual performances of *Messiah*, using the rarely-heard Mozart revision of Handel's great work in Michigan Theater. The Choral Union's season will conclude in March with a pair of magnificent French choral works: Honegger's *King David*, accompanied by members of the Greater Lansing Symphony Orchestra, and Duruflé's mystical *Requiem*, accompanied by organist Janice Beck.

The Choral Union's 01/02 season included performances of *Messiah*, Ives's *Symphony No. 4* with Michael Tilson Thomas and the San Francisco Symphony Orchestra and Brahms's *Ein deutsches Requiem* with Thomas Sheets conducting the Ann Arbor Symphony Orchestra, all in Hill Auditorium. To conclude its 123rd season, the Choral Union joined the DSO and Neeme Järvi in three critically acclaimed performances of Beethoven's *Missa Solemnis*.

During the 2000/2001 season, the UMS Choral Union appeared in two series with the DSO. The season culminated in a performance of Berlioz's *Requiem* with the Greater Lansing Symphony Orchestra, along with tenor Stanford Olsen and members of the UM School of Music Symphony Band in Hill Auditorium.

The Choral Union is a talent pool capable of performing choral music of every genre. In addition to choral masterworks, the Choral Union has performed Gershwin's *Porgy and Bess* with the Birmingham-Bloomfield Symphony Orchestra, and other musical theatre favorites with Erich Kunzel and the DSO at Meadowbrook. The 72-voice Concert Choir drawn from the full chorus has performed Duruflé's *Requiem*, the Langlais *Messe Solennelle*, and the Mozart *Requiem*. Recent programs by the Choral Union's 36-voice Chamber Chorale include "Creativity in Later Life," a program of late works by nine composers of all historical periods; a joint appearance with the Gabrieli Consort and Players; a performance of Bach's *Magnificat*, and a recent joint performance with the Tallis Scholars.

Participation in the Choral Union remains open to all by audition. Composed of singers from Michigan, Ohio and Canada, members of the Choral Union share one common passion—a love of the choral art. For more information about membership in the UMS Choral Union, e-mail choralunion@umich.edu or call 734.763.8997.

VENUES/BURTON MEMORIAL TOWER

With the 18-month closing of Hill Auditorium for renovations, the 02/03 UMS season will include performances by the world's celebrated music, theater and dance artists in 11 venues in three cities: Ann Arbor, Ypsilanti and Detroit.

Ann Arbor Venues

Hill Auditorium

The 18-month, \$38.6-million dollar renovation to Hill Auditorium began on May 13, 2002 under the direction of Albert Kahn Associates, Inc., and historic preservation architects Quinn Evans/Architects. Hill was first opened to Michigan audiences in 1913 and this current renovation project will update all of its infrastructure systems and restore much of the interior décor to its original splendor.

Exterior renovations will rebuild brick paving and stone retaining walls, restore the south entrance plaza, rework the west barrier-free ramp and loading dock, and improve the landscaping which surrounds the building.

Interior renovations will create additional restrooms, improve audience circulation by providing elevators, replace main-floor seating to increase patron comfort, introduce barrier-free seating and stage access, replace audio-visual systems, and completely replace all mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning.

Upon reopening in January 2004, Hill Auditorium will decrease in seating capacity from 4,169 to 3,710.

Lydia Mendelssohn Theatre

Notwithstanding an isolated effort to establish a chamber music series by faculty and students in 1938, UMS regularly began presenting artists in the Lydia Mendelssohn Theatre in 1993, when Eartha Kitt and Barbara Cook graced the stage of the intimate 658-seat theatre for the 100th May Festival's Cabaret Ball. The superlative Mendelssohn Theatre has been the home of the UMS Song Recital series for the past eight years.

Michigan Theater

The historic Michigan Theater opened January 5, 1928 at the peak of the vaudeville/movie palace era. Designed by Maurice Finkel, the 1,710-seat theater cost around \$600,000 when it was first built. As was the custom of the day, the theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ. At its opening the theater was acclaimed as the best of its kind in the country. Since 1979, the theater has been operated by the not-for-profit Michigan Theater Foundation.

In the fall of 1999, the Michigan Theater opened a new 200-seat screening room addition, which also included expanded restroom facilities for the historic theater. The gracious facade and entry vestibule was restored in 2000, and balcony restorations have been completed.

Power Center for the Performing Arts

The Power Center for the Performing Arts grew out of a realization that the University of Michigan had no adequate proscenium-stage theatre for the performing arts. Hill Auditorium was too massive and technically limited for most productions, and the Lydia Mendelssohn Theatre too small. The Power Center was designed to supply this missing link in design and seating capacity.

In 1963, Eugene and Sadye Power, together with their son Philip, wished to make a major

gift to the University, and amidst a list of University priorities was mentioned "a new theatre." The Powers were immediately interested, realizing that state and federal government were unlikely to provide financial support for the construction of a new theatre.

No seat in the Power Center is more than 72 feet from the stage. The lobby of the Power Center features two hand-woven tapestries: *Modern Tapestry* by Roy Lichtenstein and *Volutes* by Pablo Picasso.

Rackham Auditorium

Sixty years ago, chamber music concerts in Ann Arbor were a relative rarity, presented in an assortment of venues including University Hall (the precursor to Hill Auditorium), Hill Auditorium, and Newberry Hall, the current home of the Kelsey Museum. When Horace H. Rackham, a Detroit lawyer who believed strongly in the importance of the study of human history and human thought, died in 1933, his will established the Horace H. Rackham and Mary A. Rackham Fund, which subsequently awarded the University of Michigan the funds not only to build the Horace H. Rackham Graduate School, which houses the 1,129-seat Rackham Auditorium, but also to establish a \$4-million endowment to further the development of graduate studies.

St. Francis of Assisi Catholic Church

In 1950, Father Leon Kennedy was appointed pastor of a new parish in Ann Arbor. Seventeen years later ground was broken to build a permanent church building, and on March 19, 1969 John Cardinal Dearden dedicated the new St. Francis of Assisi Church. Father James McDougal was appointed pastor in 1997.

St. Francis of Assisi Catholic Church has grown from 248 families when it first started in 1950 to more than 2,800 today. The present church seats 900 people and has ample free parking. In 1994 St. Francis purchased a splen-

did three manual "mechanical action" organ with 34 stops and 45 ranks, built and installed by Orgues Letourneau from Saint Hyacinthe, Quebec. Through dedication, a commitment to superb liturgical music and a vision to the future, the parish improved the acoustics of the church building, and the reverberant sanctuary has made the church a gathering place for the enjoyment and contemplation of sacred *a cappella* choral music and early music ensembles.

Ypsilanti Venues

EMU Convocation Center

An exciting new era in EMU athletics was set in motion in the fall of 1998 with the opening of the \$29.6-million Convocation Center. The Barton-Malow Company along with the architectural firm Rossetti Associates of Birmingham/The Argos Group began construction on the campus facility in 1996. The Convocation Center opened its doors on December 9, 1998 with a maximum seating capacity of 9,510 for center-stage entertainment events.

Pease Auditorium

Built in 1914, Pease Auditorium was renovated in 1995. Earlier this year, the restoration of the Aeolian/Skinner pipe organ was completed and the interior of the auditorium was refurbished. Pease Auditorium can seat up to a total of 1,541 concertgoers.

Detroit Venues

Detroit Opera House

The Detroit Opera House opened in April of 1996 following an extensive renovation by Michigan Opera Theatre. Boasting a 75,000-square-foot stage house (the largest stage between New York and Chicago), an orchestra pit large enough to accommodate 100 musicians and an acoustical virtue to rival the world's great opera houses, the

2,735-seat facility has rapidly become one of the most viable and coveted theatres in the nation. As the home of Michigan Opera Theatre's grand opera season and dance series, and through quality programming, partnerships and educational initiatives, the Detroit Opera House plays a vital role in enriching the lives of the community.

Orchestra Hall

Orchestra Hall was dedicated in 1919 as the new home of the Detroit Symphony Orchestra. In 1939, after the depression, the orchestra moved to the Masonic Temple Theatre and the facility was renamed the Paradise Theatre. The Paradise became one of the nation's most famous stages for African-American Jazz musicians (1941-1951).

In the late 1950s, the building was abandoned and fell into disrepair. In 1964, it was headed for the wrecking ball, but local citizens rallied to save the great concert hall. DSO musicians and volunteers founded Save Orchestra Hall, Inc., to marshal citizen support for the retention and restoration of the building to its former architectural grandeur.

In September 1989 the DSO returned to Orchestra Hall, now its permanent home, capping a multi-million-dollar restoration effort.

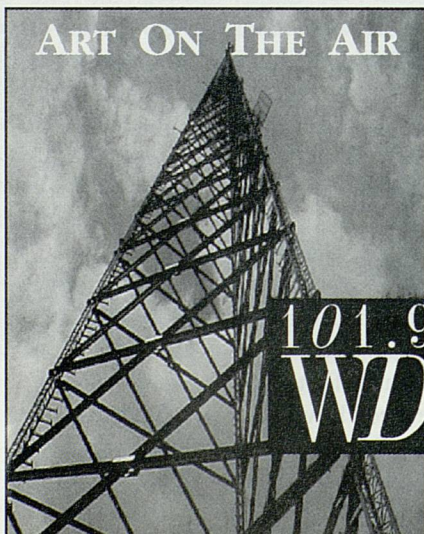
In 1996, the Detroit Symphony Orchestra launched Orchestra Place, an \$80-million development project on eight acres of land surrounding Orchestra Hall.

Burton Memorial Tower

Seen from miles away, Burton Memorial Tower is one of the most well-known University of Michigan and Ann Arbor landmarks. Completed in 1935 and designed by Albert Kahn, the 10-story tower is built of Indiana limestone with a height of 212 feet.

UMS administrative offices returned to our familiar home at Burton Memorial Tower in August 2001, following a year of significant renovations to the University landmark.


This current season marks the second year of the merger of the UMS Ticket Office and the University Productions Ticket Office. Due to this new partnership, the UMS walk-up ticket window is now conveniently located at the **Michigan League Ticket Office**, on the north end of the Michigan League building at 911 North University Avenue. The UMS Ticket Office phone number and mailing address remains the same.



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of the University of Michigan
 2003 Winter Season

Event Program Book

Wednesday, April 9 through Thursday, May 1, 2003

General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, ringing cellular phones, beeping pagers and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

Bach Collegium Japan **3**

Wednesday, April 9, 7:30 pm
 St. Francis of Assisi Catholic Church • Ann Arbor

Matthias Goerne **13**

Thursday, April 10, 8:00 pm
 Lydia Mendelssohn Theatre • Ann Arbor

An Evening with Audra McDonald **19**

Friday, April 18, 8:00 pm
 Michigan Theater • Ann Arbor

Gabrieli Consort and Players **21**

Saturday, April 19, 8:00 pm
 Michigan Theater • Ann Arbor

Morimur **27**

**The Hilliard Ensemble
 Christoph Poppen**

Thursday, May 1, 8:00 pm
 St. Francis of Assisi Catholic Church • Ann Arbor

UMS Educational Events

UMS Educational Events through Thursday, May 1, 2003.

All UMS educational activities are free and open to the public unless otherwise noted (\$). Please visit www.ums.org for complete details and updates.

Matthias Goerne

PREP: "Times of Day, Times of Season"

Led by Steven Whiting, UM Professor of Musicology. Professor Steven Whiting illuminates themes in the music of the recital while locating Schubert and Wolf in the history of the Lied. *Thursday, April 10, 7:00 pm, Michigan League, Vandenberg Room, 2nd floor, 911 N. University Avenue*

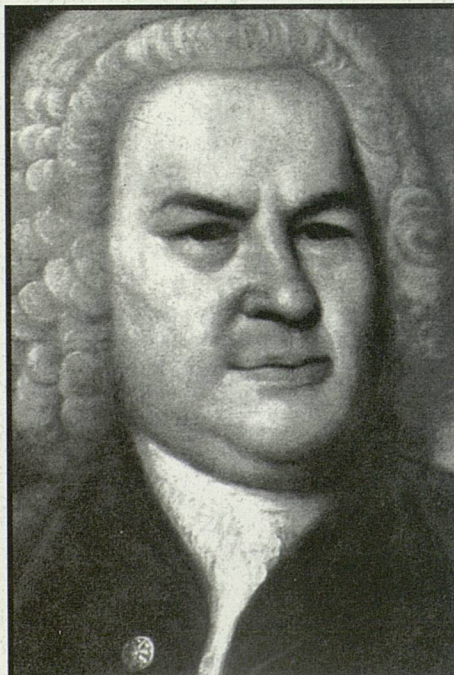
Afro-Brazilian Dance Party featuring Daniela Mercury

UMS Artist Interview and Reception: Daniela Mercury

As a thank you to everyone supporting the 02/03 UMS Brazil series, UMS and UM Latin American and Caribbean Studies is hosting a special interview and reception with award-winning Bahian musical artist and Brazilian pop icon Daniela Mercury.

Friday, April 11, 4:00 pm, International Institute, Room 1636, School of Social Work Building, 1080 South University (at East University)

A UMS collaboration with the UM Center for Latin American and Caribbean Studies.



BACH

UMS's Mini-Bach Festival continues with performances by the Gabrieli Consort and The Hilliard Ensemble with violinist Christoph Poppen.

Gabrieli Consort and Players

Bach's *St. John Passion*

Paul McCreesh music director

Sat **4/19** 8 pm

Michigan Theater

The Hilliard Ensemble

Morimur

Christoph Poppen violin

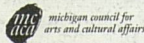
Thu **5/1** 8 pm

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Text by Christian Henrici
also known as Picander*

**J.S. Bach's original title page inscription*

WEDNESDAY, APRIL 9, 7:30 PM
ST. FRANCIS OF ASSISI CATHOLIC CHURCH

ERSTER TEIL

1. Chor

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

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

Salbung in Bethanien

2. Evangelist

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

Jesus

Ihr wisset, daß nach zweien Tagen Ostern
 wird, und des Menschen Sohn wird überant-
 wortet werden, daß er gekreuziget werde.
 (Mt. 26: 1-2)

3. Chor

Herzliebster Jesu, was hast du verbrochen,

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

4a. Evangelist

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

PART I

1. Chorus

Come, you daughters, help me to mourn,
 See him – whom? – the bridegroom,
 See him – how? – as a lamb!
 Look – what? – look at his patience,
 Look – where? – at our guilt;
 Look at him who, for love and grace
 Bears the wood of the cross himself!

O lamb of God, innocent
 Slaughtered on the cross,
 Ever patient,
 Though you were despised.
 All sin you have borne,
 Otherwise we should despair.
 Have mercy on us, O Jesus.

Anointing in Bethany

2. Evangelist

When Jesus had finished all these sayings,
 he said unto His disciples:

Jesus

Ye know that after two days is the feast
 of the passover, and the Son of Man is
 betrayed to be crucified. (Mt. 2: 1-2)

3. Chorus

Dearest Jesus, what crime have you
 committed,
 That man has pronounced such a harsh
 judgement?
 What is the fault, in what misdeed
 Are you caught up?

4a. Evangelist

Then assembled together the chief priests, and
 the scribes, and the elders of the people, unto
 the palace of the high priest, who was called
 Caiaphas, and consulted that they might take
 Jesus by subtilty, and kill him.
 But they said:

4b. Chor

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

4c. Evangelist

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

4d. Chor

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

4e. Evangelist

Da das Jesus merket, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein gut
Werk an mir getan. Ihr habet allezeit Arme bei
euch, mich aber habt ihr nicht allezeit. Daß sie
dies Wasser hat auf meinen Leib gegossen, hat
sie getan, daß man mich begraben wird.
Wahrlich, ich sage euch Wo dies Evangelium
geprediget wird in der ganzen Welt, da wird
man auch sagen zu ihrem Gedächtnis, was
sie getan hat. (Mt. 26: 3–13)

5. Alt

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

6.

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

4b. Chorus

Not on the feast day, lest there be an uproar
among the people.

4c. Evangelist

Now when Jesus was in Bethany, in the house
of Simon the leper, there came unto him a
woman, having an alabaster box of very pre-
cious ointment, and poured it on his head, as
he sat at meal. But when his disciples saw it,
they had indignation, saying:

4d. Chorus

To what purpose is this waste? For this ointment
might have been sold for much, and given to
the poor.

4e. Evangelist

When Jesus understood it, he said unto them:

Jesus

Why trouble ye the woman? For she hath
wrought a good work upon me. For ye have
the poor always with you, but me ye have not
always. For in that she hath poured this oint-
ment on my body, she did it for my burial.
Verily I say unto you, wheresoever this Gospel
shall be preached in the whole world, there
shall also this, that this woman hath done, be
told for a memorial of her. (Mt. 26: 3–13)

5. Alto

You dear Saviour,
If your disciples foolishly dispute
Because this pious woman
Wants to prepare your body
With ointment for the grave,
So grant me in the meantime,
From the flowing tears of my eyes
That I may pour water onto your head!

6.

Penance and repentance
Grates the sinners heart asunder,
So that from my lamenting tears
Fine spices,
Dear Jesus, may be yielded up.

Verrat des Judas*7. Evangelist*

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

Judas

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

Evangelist

Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.
(Mt. 26: 14-16)

8. Sopran

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

Abendmahl*9a. Evangelist*

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

9b. Chor

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

9c. Evangelist

Er sprach:

Jesus

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

Evangelist

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

Jesus

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

Judas's Betrayal*7. Evangelist*

Then one of the twelve, called Judas Iscariot, went unto the chief priests and said:

Judas

What will ye give me, and I will deliver him unto you?

Evangelist

And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray him.
(Mt. 26: 14-16)

8. Soprano

Bleed now, you dear heart!
O, a child that you have nurtured,
That has suckled at your breast,
Threatens to kill this carer,
For this child has become a serpent.

The Last Supper*9a. Evangelist*

Now, the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him:

9b. Chorus

Where wilt thou that we prepare for thee to eat the Passover?

9c. Evangelist

And he said:

Jesus

Go into the city to such a man and say unto him, "The Master saith, My time is at hand; I will keep the Passover at thy house with my disciples."

Evangelist

And the disciples did as Jesus had appointed them, and they made ready the Passover. Now when the even was come, he sat down with the twelve. And as they did eat, he said:

Jesus

Verily I say unto you, that one of you shall betray me.

9d. Evangelist

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

9e. Chor

Herr, bin ich's? (Mt. 26: 17-22)

10. Chor

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.

11. Evangelist

Er antwortete und sprach:

Jesus

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

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ich's, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagest's.

Evangelist

Da sie aber aßen, nahm Jesus das Brot,
dankete und brach's und gab's den Jüngern
und sprach:

Jesus

Nehmet, esset, das ist mein Leib.

9d. Evangelist

And they were exceedingly sorrowful and
began every one of them to say unto him:

9e. Chorus

Lord, is it I? (Mt. 26: 17-22)

10. Chorus

It is I, I should atone,
By hands and by feet
Bound in hell.
The scourging and the bands
And what you have undergone,
All that my soul deserved.

11. Evangelist

And he answered and said:

Jesus

He that dippeth his hand with me in the dish,
the same shall betray me. The Son of Man goeth
as it is written of him; but woe unto that man
by whom the Son of Man is betrayed: it had
been good for that man if he had not been born.

Evangelist

Then Judas, which betrayed Him, answered
and said:

Judas

Master, is it I?

Evangelist

He said unto him:

Jesus

Thou hast said it.

Evangelist

And as they were eating, Jesus took bread, and
blessed it, and brake it, and gave it to the disci-
ples, and said:

Jesus

Take, eat; this is my body.

Evangelist

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

Jesus

Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an 'nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich. (Mt. 26: 23-29)

12. Sopran

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

13. Sopran

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

*Jesu Zagen am Ölberg**14. Evangelist*

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

Jesus

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam. (Mt. 26: 30-32)

Evangelist

And he took the cup, and gave thanks, and gave it to them, saying:

Jesus

Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom. (Mt. 26: 23-29)

12. Soprano

Although my heart is swimming in tears
Because Jesus is departing from me,
Yet his testament gladdens me:
His flesh and blood, so precious
He bequeaths into my hands.
How he, with his own in the world,
Can not be angry
For he loves them until the end.

13. Soprano

I wish to give you my heart,
Descend, my Saviour, into it!
I wish to immerse myself in you;
Even if the world is too small for you
O, you should be to me alone
More than earth and heaven.

*Jesu's Despair on the Mount of Olives**14. Evangelist*

And when they had sung an hymn, they went out into the Mount of Olives. Then saith Jesus unto them:

Jesus

All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee. (Mt. 26: 30-32)

15. Chor

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

16. Evangelist

Petrus aber antwortete und sprach zu ihm:

Petrus

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

Petrus sprach zu ihm:

Petrus

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

Evangelist

Desgleichen sagten auch alle Jünger.
 (Mt. 26: 33-35)

17. Chor

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

15: Chorus

Recognize me, my guardian,
 My shepherd accept me!
 From you, source of all good things,
 I have received much good.
 Your mouth has fed me
 With milk and sweet food,
 Your spirit has filled me
 With much heavenly joy.

16. Evangelist

Peter answered and said unto him:

Peter

Though all men shall be offended because of
 thee, yet will I never be offended.

Evangelist

Jesus said unto him:

Jesus

Verily I say unto thee, that this night before the
 cock crow, thou shalt deny me thrice.

Evangelist

Peter said unto Him:

Peter

Though I should die with thee, yet I will not
 deny thee.

Evangelist

Likewise also said all the disciples.
 (Mt. 26: 33-35)

17. Chorus

I want to stand beside you;
 Do not despise me!
 I do not want to leave you,
 When your heart breaks.
 When your heart turns pale
 In its final death throes,
 I would embrace you
 In my arms and womb.

18. *Evangelist*

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

Jesus

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

Evangelist

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

Jesus

Meine Seele ist betrübt bis an den Tod, bleibt
hie und wachet mit mir. (Mt. 26: 36-38)

19. *Tenor*

O Schmerz!

Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!
Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Chor

Was ist die Ursach aller solcher Plagen?
Ach! meine Sünden haben dich geschlagen;
Ich, ach Herr Jesu, habe dies verschuldet
Was du erduldet.

20. *Tenor*

Ich will bei meinem Jesu wachen,

Chor

So schlafen unsre Sünden ein.

Solo

Meinen Tod
Büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.

Chor

Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

18. *Evangelist*

Then cometh Jesus with them unto a place called
Gethsemane, and saith unto the disciples:

Jesus

Sit ye here, while I go and pray yonder.

Evangelist

And he took with him Peter and the two sons
of Zebedee, and began to be sorrowful, and
very heavy. Then saith he unto them:

Jesus

My soul is exceedingly sorrowful, even unto
death; tarry ye here and watch with me.
(Mt. 26: 36-38)

19. *Tenor*

O pain!

Here the tormented heart trembles;
How it perishes, how pale is its face!
The judge leads him to the court.
There is no comfort, no helper.
He suffers all the torments of hell,
He shall pay for another's crime.
O that my love could,
My Saviour, your trembling and pains
Reduce or help you to bear them,
How willingly I should stay here!

Chorus

What is the reason for such torments?
O, my sins have assaulted you;
I, O Lord Jesus, have caused this
That you are suffering.

20. *Tenor*

I want to watch by my Jesus,

Chorus

So our sins fall asleep.

Solo

My death
Is saved by his soul's distress;
His sorrow fills me with joy.

Chorus

For this reason his saving sorrows
Must be both bitter and yet sweet.

Gebet am Ölberg

21. *Evangelist*

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

Jesus

Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst. (Mt. 26: 39)

22. *Baß*

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

Prayer on the Mount of Olives

21. *Evangelist*

And he went a little farther, and fell on His face and prayed, saying:

Jesus

O my Father, if it be possible, let this cup pass from me, yet not as I will, but as thou wilt. (Mt. 26: 39)

22. *Bass*

The Saviour falls down before his father:
Thereby he lifts me and all men
From our fall
Up again to God's grace.
He is prepared
The chalice of death's bitterness
To drink.
Into which the sins of this world
Are poured and stink most frightfully,
For this is what pleases the dear God.

23. *Baß*

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

23. *Bass*

I would willingly
Receive the cross and cup
For I drink as the Saviour did.
For his mouth,
Which flows with milk and honey,
Has sweetened the dregs
And the bitter disgrace of the suffering
By drinking the first sip.

24. *Evangelist*

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

Jesus

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

24. *Evangelist*

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter:

Jesus

What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation; the spirit is indeed willing, but the flesh is weak.

Evangelist

Zum andernmal ging er hin, betete und sprach:

Evangelist

He went away again the second time, and prayed, saying:

Jesus

Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille. (Mt. 26: 40-42)

Jesus

O my Father, if this cup may not pass away from me, except I drink it, thy will be done. (Mt. 26: 40-42)

25. Chor

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

26. Evangelist

Und er kam und fand sie aber schlafend,
 und ihre Augen waren voll Schlafs. Und er lief
 sie und ging abermal hin und betete zum drit-
 tenmal und redete dieselbigen Worte. Da kam
 er zu seinen Jüngern und sprach zu ihnen:

Jesus

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

Gefangennahme*Evangelist*

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

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küssete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

Da traten sie hinzu und legten die Hände an
 Jesum und griffen ihn. (Mt. 26: 43-50)

25. Chorus

What my God wishes, always happens,
 His will is the very best,
 He is prepared to help anyone
 Who truly believes in Him.
 He helps us in need, the good God,
 And punishes with measure.
 Who trusts in God, builds firmly on him
 God will not abandon.

26. Evangelist

And he came and found them asleep again,
 for their eyes were heavy. And he left them,
 and went away again, and prayed the third
 time, saying the same words. Then cometh
 he to his disciples, and saith unto them:

Jesus

Sleep on now, and take your rest, behold, the
 hour is at hand, and the Son of Man is betrayed
 into the hands of sinners. Rise, let us be going;
 behold, he is at hand that doth betray me.

Arrest of Jesus*Evangelist*

And while he yet spake, lo, Judas, one of the
 twelve, came and with him a great multitude
 with swords and staves, from the chief priests
 and elders of the people. Now he that betrayed
 him gave them a sign, saying: "Whomsoever
 I shall kiss, that same is he, hold him fast."
 And forthwith he came to Jesus, and said:

Judas

Hail, Master!

Evangelist

And kissed Him. And Jesus said unto him:

Jesus

Friend, wherefore art thou come?

Evangelist

Then came they, and laid hands on Jesus and
 took him. (Mt. 26: 43-50)

27a. Sopran und Alt

So ist mein Jesus nun gefangen.
Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.

Mit Chor

Laßt ihn, haltet, bindet nicht!

27b. Chor

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

28. Evangelist

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

Jesus

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

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

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

Evangelist

Da verließen ihn alle Jünger und flohen.
(Mt. 26: 51-56)

27a. Soprano and Alto

So my Jesus has been captured.
Moon and light
Have given way before pain,
Because my Jesus has been captured.
They are leading him, he is bound.

With Chorus

Loose him, stop, do not bind him!

27b. Chorus

Have lightnings and thunders disappeared
in the clouds?
Open the fiery abyss, O hell,
Destroy, ruin, devour, wreck
With sudden anger
The false traitor, murderous blood.

28. Evangelist

And behold, one of them that were with Jesus,
stretched out his hand, and drew his sword,
and struck a servant of the high priest's, and
smote off his ear. Then said Jesus unto him:

Jesus

Put up thy sword into his place, for all they
that take the sword shall perish with the
sword. Thinkest thou that I cannot now pray
to my Father, and he shall presently give me
more than twelve legions of angels? But how
then shall the Scriptures be fulfilled, that thus
it must be?

Evangelist

In that same hour said Jesus to the multitudes:

Jesus

Are ye come out as against a thief, with swords
and staves for to take me? I sat daily with you
teaching in the temple and ye laid no hold on
me. But all this was done, that the Scriptures of
the prophets might be fulfilled.

Evangelist

Then all the disciples forsook him and fled.
(Mt. 26: 51-56)

29. *Chor*

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

ZWEITER TEIL

30. *Alt*

Ach! nun ist mein Jesus hin!
 Wo ist denn dein Freund hingegangen,
 O du Schönste unter den Weibern?
 Ist es möglich, kann ich schauen?
 Wo hat sich dein Freund hingewandt?
 Ach! mein Lamm in Tigerklauen,
 Ach! wo ist mein Jesus hin?

Chor

So wollen wir mit dir ihn suchen.
 Ach! was soll ich der Seele sagen,
 Wenn sie mich wird ängstlich fragen?
 Ach! wo ist mein Jesus hin?

Verhör vor der Hohenpriestern

31. *Evangelist*

Die aber Jesum gegriffen hatten, führten ihn
 zu dem Hohenpriester Kaiphas, dahin die
 Schriftgelehrten und Ältesten sich versammelt
 hatten. Petrus aber folgte ihm nach von ferne
 bis in den Palast des Hohenpriesters und ging
 hinein und setzte sich bei die Knechte, auf daß
 er sähe, wo es hinaus wollte. Die Hohenpriester
 aber und Ältesten und der ganze Rat suchten
 falsche Zeugnis wider Jesum, auf daß sie ihn
 töteten, und funden keines. (Mt. 26: 57-60a)

29. *Chorus*

O man, lament your great sins,
 For which Christ left his father's lap
 And came on Earth;
 From a virgin pure and delicate
 For us he was born here.
 He wanted to become our intercessor.
 You gave life to the dead
 And conquered all sickness,
 Until the time should be,
 That he was sacrificed for us,
 And carried the heavy burden of our sins
 Well and long on the cross.

PART TWO

30. *Alto*

O, now my Saviour is gone!
 Is it possible? Can I behold?
 O, my lamb in the claws of the tiger,
 O, where has my Jesus gone?
 O, what shall I say to my soul
 When it anxiously asks me:
 O, where has my Jesus gone?

Chorus

Whither has your friend gone,
 O you loveliest of women?
 Where has your friend turned?
 We would seek him with you.

Interrogation by the Chief Priests

31. *Evangelist*

And they that had laid hold on Jesus led him
 away to Caiaphas, the high priest, where the
 scribes and the elders were assembled. But
 Peter followed him afar off unto the high priest's
 palace, and went in, and sat with the servants
 to see the end. Now the chief priests and elders
 and all the council, sought false witness against
 Jesus, to put him to death; but found none.
 (Mt. 26: 57-60a)

32. *Chor*

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

33. *Evangelist*

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

*Zeugen**Erster und zweiter Zeuge*

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

Evangelist

Und der Hohepriester stund auf und sprach
zu ihm:

Pontifex

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

Evangelist

Aber Jesus schwieg stille. (Mt. 26: 60b-63a)

34. *Tenor*

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

35. *Tenor*

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

32. *Chorus*

The world has judged me treacherously
With lies and with falsehoods,
Many snares and secret traps.
Lord, be my defence against these dangers,
Preserve me from false malice!

33. *Evangelist*

Yea, though many false witnesses came, yet
found they none. At the last came two false
witnesses, and said:

First and Second Witnesses

This fellow said, I am able to destroy the
temple of God, and to build it in three days.

Evangelist

And the high priest arose, and said unto him:

High Priest

Answerest thou nothing? What is it which
these witness against thee?

Evangelist

But Jesus held his peace. (Mt. 26: 60b-63a)

34. *Tenor*

My Jesus is silent
Calm in the face of falsehoods,
In order to show us,
That the true intent of his mercy
Is in suffering before us,
And that we in the same pain
Should be like him
And, in persecution, be silent.

35. *Tenor*

Patience!
When false tongues strike me.
As I endure my guilt
Insult and mockery,
O, that God might
Avenge my innocent heart.

36a. Evangelist

Und der Hohepriester antwortete und sprach zu ihm:

Pontifex

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

Evangelist

Jesus sprach zu ihm:

Jesus

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist

Da zerriß der Hohepriester seine Kleider und sprach:

Pontifex

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

Evangelist

Sie antworteten und sprachen:

36b. Chor

Er ist des Todes schuldig!

36c. Evangelist

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

36d. Chor

Weissage uns, Christe, wer ist's, der dich schlug? (Mt. 26: 63b-68)

37. Chor

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.

36a. Evangelist

And the high priest answered and said unto him:

High Priest

I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.

Evangelist

Jesus saith unto him:

Jesus

Thou hast said: nevertheless I say unto you, hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

Evangelist

Then the high priest rent his clothes, saying:

High Priest

He hath spoken blasphemy; what further need have we of witnesses? Behold, now ye have heard his blasphemy. What think ye?

Evangelist

They answered and said:

36b. Chorus

He is guilty of death!

36c. Evangelist

Then did they spit in his face, and buffeted him, and others smote him with the palms of their hands, saying:

36d. Chorus

Prophesy unto us, thou Christ, Who is he that smote thee? (Mt. 26: 63b-68)

37. Chorus

Who has beaten you thus,
My Saviour, and tormented you
So evilly with torments?
For you are not a sinner
As we and our children are;
You know nothing of misdeeds.

Petri Verleugnung**38a. Evangelist**

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

Erste Magd

Und du warest auch mit dem Jesu aus Galiläa.

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Petrus

Ich weiß nicht, was du sagest.

Evangelist

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

Zweite Magd

Dieser war auch mit dem Jesu von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Petrus

Ich kenne des Menschen nicht.

Evangelist

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

38b. Chor

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

38c. Evangelist

Da hub er an, sich zu verfluchen und zu
schwören:

Petrus

Ich kenne des Menschen nicht.

Evangelist

Und alsbald krähet der Hahn. Da dachte
Petrus an die Worte Jesu, da er zu ihm sagte:
Ehe der Hahn krähen wird, wirst du mich
dreimal verleugnen. Und ging heraus und
weinete bitterlich. (Mt. 26: 69-75)

Peter's Denial**38a. Evangelist**

Now Peter sat without in the palace;
and a damsel came unto him, saying:

First Maid

Thou also wast with Jesus of Galilee.

Evangelist

But he denied before them all, saying:

Peter

I know not what thou sayest.

Evangelist

And when he was gone out into the porch,
another maid saw him and said unto them that
were there:

Second Maid

This fellow was also with Jesus of Nazareth.

Evangelist

And again he denied with an oath:

Peter

I do not know the man.

Evangelist

And after a while came unto him they that
stood by, and said to Peter,

38b. Chorus

Surely thou also art one of them, for thy
speech betrayeth thee.

38c. Evangelist

Then began he to curse and to swear, saying:

Peter

I know not the man.

Evangelist

And immediately the cock crew. And Peter
remembered the word of Jesus, which said
unto him, before the cock crew, thou shalt
deny me thrice. And he went out, and wept
bitterly. (Mt. 26: 69-75)

39. *Alt*

Erbarne dich,
 Mein Gott, um meiner Zähren willen!
 Schau hier,
 Herz und Auge weint vor dir
 Bitterlich.

40. *Choral*

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

Judas im Tempel

41a. *Evangelist*

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

Judas

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

Evangelist

Sie sprachen:

41b. *Chor*

Was gehet uns das an? Da siehe du zu!

Evangelist

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

Hohepriester

Es taugt nicht, daß wir sie in den Gotteskasten
 legen, denn es ist Blutgeld. (Mt. 27: 1-6)

39. *Alto*

Have mercy
 My God, for the sake of my tears.
 Look upon me.
 Heart and eyes weep for you
 Bitterly.

40. *Chorus*

If I have turned away from you
 May I yet return again;
 For your son has redeemed us
 Through his agony and painful death.
 I do not deny my guilt;
 But your mercy and your grace
 Are much greater than the sins
 That are constantly within me.

Judas in the Temple

41a. *Evangelist*

When the morning was come, all the chief
 priests and elders of the people took counsel
 against Jesus to put him to death. And when
 they had bound him, they led him away, and
 delivered him to Pontius Pilate the governor.
 Then Judas, which had betrayed him, when he
 saw that he was condemned, repented himself,
 and brought again the thirty pieces of silver to
 the chief priests and elders, saying:

Judas

I have sinned in that I have betrayed the
 innocent blood.

Evangelist

And they said:

41b. *Chorus*

What is that to us? See thou to that!

Evangelist

And he cast down the pieces of silver in the
 temple, and departed, and went and hanged
 himself. And the chief priests took the silver
 pieces, and said:

Chief Priests

It is not lawful for us to put them into the
 treasury, because it is the price of blood.
 (Mt. 27: 1-6)

42. Baß

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

*Jesus vor Pilatus**42. Evangelist*

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

Pilatus

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagest's.

Evangelist

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

Pilatus

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

Und er antwortete ihm nicht auf ein Wort,
also, daß sich auch der Landpfleger sehr ver-
wunderte. (Mt. 27: 7-14)

42. Bass

Give me back my Jesus!
See the money, the murderer's fee.
The lost son casts the money
Down at your feet.

*Jesus before Pilate**42. Evangelist*

And they took counsel together, and brought
with them the potter's field, to bury strangers
in. Wherefore that field was called the Field
of Blood until this day. Then was fulfilled that
which was spoken by Jeremiah the prophet
saying, "And they took the thirty pieces of
silver, the price of him that was valued, and
gave them for the potter's field, as the Lord
appointed me." And Jesus stood before the
governor, and the governor asked him, saying:

Pilate

Art thou the King of the Jews?

Evangelist

And Jesus said unto him:

Jesus

Thou sayest.

Evangelist

And when he was accused of the chief priests
and elders, he answered nothing. Then said
Pilate unto Him:

Pilate

Hearst Thou not how many things they
witness against thee?

Evangelist

And he answered him never a word, insomuch
that the governor marvelled greatly.
(Mt. 27: 7-14)

44. *Chor*

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

45a. *Evangelist*

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

Pilatus

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

Evangelist

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

Pilati Weib

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

Evangelist

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

Pilatus

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

Evangelist

Sie sprachen:

44. *Chorus*

Confide your way
 And all that sickens your heart
 To the most faithful carer
 He who rules the heavens.
 The clouds, air and wind
 He determines their paths,
 He can also find the path
 For your feet to wander.

45a. *Evangelist*

Now at that feast the governor was wont
 to release unto the people a prisoner, whom
 they would. And they had then a notable pris-
 oner, called Barrabas. Therefore when they
 were gathered together, Pilate said unto them:

Pilate

Whom will ye that I release unto you?
 Barabbas, or Jesus which is called Christ?

Evangelist

For he knew that for envy they had delivered
 him. When he was set down on the judgement
 seat, his wife sent unto him, saying:

Pilate's wife

Have thou nothing to do with that just man;
 for I have suffered many things this day in a
 dream because of him!

Evangelist

But the chief priests and elders persuaded the
 multitude that they should ask Barabbas and
 destroy Jesus. The governor answered and said
 unto them:

Pilate

Whether of the twain will ye that I release
 unto you?

Evangelist

They said:

Chor
Barrabam!

Evangelist
Pilatus sprach zu ihnen:

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

Evangelist
Sie sprachen alle:

45b. *Chor*
Laß ihn kreuzigen! (Mt. 27: 15-22)

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

47. *Evangelist*
Der Landpfleger sagte:

Pilatus
Was hat er denn Übels getan? (Mt. 27: 23a)

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

49. *Sopran*
Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe

50a. *Evangelist*
Sie schriean aber noch mehr und sprachen:

50b. *Chor*
Laß ihn kreuzigen!

Chorus
Barabbas!

Evangelist
Pilate said unto them:

Pilate
What shall I do then with Jesus which is
called Christ?

Evangelist
They all said unto him:

45b. *Chorus*
Let him be crucified! (Mt. 27: 15-22)

46. *Chorus*
How singular is this chastisement!
The good shepherd is suffering for the sheep,
The debt is paid by the Lord, the judge,
For his servants.

47. *Evangelist*
And the governor said:

Pilate
Why, what evil hath he done? (Mt. 27: 23a)

48. *Soprano*
He has done well for all of us,
He has given sight to the blind,
He has made the lame walk,
He has told us the word of his father,
He has driven out demons
He has raised up the afflicted
He has taken with him the sinners.
Nothing but this has Jesus done.

49. *Soprano*
For love,
For love my Saviour would die
Of sin he knows nothing.
So that eternal ruin
And the punishment of the court
Do not remain upon my soul.

50a. *Evangelist*
But they cried out the more, saying:

50b. *Chorus*
Let him be crucified!

50c. Evangelist

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

Pilatus

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

Evangelist

Da antwortete das ganze Volk und sprach:

50d. Chor

Sein Blut komme über uns und unsre Kinder.

50e. Evangelist

Da gab er ihnen Barrabam los; aber Jesum ließ
er geißeln und überantwortete ihn, daß er
gekreuziget würde. (Mt. 27: 23b-26)

*Jesu Geißelung**51. Alt*

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

52. Alt

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

50c. Evangelist

When Pilate saw that he could prevail nothing,
but that rather a tumult was made, he took
water, and washed his hands before the multi-
tude, saying:

Pilate

I am innocent of the blood of this just
person: see ye to it.

Evangelist

Then answered all the people, and said:

50d. Chorus

His blood be on us and our children.

50e. Evangelist

Then released he Barabbas unto them, and
when he had scourged Jesus, he delivered him
to be crucified. (Mt. 27: 23b-26)

*Scourging of Jesus**51. Alto*

Have mercy on us God!
Here stands the Saviour bound.
O scourging, O blows, O wounds.
You executioners, stop.
Does not the view of such suffering
The pain of the soul
Soften you?
O yes, you have a heart
That is like the torture post
And is yet still harder.
Have mercy, stop!

52. Alto

If my tears and plaints
Cannot move you,
O, then take my heart!
But let it at the flood,
When the wounds gently bleed,
Be the chalice!

53a. *Evangelist*

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

53b. *Chor*

Gegrüßet seist du, Jüdenkönig!

53c. *Evangelist*

Und speieten ihn an und nahmen das Rohr
und schlugen damit sein Haupt.
(Mt. 27: 27-30)

54. *Chor*

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

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht?

Simon von Kyrene

55. *Evangelist*

Und da sie ihn verspottet hatten, zogen sie ihm
den Mantel aus und zogen ihm seine Kleider
an und führten ihn hin, daß sie ihn kreuzigten.
Und indem sie hinausgingen, funden sie einen
Menschen von Kyrene mit Namen Simon; den
zwungen sie, daß er ihm sein Kreuz trug.
(Mt. 27: 31-32)

53a. *Evangelist*

Then the soldiers of the governor took Jesus
into the common hall, and gathered unto him
the whole band of soldiers, and stripped him,
and put on him a scarlet robe. And when they
had platted a crown of thorns, they put it
upon his head, and a reed in his right hand,
and they bowed the knee before him, and
mocked him, saying:

53b. *Chorus*

Hail, King of the Jews!

53c. *Evangelist*

And they spit upon him, and took the reed,
and smote him on the head. (Mt. 27: 27-30)

54. *Chorus*

O bleeding and wounded head,
Full of pain and scorn.
O head, bound to be mocked
With a crown of thorns,
O head that has been decorated
With highest honour and ornament,
But is now deeply disgraced,
I salute you!

Your noble face
Before which the entire world
Is awed and draws back
How spat upon you are;
How pale you have become.
Who has so wickedly damaged
The light of your eyes
Which is like no other light?

Simon of Cyrene

55. *Evangelist*

And after that they had mocked him, they took
the robe off from him, and put his own raiment
on him, and led him away to crucify him. And
as they came out, they found a man of Cyrene,
Simon by name: him they compelled to bear
his cross. (Mt. 27: 31-32)

56. *Baß*

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

57. *Baß*

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

Kreuzigung

58a. *Evangelist*

Und da sie an die Stätte kamen mit Namen
Golgotha, das ist verdeutschet Schädelstätt,
gaben sie ihm Essig zu trinken mit Gallen
vermischet; und da er's schmeckete, wollte er's
nicht trinken. Da sie ihn aber gekreuziget hatten,
teilten sie seine Kleider und warfen das Los
darum, auf daß erfüllet würde, das gesagt ist
durch den Propheten: "Sie haben meine
Kleider unter sich geteilet, und über mein
Gewand haben sie das Los geworfen." Und sie
saßen allda und hüteten sein. Und oben zu
seinen Häupten hefteten sie die Ursach seines
Todes beschrieben, nämlich: "Dies ist Jesus, der
Juden König." Und da wurden zween Mörder
mit ihm gekreuziget, einer zur Rechten und
einer zur Linken. Die aber vorübergingen,
lästerten ihn und schüttelten ihre Köpfe und
sprachen:

58b. *Chor*

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

58c. *Evangelist*

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

58d. *Chor*

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

56. *Bass*

Yes, verily will flesh and blood
Be constrained upon the cross;
Our souls are the more raised up,
The more bitter its experience.

57. *Bass*

Come, sweet cross, I would say,
My Jesus, give it to me!
Should my suffering become too heavy,
You will help me to bear it yourself.

The Crucifixion

58a. *Evangelist*

And when they were come unto a place called
Golgotha, that is to say, a place of a skull, they
gave him vinegar to drink mingled with gall.
And when he had tasted it, he would not
drink. And they crucified him, and parted his
garments, casting lots, that it might be fulfilled
which was spoken by the prophet, "They parted
my garments among them, and upon my ves-
ture did they cast lots." And sitting down, they
watched him there. And they set up over his
head his accusation saying: "This is Jesus King
of the Jews." Then were there two thieves cru-
cified with him, one on the right hand, and
another on the left. And they that passed by
reviled Him, wagging their heads, and saying:

58b. *Chorus*

Thou that destroyest the temple of God, and
buildest it in three days, save thyself, if thou be
the Son of God, come down from the cross!

58c. *Evangelist*

Likewise also the chief priests mocking him,
with the scribes and elders, said:

58d. *Chorus*

He saved others, himself he cannot save.
If he be the King of Israel, let him now come
down from the cross, and we will believe him.
He trusted in God, let him deliver him now, if
he will have him, for he hath said, I am the
Son of God.

58e. Evangelist

Desgleichen schmäheten ihn auch die Mörder,
die mit ihm gekreuziget waren. (Mt. 27: 33-44)

59. Alt

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muß schimpflich
hier verderben.

Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

60. Alt mit Chor

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt! - Wohin? - in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlass'nen Küchlein ihr,
Bleibet - Wo? - in Jesu Armen.

61a. Evangelist

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

Jesus

Eli, Eli, lama asabthani?

Evangelist

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

61b. Chor

Der rufet dem Elias!

58e. Evangelist

The thieves also which were crucified with him
cast the same in his teeth. (Mt. 27: 33-44)

59. Alto

O Golgatha, unholy Golgotha!
The Lord of glory had to die infamously there.

The grace and the salvation of the world
Will be crucified as a condemned man.
The creator of heaven and earth
Must withdraw from the earth and the air.
Innocence must die in guilt here.
This touches my soul.
O Golgatha, unholy Golgotha.

60. Alto with Chorus

Look Jesus has his hand
Stretched out to grasp us,
Come! - whither? - into the arms of Jesus.
Seek salvation, accept forgiveness.
Seek! - where? - in the arms of Jesus.
Live, die, find peace here
You abandoned chick.
Stay - where? - in the arms of Jesus.

61a. Evangelist

Now from the sixth hour there was darkness
over all the land unto the ninth hour. And
about the ninth hour Jesus cried with a loud
voice, saying:

Jesus

Eli, Eli, lama sabachtani?

Evangelist

That is to say, "My God, my God, why hast
thou forsaken me?" Some of them that stood
there, when they heard that, said:

61b. Chorus

This man calleth for Elijah.

61c. *Evangelist*

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

61d. *Chor*

Halt! laß sehen, ob Elias komme und ihm helfe?

61e. *Evangelist*

Aber Jesus schrie abermal laut und verschied. (Mt. 27: 45-50)

62. *Chor*

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

63a. *Evangelist*

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

63b. *Chor*

Wahrlich, dieser ist Gottes Sohn gewesen.

61c. *Evangelist*

And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink. The rest said:

61d. *Chorus*

Let be, let us see whether Elijah will come to save him.

61e. *Evangelist*

Jesus, when he had cried again with a loud voice, yielded up the ghost. (Mt. 27: 45-50)

62. *Chorus*

When I shall once depart
Do not depart from me.
When I shall suffer death,
Precede me on the way!
When the greatest distress
Will assail my heart,
Catch me from my fears
In the power of your anguish and pain!

63a. *Evangelist*

And behold, the veil of the temple was rent in twain, from the top to the bottom, and the earth did quake, and the rocks rent. And the graves were opened, and many bodies of the saints which slept arose, and came out of the graves after his resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying:

63b. *Chorus*

Truly this was the Son of God.

Kreuzabnahme**63c. Evangelist**

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben. (Mt. 27: 51-58)

64. Baß

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

65. Baß

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

Grablegung**66a. Evangelist**

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

Descent from the Cross**63c. Evangelist**

And many women were there (beholding afar off) which followed Jesus from Galilee, ministering unto him. Among which was Mary Magdalene, and Mary the mother of James and John, and the mother of Zebedee's children. When the even was come, there came a rich man of Arimathæa, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered. (Mt. 27: 51-58)

64. Bass

In the evening when it was cool,
The fall of Adam was revealed;
At evening too, the Saviour pressed him down.
At evening the dove returned
Bearing an olive leaf in its mouth.
O lovely time. O evening hour!
The peace is now concluded with God,
For Jesus has endured his cross.
His corpse is at rest,
O dear soul, please
Go, that one may give you the dead Jesus,
O salvific and precious memory!

65. Bass

Clean yourself, my heart,
I want to bury Jesus myself.
May he henceforth in me
For ever and ever
Find his peace.
World withdraw, let Jesus in.

Burial**66a. Evangelist**

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day that followed the day of preparation, the chief priests and Pharisees came together unto Pilate, saying:

66b. Chor

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

66c. Evangelist

Pilatus sprach zu ihnen:

Pilatus

Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!

Evangelist

Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.
(Mt. 27: 59-66)

67. Baß

Nun ist der Herr zur Ruh gebracht.

Chor

Mein Jesu, gute Nacht!

Tenor

Die Müh ist aus, die unsre Sünden ihm gemacht.

Chor

Mein Jesu, gute Nacht!

Alt

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

Chor

Mein Jesu, gute Nacht!

66b. Chorus

Sir, we remember that the deceiver said, while he was yet alive, "After three days I will rise again." Command therefore that the sepulchre be made sure, until the third day, lest his disciples come by night and steal him away, and say unto the people, he is risen from the dead: so the last error shall be worse than the first.

66c. Evangelist

Pilate said unto them:

Pilate

Ye have a watch, go your way, make it as sure as ye can.

Evangelist

So they went, and made the sepulchre sure, sealing the stone, and setting a watch.
(Mt. 27: 59-66)

67. Bass

Now the Lord is laid to rest.

Chorus

My Jesus, good night!

Tenor

The pains are past, that our sins have caused Him.

Chorus

My Jesus, good night!

Alto

O holy bones
See how I weep for you with penitence
 and repentance,
That I too have caused such suffering!

Chorus

My Jesus, good night!

Sopran

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

Chor

Mein Jesu, gute Nacht!

68. Chor

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die
Augen ein.

Soprano

For all my life
A thousand thanks for your suffering,
That you have regarded the state of my soul.

Chorus

My Jesus, good night!

68. Chorus

We sit down in tears
And call to you in the grave:
Calm peace, peaceful calm!
Rest your exhausted bones!
Your grave and sepulchre
May for the tormented soul
Be a soft pillow
And may the soul be at peace.
Contented the eyes have fallen
asleep.

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Program

Wednesday Evening, April 9 at 7:30

St. Francis of Assisi Catholic Church • Ann Arbor

J. S. Bach's

St. Matthew Passion

BWV 244

PART I

I N T E R M I S S I O N

PART II

82nd Performance
of the 124th Season

Eighth Annual
Divine Expressions
Series

Special thanks to Steven Whiting and Ralph Williams for leading the Passions Study Club: "Symbols of Suffering."

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St. Matthew Passion, BWV 244

Johann Sebastian Bach

Born March 21, 1685 in Eisenach, Germany

Died July 28, 1750 in Leipzig, Germany

Since the earliest days of Christianity, the story of the Crucifixion was chanted as part of the Holy Week liturgy. At first, the entire text was entrusted to a single reader; by the 13th century at the latest, the parts were distributed among several singers and the reading became more and more dramatized. The first polyphonic settings of the Passion date from the 15th century. After the Protestant Reformation, Passion settings using Martin Luther's Bible translation became popular in Germany, and eventually started to expand on the actual Gospel narrative by including newly written commentaries set as arias and choruses. Bach's Passions, therefore, stand on the shoulders of a long line of predecessors, drawing on, synthesizing, and transcending their accomplishments.

Bach's obituary, signed by his son Carl Philipp Emanuel and his pupil Johann Friedrich Agricola, credited the composer with five Passion settings. One of these, the *St. Luke Passion* has since been shown not to be by Bach, and two works are lost (for one of these, the text and a few excerpts of the music survive). Of the remaining two, the *St. John Passion*, completed in 1724 and revised several times, is on a smaller scale and is often characterized by a more direct, dramatic approach. The *St. Matthew Passion* is longer, calls for one of the vastest ensembles ever employed by Bach, and – although it certainly doesn't lack drama – takes more time for meditative reflection and for tender, lyrical feelings.

The music of both passions falls into several distinct categories:

1. **Biblical narrative:** the words of the Gospel, sung to accompanied recitative by the Evangelist and the various other characters.
2. **Turbas**, or choruses on Biblical texts containing the responses of the crowd.
3. **Arias preceded by accompanied recitatives**, using newly written texts that contain commentaries on the narrative from an 18th-century Lutheran standpoint.
4. **Chorales**, or Lutheran church hymns inserted as moments of communal reflection on the action.

The first two of these categories had been part of the Passion from the beginning; the second two were added in the German "oratorio Passions" of the 17th and 18th centuries. As we shall see, Bach sometimes combines several of these categories in the same movement.

The *St. Matthew Passion* narrates the events of the last days of Jesus's life, from the Last Supper through the Crucifixion, in no fewer than 68 musical numbers. (The earlier editions contained Nos. 1 to 78, but the most recent Bärenreiter score, followed in this performance and in these notes, renumbered the movements by combining some of the shorter recitatives and choruses into larger units.) Instead of discussing each number separately, I shall rather focus on the four categories defined above, illustrating the more general points by referring to individual movements in the Passion.

1. **Biblical narrative.** Bach's recitative differs from earlier Passion recitatives in the highly expressive nature of its melodic line. Far from being the mere imitation of speech that recitative is supposed to be according to most dictionaries, Bach's recitatives (while scrupulously following the prosody of his text) place extreme demands on the singers. The recitatives have a wide vocal range, may

be quite complex harmonically, and contain aria-like elements such as long *melismas* (groups of notes sung to the same syllable) to mark words of particular importance.

The Evangelist, whose part is by far the most extensive, is much more than a mere narrator: he actively participates in the action; the melodic inflections in his part offer a personal commentary on the events. His voice often rises to the highest register of the tenor voice, as a sign of intense emotion. At the moment where Peter becomes aware of his betrayal of Jesus, he reaches the highest note of his part (B-natural) and bursts out in an expressive *melisma* to the words “*weinete bitterlich*” (wept bitterly) [No. 38]. After Jesus’s death, the Evangelist announces the earthquake in a highly evocative manner [No. 63]: the highest and the lowest notes of his range appear within the same phrase above a textually descriptive bass line (32nd-note *tremolos*).

Bach devoted special attention to the part of Jesus. The recitatives are usually accompanied by the continuo group only (organ, cello and double bass); however, when Jesus sings, He is accompanied by all the strings, enveloping His voice with a halo made of sounds (this was another specifically German Passion tradition). It is deeply symbolic that during Jesus’s last words on the cross, “*Eli, Eli, lama asabthani?*” (My God, My God, why hast thou forsaken me?) the strings are silent.

The vocal style of Jesus is mostly simple and understated. A few particularly expressive moments stand out, such as the long *arioso* at the Last Supper: “*Trinket alle daraus*” (Drink ye all of it) [No. 11], the angry outburst “*Ich werde den Hirten schlagen*” (I will strike the shepherd) [No. 14] or the moment of despair “*Meine Seele ist betrübt*” (My soul is troubled) [No. 18].

2. The **turbas** of the *St. Matthew Passion* make ample use of two polyphonic techniques: imitation (successive entries on the same melodic material) and antiphony (two choruses contrasted or juxtaposed). In Part I, the *turbas* are relatively shorter; in Part II they increase in length, especially in the section where Jesus is being mocked by the people. One of the most unforgettable moments in the Passion, is, however, a chorus consisting of a single chord. When Pilate asks if he should save Jesus or Barabbas, the people exclaim “*Barrabam!*” on a diminished-seventh chord (the greatest dissonance known in Bach’s time). Shortly thereafter, in response to Pilate’s question “What shall I do with Jesus?” the chorus sings “*Lass ihn kreuzigen*” (Have him crucified) to a fugue based on an intensely chromatic theme, whose notes are intertwined in a shape that was perceived as symbolic of the cross [No. 45].

3. Arias preceded by accompanied

recitatives. The texts for the arias (usually preceded by accompanied recitatives) were written by Christian Friedrich Henrici (1700-1764), a Leipzig poet known under the pseudonym Picander. The soloists singing the arias represent individual members of the congregation (or allegorical characters such as the Daughter of Zion) reacting to, and identifying with, the events as they unfold. They are closely related to the preceding narrative. For example, the scene where Peter betrays Jesus is immediately followed by the exceptionally beautiful alto aria “*Erbarme dich*” (Have mercy), with its famous violin solo [No. 39]. Similarly, the bass aria “*Gebt mir meinen Jesum wieder*” (Give me back my Jesus) [No. 42] amplifies the story of Judas’s repentance in the preceding movement. In the narrative No. 63, Joseph of Arimathea asks Pilate for permission to bury Jesus, and in the last bass aria [No. 65], the soloist sings “*Ich will Jesum selbst begraben*” (I want to bury Jesus

myself), as if he were Joseph in person. There is a deeper theological significance in this, as the Lutheran religion emphasized the need for a strong personal empathy with the suffering of Christ.

All arias contain one or more instrumental solo parts. These so-called *obbligato* parts have a structural role in announcing the themes and providing interludes between the vocal sections; however, they have a second and even more important role in setting the stage emotionally for the aria. The special atmosphere of the soprano aria “*Aus Liebe*” (For love) [No. 49] is largely due to the special instrumentation: flute and two *oboes da caccia* (the Baroque ancestors of the English horn). This aria deserves special mention for the absence of all bass instruments, which creates an ethereal timbre found nowhere else in the Passion.

4. Chorales. German audiences in Bach’s time were intimately familiar with the words and the melodies of the chorales, but Bach’s harmonizations were new (and quite startling at times). Two melodies recur with some frequency throughout the Passion (although with different words each time): one is “*O Haupt voll Blut und Wunden*” (O Head, all scarr’d and bleeding), the other “*Herzliebster Jesu, was hast du verbrochen*” (Ah, Jesus dear, what precept hast Thou broken). Other melodies are used occasionally. Bach chose the melodies and verses carefully to match the dramatic situation at hand. For instance, the scene in which Jesus tells his disciples that one of them will betray him and they protest saying “*Herr, bin ich’s?*” (Lord, is it me?) [No. 9], is immediately followed by the chorale “*Ich bin’s, ich sollte büssen*” (It’s me, I should repent it) [No. 10]. Similarly, at

the moment of Jesus’s death, the chorus sings the chorale “*Wenn ich einmal soll scheiden*” (When comes my hour of parting) [No. 62].

Although most chorales are presented in four-part homophonic harmonizations, some are incorporated into more complex structures. No. 1 and No. 29, the movements opening and closing Part I, are monumental chorale fantasies. In No. 1, “*Kommt ihr Töchter, helft mir klagen*” (Come ye daughters, share my wailing), the two choruses engage in a dialog, with Chorus II interjecting the questions “*Wen? Wie? Was?*” (Whom? How? What?) etc., and Chorus I answering. Superimposed on this whole structure, which already involves some rather elaborate counterpoint, the children’s chorus intones the chorale “*O Lamm Gottes, unschuldig*” (O Lamb of God unspotted). Later in the work, in the grandiose “*O Mensch beweine dein Sünde gross*” (O man, thy grievous sins bemoan) [No. 29], the sopranos’ simple chorale melody soars high above the polyphonic lines of the orchestra and the three lower voices of the chorus. Another example of a more complex treatment of a chorale melody may be found in No. 19, where the chorale “*Herzliebster Jesu,*” heard earlier in a simple version as No. 3, reappears embedded into a tenor recitative.

Some movements of the Passion fit none of the above categories. There are a few arias with chorus [Nos. 20, 30, 60] where the emotions of the individual are immediately set off against the responses of the community. This is also true of the duet with chorus “*So ist mein Jesus nun gefangen*” (Behold, my Jesus now is taken) [No. 27], but there are other circumstances that make this movement even more unusual. At this point in the action, Jesus is being held by the soldiers, and the soprano and the alto lament this misfortune. Three times, the chorus interjects a dramatic plea calling for His release. The first two times the winding melodic lines of the two soloists are totally

¹This movement is a famous instance of Bach’s musical symbolism, since the words “*Herr, bin ich’s?*” are heard exactly 11 times in the chorus. The 12th disciple, Judas, will ask the same question in the recitative following the chorale [No. 11].

unaffected by these passionate calls; the third time, however, the soloists stop when the chorus sings “*Lasst ihn, haltet, bindet nicht!*” (Loose Him, halt ye, bind him not!) Soon thereafter, the tempo changes from “Andante” to “Vivace,” and a magnificent *fugato* for double chorus unfolds on the words “*Sind Blitze, sind Donner in Wolken verschwunden?*” (Have lightning and thunder disappeared in the clouds?) The real meaning of this question becomes clear if we read the rest of the text: are there no forces in nature to avenge this calamity? Bach used a powerful means to express the question mark in music. He left the musical phrase open and unresolved on the dominant, and let a long general rest follow, after which the orchestra enters in a new key, totally unrelated to the preceding music. The passage from here to the end of the movement is one of the most dramatic in the entire Passion.

Finally, a word about the final movement of the Passion, which is definitely “one of a kind.” It was a well-established tradition in Germany to conclude Passion settings with a chorus bidding Jesus “Rest well,” and Bach ended both the *St. John* and the *St. Matthew Passions* that way. (In *St. John*, there is actually a simple closing chorale after the “Rest well” chorus.) The musical model of the final chorus in *St. Matthew*, however, is an instrumental one: the rhythmic pattern underlying the chorus is clearly that of the *Sarabande*, the slow dance familiar from so many of Bach’s suites. In this magnificent double chorus, grandiose *tutti* gestures alternate with softer episodes involving only one of the two choruses, or both in dialog. The final chord of the piece is preceded by a striking dissonance (a so-called *appoggiatura*) that seems to sum up in a nutshell the tragedy we have been witnessing.

Program note by Peter Laki.

Born in 1954 in Kobe, Japan, **Masaaki Suzuki** was first hired as a church organist at the age of 12. After graduating from the University of Fine Arts and Music in Tokyo with degrees in composition and organ performance, he continued to study harpsichord and organ at Sweelink Conservatory in Amsterdam. After earning Soloist Diplomas in both of his instruments in Amsterdam, he was awarded Second Prize in the Harpsichord Competition (Basso continuo) and Third Prize in the Organ Competition at the Vlaanderen Festival at Bruges, Belgium, in 1980 and 1982, respectively. From 1981-83 he served as harpsichord instructor at the Staatliche Hochschule für Musik in Duisburg, Germany.

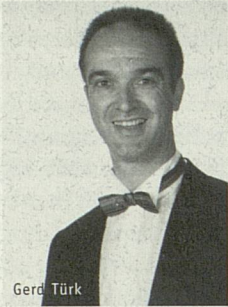
Since his return to Japan, Mr. Suzuki has organized a well-known concert series at the chapel of Shoin Women’s University in Kobe, and has acquired an outstanding reputation as a conductor. As the founder and musical director of Bach Collegium Japan since 1990, he has had the opportunity to work regularly with renowned European soloists and ensembles and has been praised for his interpretations of Bach’s Cantata series on the BIS label. Mr. Suzuki continues to perform as an organ soloist, appearing in summer concerts in France, Italy, Germany, Holland, Switzerland, and Austria, and was



invited by Philippe Herreweghe to guest conduct the Collegium Vocale Gent. Mr. Suzuki currently serves as Professor of Organ, Harpsichord, and Early Music at Tokyo National University of Fine Arts and Music, and was bestowed with Germany’s Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik Deutschland in April, 2001.

This evening’s performance marks Maestro Masaaki Suzuki’s UMS debut.

Gerd Türk began his vocal training as a member of the Limburger Domsingknaben, the resident boys choir at Limburg Cathedral in Germany. He went on to study music education, church music and choral direction at the Frankfurt Conservatory of Music with Helmuth Rilling and Arleen



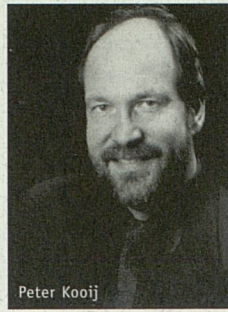
Gerd Türk

Auger, and later studied Baroque singing and interpretation at the renowned Schola Cantorum Basiliensis. Mr. Türk has performed at the foremost festivals of early music and has also appeared with various ensembles,

including Germany's leading vocal group, Cantus Coelln, and the French interpreters of Medieval music, Gilles Binchois. Also active in opera, his most recent productions include two works by Monteverdi, the *Madrigals* at the Nederlandse Reisopera, and *Orfeo* in Barcelona. Mr. Türk currently teaches at the Schola Cantorum Basiliensis in Switzerland and has over 100 recordings to his credit on the Sony, Erato, BIS, BMG, Virgin, and Harmonia Mundi France labels.

This evening's performance marks Gerd Türk's UMS debut.

Peter Kooij started his musical career at the age of six, as a violinist and choir boy. He continued his studies with Max van Egmond at the Sweelinck Conservatory in Amsterdam, which led to a Diploma Award for solo performance. He has been an active soloist in numerous concerts all over the world in the most celebrated venues, including Concertgebouw Amsterdam, Musikverein



Peter Kooij

Wien, Carnegie Hall, Royal Albert Hall, Teatro Colon Buenos Aires, Berliner and Köllner Philharmonie, Palais Garnier, Suntory and Casals-Hall Tokyo, under the baton of renowned conductors Philippe

Herreweghe, Ton Koopman, Frans Brüggen, Gustav Leonhardt, Rene Jacobs, Sigiswald Kuijken, Roger Norrington and Iwan Fisher. His vast repertoire ranges from Schütz to Weill and he has recorded over 100 CDs for Philips, Sony, Virgin Classics, Harmonia-Mundi, Erato, EMI and BIS. Mr. Kooij has previously taught at the Sweelinck Conservatorium in Amsterdam and the Musikhochschule in Hannover. He is currently on the faculty at the Tokyo University of Fine Arts in Music.

This evening's performance marks Peter Kooij's UMS debut.

Yukari Nonoshita was born in Oita, Japan, and graduated from The Tokyo National University of Fine Arts and Music before traveling to France, where she received the Diplôme Supérieur de Concertiste from the Ecole Normale de Musique de Paris.

She is the recipient of numerous awards, including First Prize at Concours de Musique de la Société Musicale France-Japonais du Kansai, First Prize at Concours International de l'UFAM in Toulouse, and at Concours International du Chant de Rio de Janeiro. Following her debut at Rennes as Cherubino in *Le Nozze di Figaro*, she has been sought after for roles such as Rosina in *Il Barbiere di Siviglia*, Siébel in Gounod's *Faust*, the Second Woman in *Dido and Aeneas*,

and Hebe, Iphise and Egle in Rameau's *Les Fêtes d'Hebe*. Ms. Nonoshita is also an advocate of contemporary music, performing Toshiro Mayuzumi's *SphénoGramme*, Berio's *Sequenza III* and several premières of new works. She has participated in the Japanese premières of Chabrier's *Une éducation manquée* and Fauré's *Pénélope*. Ms. Nonoshita is featured as the soprano soloist on Camerata

Tokyo's recording of *Messe-basse* by Fauré, conducted by Jean Fournet. She is an Associate Professor of Early Music at the Tokyo National University of Fine Arts and Music, a position she has held since April 2002.



Yukari Nonoshita

This evening's performance marks Yukari Nonoshita's UMS debut.

As one of the foremost interpreters of Purcell, Bach and Handel, **Robin Blaze** maintains a busy international touring schedule.

He studied at Magdalen College, Oxford, and won a post-graduate scholarship to the Royal College of Music. He regularly appears with The Academy of Ancient Music, Bach Collegium Japan, Collegium Vocale, The English Concert, The Gabrieli

Consort, The King's Consort, Orchestra of the Age of Enlightenment, and RIAS Kammerchor. Other engagements have included performances with the National Symphony Orchestra in Washington, DC,



Robin Blaze

The St Paul Chamber Orchestra, La Chapelle Royale, City of London Sinfonia, CM90, and Tafelmusik. His opera engagements have included Bertarido in Glyndebourne's production of *Rodelinda* and Anfinomo in *Il Ritorno d'Ulisse in Patria* at the Teatro Sao Carlos, Lisbon. Chamber music is an important part of his musical life, and Robin regularly joins forces with Concordia, Fretwork and The Palladian Ensemble. With a growing number of acclaimed recordings to his credit, Mr. Blaze enjoys fruitful relationships with BIS and Hyperion records. In addition to Bach Collegium Japan's current tour, this season includes his English National Opera debut as Arsamenes in *Xerxes*, as well as a joint recital at Wigmore Hall with soprano Carolyn Sampson. Mr. Blaze is a Professor of Vocal Studies at the Royal College of Music.

This evening's performance marks Robin Blaze's UMS debut.

Makoto Sakurada studied with Professor Tadahiko Hirano at Tokyo National University of Fine Arts and Music and with Professor Gianni Fabbrini at the National Conservatory in Bologna. He has been active with Bach Collegium Japan since 1995, and frequently collaborates with ensembles such as Ottavio, Dantone/ Accademia Bizantina, Ensemble Concerto, La Stagione Armonica, and I Madrigalisti

Ambrosiani. Mr. Sakurada's roles include the Evangelist in *St. John Passion*, the tenor solo in *St. Matthew Passion*, J.S. Bach's *Magnificat* and *Cantatas*, Handel's *Messiah*, the Mozart *Requiem*, *Die*



Makoto Sakurada

Schöpfung by Haydn, and Monteverdi's *Vespro della Beata Vergine*. He is also well versed in opera, with a wide repertoire including Don Ottavio in *Don Giovanni*, Don Basilio in *Le Nozze di Figaro*, Edoardo in *Il Cambiale di Matrimonio*, and Don Ramiro in *La Cenerentola*. Mr. Sakurada is the Second Prize winner of the 2002 International Early Music Concours in Brugge.

This evening's performance marks Makoto Sakurada's UMS debut.

Jochen Kupfer, born 1969 in Grimma, Germany, studied with Professor Helga Former at the Musikhochschule in Leipzig, as well as with Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. He went on to garner numerous awards, including First Prize at the 1991 Mozart-Fest-Wettbewerb in Würzburg, Special Award of the Academia Vocalis Tirolensis (1991), and a prize at the International J.S. Bach Competition in Leipzig (1992). Mr. Kupfer is active in opera, having performed major roles of Mozart, Wagner, and Rossini at the Staatstheater Meiningen and Semperoper Dresden. He also participated in the world première of Peter Ruzicka's *Celan* and in new productions of Britten's *A Midsummer Night's Dream* and Penderecki's *Der Teufel von Loudun*. Concert appearances include Mahler's



Jochen Kupfer

Lieder eines fahrenden Gesellen with the Gewandhausorchester Leipzig, conducted by Kurt Masur, and *Des Knaben Wunderhorn* with the Amsterdam Concertgebouw, under the baton of Hans Vonk. Mr. Kupfer is also a pro-

ponent of the lieder repertoire, with recitals in Amsterdam, Utrecht, Leipzig, and Dresden. His recording of lieder by Franz Schreker and Schumann can be found on Channel Classics.

This evening's performance marks Jochen Kupfer's UMS debut.

Masaaki Suzuki founded the **Bach Collegium Japan** (BCJ) in 1990, with the aim of introducing Japanese audiences to performances of great Baroque works on period instruments. As the name of the ensemble indicates, its primary focus is on the works of Johann Sebastian Bach and the composers of German Protestant music who preceded and influenced him, such as Buxtehude, Schütz, Schein and Böhm.

The BCJ comprises both a Baroque orchestra and chorus. The ensemble's major activities include an annual concert series of Bach's cantatas and major works such as the *St. Matthew Passion*, Handel's *Messiah*, Monteverdi's *Vespers of the Blessed Virgin Mary*, and smaller programs for soloists or small vocal ensembles. The BCJ is based in Tokyo and Kobe but performs throughout Japan, and often features European artists.

In 2000, the 250th anniversary of Bach's death, the BCJ appeared at major festivals in Santiago de Compostela, Tel Aviv, and Leipzig. The 01/02 season included a highly successful concert tour of Italy and Spain, with appearances in Milan, Rome, Florence, Treviso, Ordino, Barcelona, Salamanca, San Sebastian, and Valencia. The BCJ has received numerous distinctions, including the 29th Mobil Music Award (1999), the Cannes MIDEM Award (1999), Japan's Record Academy Award (1999) and the 24th Ongakuno-tomo Award (2000).

This evening's performance marks Bach Collegium Japan's UMS debut.

Bach Collegium Japan

MASAAKI SUZUKI, *Conductor*

Gerd Türk, *Tenor* (Evangelist)
 Peter Kooij, *Baritone* (Christ)
 Yukari Nonoshita, *Soprano*
 Robin Blaze, *Countertenor*
 Makoto Sakurada, *Tenor*
 Jochen Kupfer, *Bass-baritone* (Judas, Pilate)

Soprano *In Ripieno* (supplementary orchestral reinforcement)

Yukari Nonoshita
 Robin Blaze

Chorus I

Soprano

Yoshie Hida (Ancilla II)
 Naoco Kaketa (Ancilla I)
 Mikiko Suzuki

Alto

Hiroya Aoki
 Chiharu Takahashi
 Yukie Tamura

Tenor

Kazunori Nomura
 Michio Shimada
 Yosuke Taniguchi

Bass

Yoshiya Hida
 Naoki Sasaki
 Yusuke Watanabe
 (Pontifex II)

Orchestra I

Flute

Kiyomi Suga
 Liliko Maeda

Oboe and English Horn

Masamitsu San'nomiya
 Atsuko Ozaki

Violin I

Ryo Terakado, *Leader*
 Yuko Araki
 Yukie Yamaguchi

Violin II

Yuko Takeshima
 Paul Herrera
 Luna Oda

Viola

Yoshiko Morita
 Satoki Nagaoka

Continuo

Cello

Hidemi Suzuki

Bass

Seiji Nishizawa

Organ

Naoko Imai

Chorus II

Soprano

Minae Fujisaki
 Mihoko Hoshikawa
 (Uxor Pilati)
 Takako Onodera

Alto

Tamaki Suzuki
 Sumihito Uesugi
 (Testis I)
 Makiko Yamashita

Tenor

Satoshi Mizukoshi
 (Testis II)
 Makoto Sakurada
 Jun Suzuki

Bass

Daisuke Fujii
 Tetsuya Oi
 Chiyuki Urano
 (Petrus, Pontifex I)

Orchestra II

Flute

Kanae Kikuchi
 Satoko Ota

Oboe and English Horn

Koji Ezaki
 Yukari Maehashi

Violin I

Azumi Takada, *Leader*
 Takeshi Kiriyama
 Izumi Sato

Violin II

Mika Akiha
 Mari Ono
 Satomi Watanabe

Viola

Amiko Watabe
 Mina Fukazawa

Continuo

Cello

Mime Yamahiro

Bass

Shigeru Sakurai

Organ

Masato Suzuki

Bassoon

Kiyotaka Dosaka

Viola da gamba

Hiroshi Fukuzawa

Toshihiko Umeoka, *Tuner*

BCJ Staff - Kyoko Ohtomi, Kazunori Fukahata

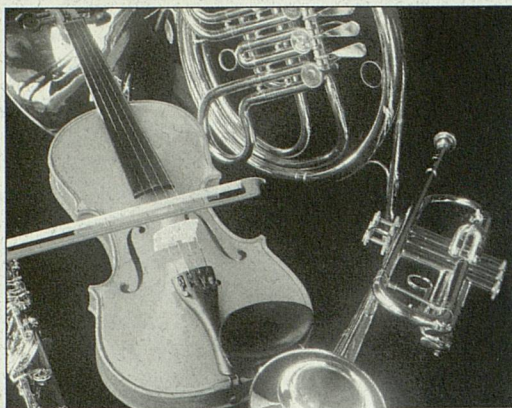
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Special thanks to the BCJ Audiences
 in Japan who contributed to the
 funding for this tour.



Thank you
for another

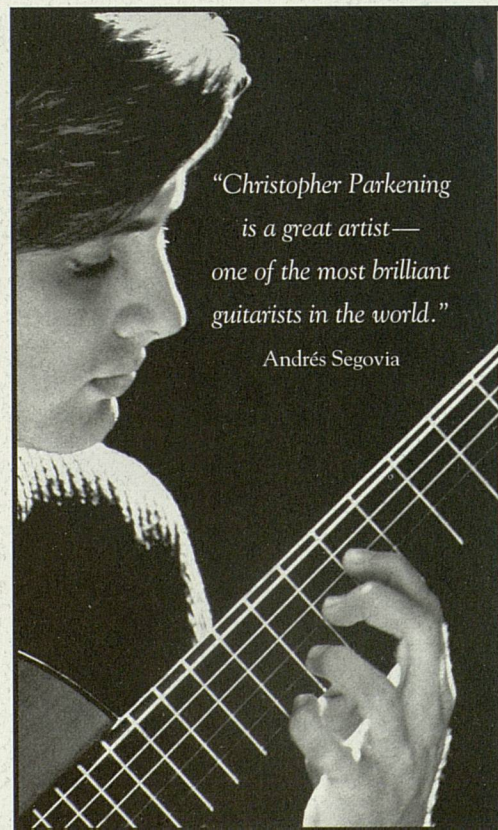
outstanding performance.

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Matthias Goerne

Baritone

ERIC SCHNEIDER, *Piano*

Program

Thursday Evening, April 10 at 8:00
Lydia Mendelssohn Theatre • Ann Arbor

Franz Schubert

I

Nacht und Träume, D. 827
Wehmut, D. 772
Der Zwerg, D. 771
Auf dem Wasser zu singen, D. 774
Auf der Bruck, D. 853

Schubert

II

Viola, D. 786

I N T E R M I S S I O N

Hugo Wolf

III

Liebesbotschaft
Nachtgruß

Wolf

IV

Drei Lieder nach Gedichten von Michelangelo

No. 1: Wohl denk ich oft an mein vergangnes Leben
No. 2: Alles endet, was entsteht
No. 3: Fuhlt meine Seele das ersehnte Licht

Wolf

V

Keine gleicht von allen Schönen
Sonne der Schlummerlosen
Morgenstimmung

The audience is politely asked to withhold applause until the end of each group of songs. Please do not applaud after the individual songs within each group.

83rd Performance
of the 124th Season

This performance is sponsored by National City.

Eighth Annual
Song Recital Series

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

Matthias Goerne appears by arrangement with Colbert Artists Management, Inc.

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Large print programs are available upon request.

No UMS season of song recitals would proceed very far without Franz Schubert's name appearing. As I have said in these pages on any of the occasions when we are treated to his songs, we must always remember that our very idea of what an art-song is was created by Schubert. More than 600 songs in a short lifetime is a contribution we cannot ignore, and still it must not be inferred that because Schubert was so prolific that the quality of his inventions was inconsistent or in any way lacking. This was a man of infinite imagination. Accompanists believe they have discovered all of Schubert's keyboard patterns, and then find two dozen more. Singers believe Schubert's melodic fount has been drained, and then discover yet another immortal tune. All the Schubert songs we hear tonight were written in the space of a year, between 1822-23. As a result, we can better appreciate how the composer was finding new ways to clothe poems with music, new forms, and new relationships between piano and voice.

I

There are only five songs to texts of von Collin, three of which we enjoy this evening. The poet was Schubert's link to the Romantic Movement in philosophy, and as a result, we can understand that this period in Schubert's life was his most nature-oriented. "Nacht und Träume" is a daring way to begin a concert, for the demands it places on the performers for dynamic and rhythmic control are legendary. Schubert indicates *pianissimo* and very slow at the outset, and these directions remain in force for the entire song. This was a bold metaphysical statement for its time. The briefest song of this opening group, "Wehmut," is only 39 measures, and thus shows us Schubert at his most efficient, most compact. Each sentence in this poem is given special treatment, be it harmonically, rhythmically, or with a new piano accompaniment. That most romantic notion of feeling

so wohl, so weh (so good, so bad) is perfectly captured here. "Der Zwerg" is the first of two ballads this evening. The original title of this poem was "Betrayal," and as you read its plot, you will understand its justification. This song might be compared to the famous Erlkönig, but the chief difference between the two is the lack of sections. Regardless of who is speaking or what is happening, the insistent *tremolo* figure in the accompaniment keeps intensity at a fever pitch, as both the song and the dwarf sweep out of range.

"Auf dem Wasser zu singen" and "Auf der Bruck" are showpieces in different ways. Both adhere to the oldest of all Schubert architectures: the strophic song. This was a form Schubert used to his dying day, and yet the examples never sound tired or lacking in invention. Water was always a source of inspiration for Schubert; witness the fact that a brook is actually a character in his song-cycle, *Die Schöne Müllerin*. No story is told here, but philosophy and love of nature are everywhere. No lovelier three strophes were ever penned by Schubert or anyone else. Less familiar but equally deserving is this group's last song. A long and athletic experience (especially for the pianist!), "Auf der Bruck" easily demonstrates Schubert's ability to create a wonderful motor monotony and simultaneously adapt the voice part for each stanza as necessary. This is an exhilarating ride!

II

Our program's first half closes with a most unusual and extended song, "Viola." Schubert called this a "flower-ballad," the first part of the form relating to its characters, the second relating to its story-telling, which is certainly as effective as in "The Dwarf" heard earlier this evening, although distinctly less dramatic. No less than a dozen sections form this unique work, with repeated returns to the initial refrain. This was an experiment for Schubert, and something he did not attempt again. This requires interpretative decisions

at every turn, for it is not easy to maintain the long line in such an extended work. Schober's name may not be well known to German scholars, but for all of us who love song, the poet of "An die Musik" has been forever immortalized by Schubert.

III

It is entirely appropriate to devote half of Mr. Goerne's program this evening to songs of Hugo Wolf. We must thank Mr. Goerne for helping us to commemorate the centennial of the composer's death. The world of German lieder would never be the same without Wolf's songs; for some of us he represents the zenith of this genre created by his beloved and admired Schubert only 75 years earlier.

In a letter to his closest friend, Melanie Köchert, Hugo Wolf complains that "I was not understood at all. My audience busied themselves with musical matters, and thereby forgot what is original in my music-poetic conceptions." These words directly from the composer serve ideally to demonstrate the essence of Wolf's legacy to all of us who enjoy songs. These are not creations to be judged on purely musical terms – thus his complaint above. Wolf is interested exclusively in the degree to which his songs succeed in recreating the poem's words, moods, and inner meanings. The text is the alpha and omega of his creations, and through the power of Wolf's insight and imagination, the words and music fuse into an organic entity. No other composer in the German language was as obsessed with this fusion or consistently successful in achieving it.

This is not to say that other composers did not aspire to satisfying the poem's demands and requirements. Clearly Schubert, Schumann and Mahler were interested in clothing the poetry with appropriate musical settings. But Wolf is distinguished from this company by his utter surrender to the poets of his choice. His method of composing was unique, for he would discover a poet and totally immerse himself in only that poet

until he felt he had penetrated the poet's psyche. This might take weeks, or more often, months, to achieve. Only when Wolf considered this identification complete did he begin to invent the music to bring the poem to life. He would remain with that writer until his ideas were exhausted, not even glancing at a different author during the whole experience. Thus, instead of opus 1 or opus 2, we have the Mörike songbook, the Goethe songbook, the Eichendorff songbook, and so on. More proof of this fascination with text can be found in the fact that even as a struggling young composer trying to establish a relationship with a publisher, Wolf had the temerity to insist upon calling his first published songbook *Fifty-three Poems of Mörike Set to Music by Hugo Wolf*, not "Songs of Hugo Wolf on Poems of Mörike."

The Wolf portion of tonight's program offers us rarely performed samples of his first creations, posthumously published relatively recently. Robert Reinick (1805-52) is only a minor poet of the romantic school, and as such is certainly not to be compared to the poetic giants mentioned earlier, but in his verses he seems to coax Wolf into displaying the lighter, charming side of his nature. "Liebesbotschaft" and "Nachtgruß" are both from 1883 – the composer was only 23 – and while obviously not examples of Wolf's mature insight into texts, nor his soon-to-be developed fastidiousness in selecting texts, both of these lovely songs clearly point the way to what Wolf would soon become. Perfect prosody is already in evidence; German speakers will hear their language exactly as it would be spoken. The many stanzas of "Nachtgruß" would certainly have appealed to Schubert, but we must wonder if the music would have been altered for each strophe as Wolf saw fit to do.

IV

1897 witnessed the end of Hugo Wolf's sanity. His last published works – not a songbook, but merely a trio of songs – were his only

settings of poems of Michelangelo. The 16th-century painter, sculptor, and architect was also a considerable poet, and Wolf could easily identify with the Italian's disappointments, frustrations, and yearnings. These are Wolf's only voice parts written in the bass clef, for, as the composer told a friend, "the sculptor must sing bass." The first song would have particularly attracted Wolf, for Michelangelo's words about his problematic career could speak equally accurately of the composer's vicissitudes in gaining acceptance from critics and public alike. The core of this triptych is its second song, "Alles endet," a paean to hopelessness and cynicism, sung by departed spirits. This is a strange and terrifying masterpiece, and Wolf wrote of it to a friend: "I am afraid of this composition; it makes me apprehensive about my own sanity." Darkness pervades, created by the lowest vocal range of the set as well as a keyboard part that is always below middle C. Only four measures offer relief from the shadows, when the spirits speak of having been vulnerable human beings. In the end, blackness overcomes everything and even Death itself expires. A love song closes the group, as the poet emerges from dark confusion and despair to finally understand his addiction to one particular pair of eyes. Chromaticism abounds here, along with rhapsodic lines that ask but do not answer rhetorical questions. Finally, the poet finds rest with his acceptance of his susceptibility to beauty. These three last songs were penned in March of 1897, and before the year was out, Wolf would sink into madness forever, dying miserably in a public asylum.

V

Lest tonight's program conclude on such a funereal note, our performers backtrack just a year to Wolf's only songs on texts of Lord Byron, written in December of 1896. This unjustly neglected pair of songs might be two adjacent canvases in a gallery: a warm summer seascape and an icy cold lunar

landscape. "Keine gleicht von allen Schönen" is a sumptuous, supple hymn to the beloved, very colorful as it traverses myriad piano textures and keys with seemingly improvised rhythms for the voice. "Sonnet der Schlummerlosen" exploits the extreme registers, using distance between piano and voice to create a haunting nocturne. Our octet of Wolf songs ends as it began, with a text of Reinick, also composed in 1896. This uplifting anthem about darkness giving way to light could refer to a single dawn or a soul's lifetime struggle for redemption, but in either case, victory is the watchword. Wolf felt a need to change Reinick's title of "Morning Song" to "Morning Mood" in order to gain the compositional freedom he required for this text. When the composer performed this in February of 1897, his success was immediate and total, but it was to be Wolf's last public appearance as accompanist of his songs.

Program note by Martin Katz.

In concert, opera, on recordings and most notably in recital, **Matthias Goerne** has received worldwide praise for his warm, fluid baritone and his profound artistry in the interpretation of lieder. In recent seasons Mr. Goerne has performed at the Ravinia and Tanglewood festivals with pianists Christoph Eschenbach and Alfred Brendel. He has appeared with the Los Angeles Philharmonic, National Symphony, Minnesota Orchestra and on tour with Ricardo Chailly and the Royal Concertgebouw Orchestra. Following his New York debut in 1996 at the Frick Collection, Mr. Goerne has returned regularly to New York for recitals in Alice Tully Hall and Carnegie Hall, where he performed with Alfred Brendel to great acclaim in 1999.

Mr. Goerne's discography includes a highly praised recording of Schubert lieder with pianist Andreas Haefliger and a Schumann recording with Vladimir

Ashkenazy for London/Decca that received Germany's Schallplatten-Kritik Prize. His Schubert disc with Andreas Haefliger received the Diapason d'Or in France and the Echo Klassik Award from the German Phonographic Academy in 1997. Highlights among his many London/Decca recordings are the world-première recording of Walter



Matthias Goerne

Braunfels's opera *Die Vögel*, Franz Schrecker's *Die Gezeichneten*, and the *Deutsche Sinfonie* of Hanns Eisler. Additional releases include opera arias with the Swedish Radio Symphony Orchestra under Manfred Honeck and

Hugo Wolf's *Orchesterlieder* with Ricardo Chailly and the Royal Concertgebouw Orchestra. For Hyperion Records, he has recorded Schubert works with pianist Graham Johnson, and for Teldec, Bach's *St. Matthew Passion* with Nikolaus Harnoncourt.

Matthias Goerne grew up in Weimar and began his singing career as a member of the children's choir of the Civic Opera. He began serious voice study in 1985 with Hans Meyer in Leipzig, and continued with master artists Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He was recently named an honorary member of the Royal Academy in London, and appointed Professor of Lied Interpretation at the Robert Schumann Academy in Dusseldorf.

Tonight's recital marks Matthias Goerne's second appearance under UMS auspices. Mr. Goerne made his UMS debut in April 2001 as soloist with Amsterdam's Royal Concertgebouw Orchestra.

Pianist **Eric Schneider** received his degree in performance in Cologne, Germany. Having always been fascinated by the art of lied, he subsequently studied with Hartmut Höll.

Eric Schneider plays lieder at many of Europe's most prestigious venues, having performed at Wigmore Hall in London, the Concertgebouw in Amsterdam, the Philharmonie Berlin, the Philharmonie Cologne, the Konzerthaus Vienna, at Gidon Kremer's Lockenhaus Festival and the Schubertiade Feldkirch. In the US he has performed in Los Angeles, Washington, DC, New York and Philadelphia with Matthias Goerne and Christine Schäfer.

A native of Germany and grandson of the author Albrecht Schaeffer, who emigrated to the US in 1938, Mr. Schneider has several recordings among his credits, including Goethe lieder by various composers and a complete recording of Anton Webern's lieder, both with Christiane Oelze; Brahms's *Die schöne Magelone* with Hans-Peter Blochwitz and the actress Cornelia Froboess, and Poulenc lieder with bass baritone Werner van Mechelen. In 1998, Decca released a complete recording of Hanns Eisler's *Hollywood Liederbuch* with baritone Matthias Goerne, which was nominated for a 1999 Grammy Award. His most recent recording, Franz Schubert's *Die Schöne Müllerin* – also with Matthias Goerne – was released in September 2002.

In addition to his active concert schedule, Eric Schneider teaches lied at the Hochschule für Musik "Hanns Eisler" in Berlin.

Tonight's recital marks Eric Schneider's UMS debut.

Robert C. Macek
Investment Advisor/Financial Planner
Attorney and Counselor at Law

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03/04UMSSSEASON

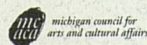


Thank you for being part of UMS's 2002/2003 season. We look forward to announcing the 2003/2004 UMS season in the coming weeks. Details will be available at www.ums.org in early May. Please join us for our 125th season!



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UMS
and
Robert and
Pearson Macek
present

An Evening with Audra McDonald

AUDRA McDONALD, *Soprano*

Ted Sperling, *Music Director and Piano*

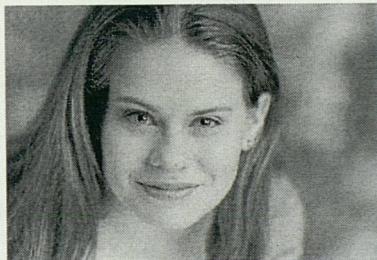
Mary Ann McSweeney, *Bass*

Warren Odze, *Drums*

with guest

Celia Keenan-Bolger, *Vocalist*

Celia Keenan-Bolger is thrilled to be back in Ann Arbor. She is a graduate of the University of Michigan Musical Theatre Department and performed in *Pippin*, *A Midsummer Night's Dream*, *Anything Goes*, *The Crucible*, *Candide*, *A Little Night Music*, *Balm in Gilead*, and *Cabaret* during her four years of study. Her Off-Broadway credits include *Kindertransport* (Manhattan



Theatre Club), *Little Fish* (dir. Graciela Daniele), and *Summer of '42* (dir. Gabriel Barre). She has performed in New York readings and workshops of *Can't Help Falling in Love* (dir. Christopher Ashley), *Something To Say* (Manhattan Theatre Club), *Valadon* (York Theatre Co.), and *Wicked* (dir. Joe Mantello). Regionally, she has worked at The Kennedy Center, Pittsburgh Civic Light Opera, Palo Alto's Theatreworks, and the Intiman

Theatre (upcoming). Television credits include *The Education of Max Bickford*. She was recently featured in the American Songbook Series at Lincoln Center performing the music and lyrics of Adam Guettel, whom she will spend the summer with working on his new project *The Light in the Piazza*.

As a student, Celia Keenan-Bolger participated in the UMS Education master class held with the University of Michigan School of Music during Audra McDonald's UMS residency in 2000. Tonight's performance marks Ms. Keenan-Bolger's UMS debut.

Large print programs are available upon request.

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Program

Friday Evening, April 18 at 8:00
Michigan Theater • Ann Arbor

Tonight's program will be announced by the artists from the stage.

84th Performance
of the 124th Season

Ninth Annual
Jazz Series

This performance is presented with the generous support of Robert and Pearson Macek.

Presented with support from the National Endowment for the Arts.

The educational activities associated with this performance are presented with support from the Whitney Fund, a supporting organization of the Community Foundation for Southeastern Michigan.

Additional support provided by media sponsor WEMU 89.1 FM.

Special thanks to Brent Wagner and the UM School of Music Musical Theatre Department for their involvement in this residency.

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

Audra McDonald appears by arrangement with IMG Artists, New York, NY.

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

Large print programs are available upon request.

By the time **Audra McDonald** was 28, she had made Broadway history, winning Tony Awards for *Carousel*, *Master Class*, and *Ragtime*. She earned her fourth Tony nomination in six years for *Marie Christine*, a musical re-telling of the Medea myth, created for her by Michael John LaChiusa. Since then, Audra has distinguished herself as a concert performer, recording artist, and dramatic actress, adding an Emmy nomination to her expanding list of critical and popular acclaim. With *Happy Songs*, her third solo album, Audra celebrates the birth of her daughter. The releases of *Way Back to Paradise* – named “Adult Record of the Year” by the *New York Times* – in 1998, and the best-selling *How Glory Goes* in 2000, launched Audra’s solo recording career and the beginning of an exclusive contract with Nonesuch Records.

Following her Emmy-nominated performance in *Wit*, the HBO film of Margaret Edson’s Pulitzer Prize-winning play directed by Mike Nichols and starring Emma Thompson, Audra returns to network television in the political drama *Mister Sterling*. The production, from NBC Studios and Universal Television, debuted in January 2003 to critical acclaim. CBS’s Peabody Award-winning *Having Our Say: The Delaney Sisters’ First 100 Years* introduced Audra to television audiences as a dramatic actress. She went on to co-star with Victor Garber and Kathy Bates in the critically lauded ABC/Disney production of *Annie*. She has guest-starred on NBC’s *Law and Order: Special Victims Unit* and *Homicide*, has been profiled by *60 Minutes* and *The Today Show* and was a frequent guest on *The Rosie O’Donnell Show*. Audra opened the 2001 seasons of both the Los Angeles Philharmonic and the San Francisco Symphony with the


debut of new arrangements by Larry Hochman of music by Duke Ellington, commissioned by the two orchestras for Audra.

Born into a musical family, Audra grew up in Fresno, California. She received her classical vocal training at The Juilliard School, graduating in 1993.

Tonight’s performance marks Audra McDonald’s second appearance under UMS auspices. Ms. McDonald made her UMS debut in March 2000 at the Power Center.



Audra McDonald



St. John Passion

J. S. BACH

Passio Secundum Johannem

SATURDAY, APRIL 19, 8:00 PM

MICHIGAN THEATER

PART I

1. *Chorus*

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

Lord, our master,
 Whose glory fills the whole earth,
 Show us by your Passion
 That you, the true eternal
 Son of God,
 Triumph
 Even in the deepest humiliation.

2a. *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 Hohenpriester
 und Pharisäer Diener, kommt er dahin mit
 Fakkeln, Lampen und mit Waffen. Als nun Jesus
 wußte alles, was ihm begegnen sollte, ging er hinaus
 und sprach zu ihnen:

Jesus went out with his disciples and crossed the
 Kidron ravine. There was a garden there; Jesus
 and his disciples went into it. The place was
 known to Judas, his betrayer, because Jesus had
 often met there with his disciples. So Judas came
 with a detachment of soldiers, and police from the
 chief priests and the Pharisees, equipped with
 lanterns, torches, and weapons, and they made their
 way to the garden. Jesus, knowing all that was coming
 upon him, went out to them and asked:

Jesus

Wen sucht ihr?

Who is it you want?

Evangelist

Sie antworteten ihm:

They answered:

2b. *Chorus*

Jesum von Nazareth.

Jesus of Nazareth.

2c. *Evangelist*

Jesus spricht zu ihnen:

Jesus said:

Jesus

Ich bin's.

I am he.

Evangelist

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

And there stood Judas the traitor with them.
 When he said, "I am he," they drew back and fell
 to the ground. Again Jesus asked:

Jesus

Wen sucht ihr?

Who is it you want?

Evangelist

Sie aber sprachen:

They answered:

2d. *Chorus*

Jesum von Nazareth.

Jesus of Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus said:

Jesus

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

I have told you that I am he. If I am the man you want, let these others go!

3. Chorale

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

O measureless Love,
To have brought you to this way of the cross,
To suffer while I lived heedless
In the world of pleasure.

4. Evangelist

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

This was to make good his words: I have not lost one of those whom thou gavest me. Thereupon Simon Peter drew the sword he was wearing and struck at the High Priest's servant, cutting off his right ear. The servant's name was Malchus.

Jesus said to Peter:

Jesus

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

Sheathe your sword. This is the cup my Father has given me; shall I not drink it?

5. Chorale

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!

May your will be done
On earth as in Heaven, Lord God;
Make us patient in suffering,
Obedient in everything;
Guide and protect
All rebellious flesh and blood!

6. Evangelist

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

The troops with their commander, and the Jewish police, now arrested Jesus and secured him. They took him first to Annas. Annas was father-in-law of Caiaphas, the High Priest for that year - the same Caiaphas who had advised the Jews that it would be in their interest if one man died for the whole people.

7. Aria - Alto

Von den Strikken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

To free me
From the bond of my sin
My Saviour is bound.
He gives his body to be wounded
To heal the infection
Of my wickedness.

(St. John 18: 1-14)

8. Evangelist

Simon Petrus aber folgete Jesu nach und ein
ander Jünger.

Jesus was followed by Simon Peter and another
disciple.

9. Aria - Soprano

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!

I follow you with eager steps
And will not forsake you,
My light and my life.
Show me the way,
Urge me on,
Ask me to go with you always.

10. Evangelist

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

This disciple, who was acquainted with the High
Priest, went with Jesus into the High Priest's
courtyard, but Peter halted at the door outside.
So the other disciple, the High Priest's acquaintance,
went out again and spoke to the woman at the door,
and brought Peter in. The maid on duty at the door
said to Peter:

Maid

Bist du nicht dieses Menschen Jünger einer?

Are you another of this man's disciples?

Evangelist

Er sprach:

He said:

Peter

Ich bins nicht!

I am not!

Evangelist

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

The servants and the police had made a charcoal
fire, because it was cold, and were standing around
it warming themselves. And Peter too was standing
with them, sharing the warmth. The High Priest
questioned Jesus about his disciples and about what
he taught. Jesus replied:

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 Vergborgnen geredt. Was fragest
du mich darum? Frage die darum, die gehöret
haben, was ich zu ihnen geredet habe! Siehe,
dieselbigen wissen, was ich gesaget habe.

I have spoken openly to all the world. I have
always taught in the synagogue and in the temple,
where all Jews congregate. I have said nothing in
secret. Why question me? Ask my listeners what I
have told them; they know what I have said.

Evangelist

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

When he said this, one of the officers struck him on
the face, exclaiming:

Officer

Solltest du dem Hohenpriester also antworten?

Is that the way to answer the High Priest?

Evangelist

Jesus aber antwortete:

Jesus replied:

Jesus

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

If I spoke amiss, state it in evidence; if I spoke well, why strike me?

11. Chorale

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

Who has hit you like that,
My Saviour,
And ill-treated you?
After all, you are not a sinner
Like us and our children;
You have never done anything wrong.

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

After all, you are not a sinner,
Countless
As grains of sand,
Who have brought down on you
This host of sorrows
And torments.

12a. Evangelist

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

So Annas sent him bound to Caiaphas the High Priest. Meanwhile Peter stood warming himself; the others asked:

12b. Chorus

Bist du nicht seiner Jünger einer?

Are you another of his disciples?

12c. Evangelist

Er leugnete aber und sprach:

But he denied it and said:

Peter

Ich bins nicht.

I am not.

Evangelist

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

One of the High Priest's servants, a relation of the man whose ear Peter had cut off, insisted:

Servant

Sahe ich dich nicht im Garten bei ihm?

Did I not see you with him in the garden?

Evangelist

Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Peter denied again; and just then a cock crew, Peter remembered what Jesus had said and he went away and cried bitterly.

13. Aria - Tenor

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

O my troubled mind,
 Where are you leading me,
 Where shall I find relief?
 Shall I stay here,
 Or hide
 Beyond the hills and mountains?
 Nothing in the world can help me
 And my heart
 Aches with the pain
 Of my shameful deed:
 I have broken faith with my Lord.

14. Chorale

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

Without thinking,
 Peter denies his God,
 But weeps bitterly
 At a reproachful look.
 If I am unrepentant,
 Look at me, Jesus,
 Touch my conscience
 Whenever I do wrong.

(St. John 18: 15-27; St. Matthew 26: 75)

PART II**15. Chorale**

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.

Christ, who brings joy
 And has done no wrong,
 Was for our sake
 Seized like a thief in the night,
 Taken before unbelievers
 And falsely accused.
 He was derided, spat upon, vilely mocked,
 As the Scripture tells.

16a. Evangelist

Da führeten sie Jesum von Kaiphas vor das Richt-
 haus, 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:

From Caiaphas Jesus was led into the Governor's
 headquarters. It was now early morning, and they
 stayed outside the headquarters to avoid defilement
 so that they could eat the Passover meal. So Pilate
 went out to them and asked:

Pilate

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

Evangelist

Sie antworteten und sprachen zu ihm:

They replied:

16b. Chorus

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

If he were not a criminal we should not have
 brought him before you.

16c. *Evangelist*

Da sprach Pilatus zu ihnen:

Pilate said:

Pilate

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

Take him away and try him by your own law!

Evangelist

Da sprachen die Jüden zu ihm:

The Jews answered:

16d. *Chorus*

Wir dürfen niemand töten.

We are not allowed to put any man to death.

16e. *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:

Thus they ensured the fulfilment of the words by which Jesus had indicated the manner of his death. Pilate then went back into his headquarters and summoned Jesus, and asked:

Pilate

Bist du der Jüden König?

Are you the king of the Jews?

Evangelist

Jesus antwortete:

Jesus said:

Jesus

Redest du das von dir selbst, oder habens dir andere von mir gesagt?

Is that your own idea, or have others suggested it to you?

Evangelist

Pilatus antwortete:

Pilate said:

Pilate

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

Am I a Jew? Your own nation and their chief priests have brought you before me. What have you done?

Evangelist

Jesus antwortete:

Jesus replied:

Jesus

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

My kingdom does not belong to this world. If it did, my followers would be fighting to save me from arrest by the Jews. My kingly authority comes from elsewhere.

17. Chorale

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

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

18a. Evangelist

Da sprach Pilatus zu ihm:

Pilate

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilate

Was ist Wahrheit?

Evangelist

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

Pilate

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 schriean sie wieder allesamt und sprachen:

18b. Chorus

Nicht diesen, sondern Barrabas!

18c. Evangelist

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

O mighty king, great forever,
How can I ever express my allegiance?
No human heart can think of a gift
Fit to offer you.

Nor can I find anything to compare
With your merciful goodness.
What then can I do to be worthy
Of your loving deeds?

Pilate said:

You are a king, then?

Jesus answered:

"King" is your word. My task is to bear witness to
the truth. For this was I born; for this I came into
the world, and all who are not deaf to truth listen
to my voice.

Pilate said:

What is truth?

And with those words he went out again to the
Jews, and said:

For my part, I find no case against him. But you
have a custom that I release one prisoner for you
at Passover. Would you like me to release the king
of the Jews?

Again the clamour rose:

Not him; we want Barabbas!

Barabbas was a bandit. Pilate now took Jesus and
had him flogged.

19. Arioso - Bass

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

My soul, think how a heavenward-guiding flower
Springs from the thorns that pierce the Saviour's head
Consider in anxious relief, in bitter joy,
With a heart torn between grief and consolation
How his suffering is your most precious treasure
What is wormwood to him is for you the sweetest fruit
So fix your gaze always on him.

20. Aria - Tenor

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Look how his back,
Stained with blood,
Is just like the sky,
After the clouds of our sins
Have poured down,
A lovely rainbow
Appears as a sign of Heaven's blessing

(St. John 18: 28-40; 19: 1)

21a. Evangelist

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

And the soldiers plaited a crown of thorns and placed
it on his head, and robed him in a purple cloak. Then
time after time they came up to him:

21b. Chorus

Sei begrüßet, lieber Jüdenkönig!

Hail, King of the Jews!

21c. Evangelist

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

And struck him on the face. Once more Pilate
came out and said to the Jews:

Pilate

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

Here he is; I am bringing him out to let you know
that I find no case against him.

Evangelist

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

And Jesus came out, wearing the crown of thorns
and the purple cloak. And Pilate said:

Pilate

Sehet, welch ein Mensch!

Behold the man!

Evangelist

Da ihn die Hohenpriester und die Diener sahen,
schrieten sie und sprachen:

The chief priests and their henchmen saw him
and shouted:

21d. Chorus

Kreuzige, kreuzige!

Crucify! Crucify!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilate said:

Pilate

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

Take him and crucify him yourselves; for my part
I find no case against him.

Evangelist

Die Jüden antworteten ihm:

The Jews answered:

21f. Chorus

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

We have a law; and by that law he ought to die because he has claimed to be Son of God.

21g. Evangelist

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

When Pilate heard that, he was more afraid than ever, and going back into his headquarters asked Jesus:

Pilate

Von wannen bist du?

Where have you come from?

Evangelist

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

But Jesus gave him no answer. Pilate said:

Pilate

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

Do you refuse to speak to me? Surely you know that I have authority to release you, and I have authority to crucify you?

Evangelist

Jesus antwortete:

Jesus replied:

Jesus

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

You would have no authority at all over me if it had not been granted to you from above; and therefore the deeper guilt lies with the man who handed me over to you.

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

From that moment Pilate tried hard to release him.

22. Chorale

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

Your imprisonment, Son of God,
Brings us liberty;
Your prison is a divine throne,
The haven for all pious men;
For if you had not accepted serfdom
We would never have become free.

23a. Evangelist

Die Jüden aber schrieten und sprachen:

But the Jews kept shouting:

23b. Chorus

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

If you let this man go, you are no friend to Caesar; any man who claims to be a king is defying Caesar.

23c. Evangelist

Da Pilatus das Wort hörte, führte er Jesum heraus und setzte sich auf den Richtstuhl, an der Stätte, die da heißt: Hoch pflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilate

Sehet, das ist euer König!

When Pilate heard what they were saying he brought Jesus out and took his seat on the tribunal at the place known as the High Pavement or "Gabbatha" in Hebrew. It was the preparation of the Passover, about noon, and Pilate said to the Jews:

Here is your king!

Evangelist

Sie schrienen aber:

They shouted:

23d. Chorus

Weg, weg mit dem, kreuzige ihn!

Away with him! Crucify him!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilate said to them:

Pilate

Soll ich euren König kreuzigen?

Crucify your king?

Evangelist

Die Hohenpriester antworteten:

The chief priests answered:

23f. Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

23g. Evangelist

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißt Schädlestätt, welche heißt auf Ebräisch: Golgatha.

Then at last, to satisfy them, he handed Jesus over to be crucified. Jesus was now taken in charge and, carrying his own cross, went out to the Place of the Skull, which is called in Hebrew, "Golgatha."

24. Aria - Bass & Chorus

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

Hurry, you tormented souls,
Leave your dens of misery,
Hurry - where to? - to Golgatha!
Take the wings of faith
And fly - where to? - to the hill of the Cross;
That is where your powers will be revived!

25a. Evangelist

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

There they crucified him, and with him two others, one on the right, one on the left, and Jesus between them. And Pilate wrote an inscription to be fastened to the cross; it read, "Jesus of Nazareth, King of the Jews." This inscription was read by many Jews, because the place where Jesus was crucified was not far from the city, and the inscription was in Hebrew, Latin, and Greek. Then the Jewish chief priests said to Pilate:

25b. Chorus

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

You should not write: "King of the Jews," write: "He claimed to be King of the Jews."

25c. Evangelist

Pilatus antwortet:

Pilate replied:

Pilate

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

26. Chorale

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

May your name and cross
Alone be written on my heart,
Shining there always
To make me rejoice.
When I am in need
Console me
With the picture of you
So patiently enduring death.

(St. John 19: 2-22)

27a. Evangelist

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

The soldiers, having crucified Jesus, took possession of his clothes, and divided them into four parts, one for each soldier, leaving out the tunic. The tunic was seamless, woven in one piece throughout; so they said to one another:

27b. Chorus

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

We must not tear this;
let us toss for it.

27c. Evangelist

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

And thus the text of the Scripture came true: "They shared my garments among them, and cast lots for my clothing." That is what the soldiers did. But meanwhile standing near the cross where Jesus hung was his mother, with her sister Mary, the wife of Cleophas, and also Mary of Magdalen. Jesus saw his mother, with the disciple whom he loved standing beside her. He said to her:

Jesus

Weib, siehe, das ist dein Sohn!

Mother, there is your son;

Evangelist

Darnach spricht er zu dem Jünger:

And to the disciple:

Jesus

Siehe, das ist deine Mutter!

There is your mother.

28. Chorale

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

He thought of everything
 In his last hour;
 And gave his mother
 Someone to protect her.
 You too should act rightly
 Loving God and man,
 So that you may die untroubled,
 Without anxiety.

29. Evangelist

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

And from that moment the disciple took her into
 his home. After that, Jesus, aware that all had now
 come to its appointed end, said in fulfilment of
 Scripture:

Jesus

Mich dürstet!

I thirst.

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:

A jar stood there full of sour wine. They soaked
 a sponge with the wine, fixed it on a javelin, and
 held it up to his lips. Having received the wine, he
 said:

Jesus

Es ist vollbracht!

It is accomplished!

30. Aria - Alto

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

It is accomplished;
 What comfort for suffering human souls!
 I can see
 The end of the night of sorrow.
 The hero from Judah
 Ends his victorious fight.
 It is accomplished!

31. Evangelist

Und neiget das Haupt und verschied.

He bowed his head and gave up his spirit.

32. *Aria - Bass & Chorale*

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 neigst du das Haupt
 Und sprichst stillschweigend: ja.

Chorale

Jesu, der du warest tot,
 Lebest nun ohn Ende,
 In der letzten Todesnot,
 Nirgend mich hinwende
 Als zu dir, der mich verstüht,

O du lieber Herre!
 Gib mir nur, was du verdient,
 Mehr ich nicht begehre!

My dearest Saviour, let me ask you,
 As you are nailed to the cross
 And have yourself said it is accomplished,
 Am I released from Death?
 Can I gain the heavenly kingdom
 Through your suffering and death?
 Is it that the whole world is redeemed?
 You cannot speak for agony,
 But incline your head
 To give a speechless: yes.

Jesus, you were dead
 And now live for ever,
 Bring me,
 In death's extremity,
 Nowhere but to you who have paid the debt
 I owe
 To God, my true and faithful master!
 Give me only what you have won.
 Could there be anything more to wish for?

(St. John 19: 23-20)

33. *Evangelist*

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

At that moment, the curtain of the temple was
 torn in two from top to bottom. There was an
 earthquake, the rocks split, and the graves
 opened and many of God's people arose from
 their sleep.

34. *Aria - Tenor*

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

My Heart, while the whole world
 Shares Jesus's suffering,
 The sun in mourning,
 The veil rent, the rocks split,
 The earth quaking, the graves opening,
 Because they see the creator grow cold in death,
 What will you do for your part?

35. *Aria - Soprano*

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

Dissolve then, heart, in floods of tears
 As your tribute to our God.
 Tell earth and heaven the grievous news,
 Your Jesus is dead, dead!

36. Evangelist

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbath über (denn desselbigen Sabbaths Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser 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 abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Chorale

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

38. Evangelist

Darnach bat Pilatum Joseph von Arimathea, der ein Jünger Jesu war (doch heimlich, aus Furcht 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 sie 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 ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Because it was the eve of Passover, the Jews were anxious that the bodies should not remain on the cross for the coming Sabbath (since that Sabbath was a day of great solemnity), so they requested Pilate to have the legs broken and the bodies taken down. The soldiers accordingly came to the first of his fellow victims, and to the second, and broke their legs. But when they came to Jesus, they found that he was already dead, so they did not break his legs. But one of the soldiers stabbed his side with a lance, and at once there was a flow of blood and water. This is vouched for by an eye-witness, whose evidence is to be trusted. He knows that he speaks the truth, so that you too may believe; for this happened in fulfillment of the text of Scripture: "No bone of his shall be broken". And another text says, "They shall look on him whom they pierced."

Help us, Christ the Son of God
As your loyal followers,
To avoid wrong-doing and,
With the thought of your death
And its cause,
To bring you thank-offerings
For all that you have done,
Poor and weak though we may be.

After that, Pilate was approached by Joseph of Arimathea, disciple of Jesus, but a secret disciple for fear of the Jews, who asked to be allowed to remove the body of Jesus. Pilate gave the permission, so Joseph came and took the body away. He was joined by Nicodemus, the man who had first visited Jesus by night, who brought with him a mixture of myrrh and aloes, more than half a hundredweight. They took the body of Jesus and wrapped it, with the spices, in strips of linen cloth according to Jewish burial customs. Now at the place where had been crucified there was a garden, and in the garden a new tomb, not yet used for burial. There, because the tomb was near at hand and it was the eve of the Jewish Sabbath, they laid Jesus.

39. *Chorus*

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

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

40. *Chorale*

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

Lie in peace, sacred body
For which I weep no longer,
And bring me also to my rest.

The grave that is yours
And holds no further suffering,
For me opens Heaven and closes Hell.

O Lord, send your cherubs
In my last hour to bear my soul away
To Abraham's bosom;
Let it rest there
Untouched by any pain
Until the last day.
Wake me then from death's sleep,
So that my joyful eyes may see you,
The Son of God,
My Saviour!
Grant me this
And I will glorify you throughout eternity!
(St. Matthew 27: 51-52; St. John 19: 31-42)

UMS
presents

Gabrieli Consort and Players

PAUL MCCREESH, *Music Director*

Mhairi Lawson, *Soprano*
Robin Tyson, *Countertenor*
James Gilchrist, *Tenor*
Peter Harvey, *Baritone*

Program

Saturday Evening, April 19 at 8:00
Michigan Theater • Ann Arbor

J. S. Bach's

St. John Passion

BWV 245

PART I

I N T E R M I S S I O N

PART II

85th Performance
of the 124th Season

124th Annual
Choral Union Series

The 124th Annual Choral Union Series is sponsored by Forest Health Services.

Special thanks to Randall and Mary Pittman for their continued and generous support of the University Musical Society, both personally and through Forest Health Services.

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Forest Health Services presents the 124th Annual Choral Union Series.

St. John Passion, BWV 245

Johann Sebastian Bach

*Born March 21, 1685 in Eisenach, Germany
Died July 28, 1750 in Leipzig, Germany*

Tonight's performance marks the second UMS performance of the St. John Passion. The Gaechinger Kantorei of Stuttgart with the Los Angeles Chamber Orchestra under the musical direction of Helmuth Rilling gave the UMS premiere of the work in November 1983.

No doubt many listeners this evening will have grown up with the *St John Passion* as one of the great warhorses of the choral repertoire. It may well come as something of a surprise to see as few as eight singers on the stage for tonight's performance.

The *St John Passion* exists not only in Bach's autograph score but also in sets of instrumental and vocal parts preserved from Bach's own performances. These clearly suggest that for early performances of this work Bach's four principal singers would have performed the entire piece: recitatives, solos, choruses and chorales. For some later performances, an additional set of vocal parts were prepared for another quartet of *ripieno* singers. How Bach divided the music up between these eight singers, and how much was sung one or two to a part, is not so clear. This tantalizing question requires further research, and the solution adopted this evening is only one of several possible.

There is no evidence to suggest that Bach ever used more than eight singers in the performance of this work; indeed, very few of his vocal works seem to require more than a quartet of singers. No doubt the reasons for this were pragmatic; we know from Bach's own words that he had very few singers at his disposal who were able to sing the elaborate music that he habitually wrote. All the same, there is simply no reason to believe that Bach had any desire for a large "choral" ensemble;

on the contrary, his music is quite clearly written – if we are bold enough to see it – to exploit the small but immensely colorful ensemble with which he worked.

Tonight's performance draws upon substantial research by two conductor-scholars, the American Joshua Rifkin and the Englishman Andrew Parrott, whose advice I gratefully acknowledge. Those who wish to read further are recommended to look at a substantial body of articles published mostly in the journal *Early Music* throughout the 1990s and, especially, Parrott's masterful book *The Essential Bach Choir* (Boydell Press, 2000). Of course, the purpose of all this is not to prove an academic theory but to recreate the soundworld of Bach in the organ loft and to restore the wonderful sense of large scale chamber music which is so much a part of the *St. John Passion*, and indeed all of Bach's music. To those who know the music of Schütz, and the music of the later 17th-century German school (where the use of solo voices is almost entirely uncontroversial) it is really no great surprise to hear Bach's music performed in this way.

Too many musicians have found it simply too great a challenge to accept, or even consider, the wealth of evidence supporting "solo voice" Bach, no doubt at least partly due to the professional vested interests of the choral tradition. Having experimented with both vocal and choral approaches over the years, I have come to the conclusion that the brilliance and directness of a solo quartet/octet often compensate for the volume and impact of a larger, if often less flexible, ensemble. Moreover, the beauty of Bach's instrumental writing, so often masked by even the smallest of choirs, comes over loud and clear.

– Paul McCreesh, 2003

Paul McCreesh is fast becoming one of the UK's most exciting and innovative conductors, equally at home in early and standard repertoire, on the concert platform and in the opera house. Voted one of the "Top 100 Conductors of the 20th Century" by

Classic Music

Magazine, he is the founder and Artistic Director of the Gabrieli Consort and Players, with whom he has established an outstanding international reputation for his historically informed presentations of Renaissance

and Baroque music. Numerous prize-winning recordings with the Gabrieli Consort have included music by Bach, Gabrieli, Monteverdi, Purcell, Schütz and an on-going series of Handel oratorios. Mr. McCreesh is also very active in the opera house. In October 2000 he made a phenomenal operatic debut at Welsh National Opera with a universally praised new production of Gluck's *Orphée and Eurydice*; this was followed by a new production of Britten's *Albert Herring* at Amsterdam and the Hague Conservatoires. Future opera projects include debuts at Royal Danish Opera (*The Magic Flute*) and Komische Oper Berlin (*Radamisto*), and new stagings of Handel oratorios at Welsh National Opera (*Jephtha*), and Académie Baroque, Ambronay (*Athalia*).

Highlights of Mr. McCreesh's recent seasons include a tour with the Deutsche Kammerphilharmonie, and concerts with Teatro Comunale di Bologna, Vancouver Symphony, San Francisco Symphony, Minnesota Orchestra, Copenhagen Philharmonic and the Norwegian Opera Orchestra. The 02/03 season includes concerts with l'Orchestre Philharmonique de Radio France (Paris), WDR Cologne,

Australian Youth Orchestra, Israel Camerata, Orquesta Ciudad de Granada and Deutsches Symphonie-Orchester Berlin.

Tonight's performance marks Paul McCreesh's second appearance under UMS auspices. He made his UMS debut conducting the Gabrieli Consort and Players in December 1999.



Paul McCreesh

Mhairi Lawson studied at Newcastle University, the Royal Scottish Academy of Music and Drama and the Guildhall School of Music and Drama. While still

a student, she won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya, which led to her first CD recording of Haydn's English and Scottish Songs. Engagements at home and abroad include many performances, commercial recordings (most recently, the Scottish/Italian recording *Mungrel Stuff* with Concerto Caledonia, *Sunday Times* "Choice CD" for 2001) and broadcasts as soloist with groups such as Les Arts Florissants, the Monteverdi Choir (Bach's *Mass in b minor* conducted by John Eliot Gardiner) and the Netherlands Bach Society. Ms. Lawson has sung principal roles at the English National Opera, including

Handel's *Alcina* and *Xerxes* and Monteverdi's *The Coronation of Poppea*. Her recitals of sacred and secular music by Vivaldi and Caldara have been broadcast on BBC Radio 3. Current and forthcoming projects include Bach's solo



Mhairi Lawson

cantatas, recordings of operatic arias and cantatas by Vivaldi with La Serenissima, a tour of the US with Concerto Caledonia, and performances with the Early Opera Company.

Tonight's performance marks Mhairi Lawson's UMS debut.

Countertenor **Robin Tyson** was a choral scholar at King's College, Cambridge before joining the Royal College of Music for post-graduate study. Since 2001 he has been a member of the King's Singers, the world's most sought-after a *cappella* ensemble, performing over 100 concerts every year worldwide, recording, teaching and collaborating with some of the world's best

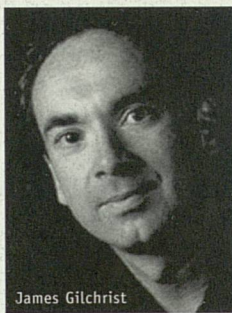


Robin Tyson

orchestras and musicians. As a soloist he has performed throughout Europe, in Japan and the US, with conductors such as Sir John Eliot Gardiner, Paul McCreesh, Robert King and Joshua Rifkin. Recent concerts include a recital at the Spitalfields Festival, *Messiah* with Richard Hickox at the Barbican, Bernstein's *Chichester Psalms* at the BBC Proms, and concerts with the viol consort Fretwork. Mr. Tyson was heavily involved in Sir John Eliot Gardiner's year-long Bach Cantata project in 2000. A live recording of one concert is available on the DG label. A keen exponent of contemporary music, he appeared in the 1996 BBC Proms in György Kurtág's *What is the Word*, and in the 1999 Proms of the world première of Giles Swayne's *Havoc*. Singing opera, Mr. Tyson has worked at La Monnaie, Brussels, at the Festspielhaus, Salzburg, and in Barcelona, Lyon and Montpellier, working with René Jacobs. He has also worked for Flanders Opera in a double bill of *Venus and Adonis* and *Dido and Aeneas* in Antwerp and Ghent.

Tonight's performance marks Robin Tyson's UMS debut.

Tenor **James Gilchrist** began his professional life as a doctor, turning to a full-time career in music in 1996. He is a keen exponent of contemporary music and performed in the world premières of Knut Ntstedt's *Apocalypse Joannis* (Oslo Philharmonic); John Tavener's *Total Eclipse* (Academy of Ancient Music), which was also recorded; and Helen Ottoway's new commission for the Salisbury Festival, *Whispering Green*. In his partnership with pianist Anna Tilbrook, he has performed Schumann's *Liederkreis*, Op. 24, Finzi's *'Til Earth Outwears* and Poulenc's *Metamorphoses* for BBC Radio 3. Operatic performances include Quint in Britten's *Turn of the Screw* (New Chamber Opera), Ferrando in *Così Fan Tutti*, Scaramuccio in Strauss's *Ariadne auf Naxos*



James Gilchrist

(Richard Hickox), Gomatz in Mozart's *Zaide* (Istanbul), Vaughan Williams's *Sir John in Love* (Barbican/ Radio 3) and Hyllus in Handel's *Hercules* (Berlin). Amongst his many recordings are Bach's *St. John Passion* (New College

Choir/Edward Higginbottom), Rachmaninov's *Vespers* (EMI/Kings College, Cambridge), Schütz's sacred music (The Sixteen/Collins Classics), and Rameau's *Cantatas*. He recently recorded the title role in Britten's *Albert Herring* on Chandos.

Tonight's performance marks James Gilchrist's UMS debut.

Baritone **Peter Harvey** studied at Magdalen College, Oxford and then at the Guildhall School of Music and Drama in London. While there he won a BP scholarship for opera and the Schubert Lieder Prize. After leaving the Guildhall in 1984 he won prizes in various international competitions, including in a prize in the Walther Grüner Lieder Competition, the Peter Pears



Peter Harvey

Award and the English Song Award. He has worked with most of the leading British ensembles and conductors in the field, including the English Baroque Soloists, the Kings Consort, London Baroque and the Purcell Quartet. In

1995 he sang the bass arias in the *St. John Passion* with the Leipziger Thomanerchor on their first visit to England, and sang the same work with them in Leipzig on Good Friday 1997. Mr. Harvey's more than 50 recordings include a wide variety of works from the 17th century to the present day. Alongside pieces from the standard Baroque repertoire, he has also recorded a number of musical rarities and a recent recording on the Naïve label of Beethoven arrangements of Scottish and Irish folk songs for voices and piano trio. From the more recent repertoire he has made discs of music by Puccini, Janáček and Fauré (the *Requiem*), and has recorded two major works by the Belgian composer Henri Pousseur.

Tonight's performance marks Peter Harvey's UMS debut.

The **Gabrieli Consort and Players** came to critical attention during their first decade with their mold-breaking reconstructions of music from the great historic occasions of the Baroque. Since then, they have captivated audiences with their bold readings of the masterworks of the period. Their distinctive style, coupled with Paul McCreech's expertise in the performance practice of earlier periods, gives Gabrieli's music-making a wide and a decidedly 21st-century appeal. The Consort has made numerous television and radio appearances in a variety of repertoire and are regular visitors to the major festivals and concert halls of Europe. They record exclusively with market leader Deutsche Grammophon Archiv (DG Archiv) and their first release on this label, *Venetian Vespers*, won the 1993 *Gramophone* Award and was nominated for a Grammy. Subsequent recordings for DG Archiv of music by Palestrina and Praetorius, Morales, Purcell and others have won several major European prizes (including Diapason D'Or, Deutschen Schallplatten Preis, and Edison).

The Gabrieli Consort and Players released their first Handel oratorio recording, *Messiah*, in 1998. Since then they have become firmly established as leading interpreters of his works. Their 1999 recording of *Solomon* (with German countertenor Andreas Scholl singing the title role) was voted "Classic CD of the Year," and another release, *Theodora*, was nominated for a *Gramophone* Award.

Tonight's performance marks the Gabrieli Consort and Players' third appearance under UMS auspices. The ensemble made their UMS debut in October 1997.

Gabrieli Consort and Players

PAUL MCCREESH, *Music Director*

Mhairi Lawson, *Soprano*
 Robin Tyson, *Countertenor*
 James Gilchrist, *Tenor*
 Peter Harvey, *Baritone*

Violin I

Catherine Martin
 Rebecca Rule
 Madeleine Easton

Violin II

Henrietta Wayne
 Ellen O'Dell
 Persephone Gibbs

Viola

Rachel Byrt
 Marina Ascherson

Cello

Thomas Pitt

Bass

Robert Frankenburg

Flutes

Katy Bircher
 Brinley Yare

Oboes

Katharina Spreckelsen
 Hilary Stock

Bassoon

Sally Jackson

Harpichord

Timothy Roberts

Organ

James Johnston

Consort Singers

Tessa Bonner
 David Clegg
 Simon Wall
 Robert Rice

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The Hilliard Ensemble

Monika Mauch, *Soprano*
David James, *Countertenor*
Steven Harrold, *Tenor*
Gordon Jones, *Baritone*

with

Christoph Poppen

Violin

Program

Thursday Evening, May 1 at 8:00
St. Francis of Assisi Catholic Church • Ann Arbor

Morimur

*The Partita in d minor, BWV 1004 for Solo Violin
with related chorales, based on the analysis of Prof. Helga Thoene*

Den Tod...

Allemande

Christ lag in Todesbanden

Courante

Den Tod niemand zwingen kunnt

Sarabande

Wo soll ich fliehen hin

Gigue

Den Tod...

Chaconne

Christ lag in Todesbanden

Dein Will gescheh'

Befiehl Du Deine Wege

Jesu meine Freude

Auf mienen lieben Gott

Jesu Deine Passion

In meines Herzens Grunde

Nun lob', mein Seel', den Herren

Den Tod...

Chaconne

for Violin and Four Voices

Den Tod...

86th Performance
of the 124th Season

Eighth Annual
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Morimur

(or “The most arcane secrets of harmony”)

by Herbert Glossner

EVEN CONCERT-GOERS who listen to Alban Berg’s *Violin Concerto* without any preparation at all will sit up and take notice at the strange melody that the solo violin starts playing at the beginning of the *Adagio* section of movement two. Unless they know something about the Protestant church or its musical traditions, however, they will not realize that this tune, with the distinctive tritone outlined by its first four notes, is in fact a Bach chorale. Usually the riddle is explained in the concert’s program booklet, just as Berg explained it in his score: the piece, written in 1935 (the year of the composer’s own death), is dedicated “to the memory of an angel,” and the angel in this case is Manon Gropius (the daughter of Alma Mahler-Gropius), who died at the age of 18.

One is reminded of the Act II tavern scene in Berg’s *Wozzeck*, where a chorale melody outside the standard tradition is deliberately parodied or “caricatured” in the bass tuba. A similar example occurs at an extremely tense moment in Act II of Bernd Alois Zimmermann’s *Die Soldaten*. Here, in a scene consisting of three overlapping plot lines, the composer superimposes a “Capriccio, Corale e Ciacona” and quotes a four-voice harmonization of the chorale “*Ich bin’s, ich sollte büßen*” from Bach’s *St. Matthew Passion*, scored for trumpets, trombones, and woodwind. In both these cases, traditional material charged with a layer of acquired meaning has been employed to intensify a situation on stage; and once again the references will only be accessible to the “knowledgeable” listener.

In these and similar harrowing moments, modern composers have turned to tradition and, as Hegel would say, “sublated” it in their music. The 19th century, in contrast, is separated from the 20th by a historical gulf as great as the aversion that even a historicizing composer would doubtless have

felt toward such cryptic quotations.

A century earlier, however, in the age of J. S. Bach, a Protestant chorale was public property; and it was heard not only in congregational singing (where even today it survives after a fashion), but in art music, where the music of the church enjoyed pride of place.

Much has been said about Bach’s subtle and variegated practice of arranging chorales for the organ or interpolating them into his cantatas and Passion settings. The relation between these chorales and the words of the aria, biblical passage, or sermon has been thoroughly explored, as have the subtle verbal and non-verbal (i.e. numerological) references in the organ chorales. But even in his cantatas, Bach placed his trust in the melodic and theological burden of chorales and incorporated them in his intellectual and musical designs, just as Berg was to do 200 years later in his instrumental Requiem.

If the members of the Mühlhaus congregation were capable of hearing a delicate chorale melody, Bach could be quite certain that they would, in their imagination, also

hear the words, or at least those of the first stanza. The same can hardly be said of today's listeners. One association that can never be forgotten, once noticed, is the opening of the chorale "Aus tiefer Not schrei ich zu dir" as heard in the concluding bars of the c-minor fugue of *The Well-Tempered Clavier II* (BWV 871). Surprisingly, to be sure, it occurs here in the major mode, but it is perhaps already latent in the minor-mode fugue subject.

The above examples are but stepping-stones to the breathtaking possibilities that the violin teacher Helga Thoene has unveiled in Bach's *Six Solos* for unaccompanied violin (BWV 1001-1006). Inspired by an invitation to deliver a lecture during the 1985 Bach tricentennial, Thoene delved into the idiosyncrasies of Bach's rhythmic notation of these pieces and discovered that depending on whether he wrote, say, quarter- notes or dotted eighths, the rhythmic durations yielded certain patterns of numbers. As they stand, the *Six Solos* already appear in a logical sequence: *Sonata No. 1 in g minor*, *Partita No. 1 in b minor*, *Sonata No. 2 in a minor*, *Partita No. 2 in d minor*, *Sonata No. 3 in C Major*, and *Partita No. 3 in E Major*. But Thoene sees more in this sequence than just a key scheme; she sees in the three sonatas a theological progression leading from the Incarnation (Christmas) to the Passion (Easter) and finally to Pentecost. She bolsters her argument with a large number of chorale quotations that can be assigned to the corresponding feasts in the liturgical calendar. Many more correspondences can be discovered by applying the principles of gematria, i.e. by assigning numbers to letters of the alphabet. (In this case the assignment is extremely simple: A=1, B=2, etc., with I/J=9, U/V=20, Z=24.) By adding up the duration of the notes, the number of bars, and the "tonal letters" (i.e. pitches in German letter notation) in the sonatas, movements, bars, or groups of bars, Thoene arrives at, among

other things, numerical values for the complete Latin Credo, the Magnificat, and, over and over again, the name "Johann Sebastian Bach" and other names. And these are only some of the techniques applied.

It had already been known that the first line of the Pentecostal hymn "Komm, heiliger Geist" is hidden in the fugue subject of the *Sonata in C Major*; now, however, it is possible to view this fact in a larger context. Thoene strengthens her interpretation of the three sonatas with an even more surprising discovery. She recalled an old Latin Trinity saying found on tombstones and correlated its numeric values to the architecture of the sonatas in a great many ways:

*Ex Deo nascimur
In Christo morimur
Per Spiritum Sanctum reviviscimus*

"We are born from God/We die in Christ/We are reborn through the Holy Spirit"—this Trinitarian formula is fascinating for its concise summary of central articles of Christian faith. Thoene has retraced its occurrences in the *Partita in d minor*, particularly in the concluding *Chaconne*. Using an original bar-by-bar summation, she construes the nine-note bass figure of the *Chaconne* as the same gematric figure, 756, that applies to the entire saying. She also advances the thesis that Bach wrote the *Chaconne* as a tombeau or epitaph for his wife Maria Barbara after her unexpected death in 1720. Here Thoene bases her argument on the prevalence of the Easter hymn "*Christ lag in Todesbanden*" as well as a great many combinations of pitches, numbers, and words, not to mention other chorales. Tonight's performance of the *Chaconne* with members of The Hilliard Ensemble makes perceivable the ingenious interplay between the virtuosic and harmonically complex violin part and the lines of the chorales.

There can be little doubt that the baroque age took special delight in number games and riddles, especially those having to do with music, e.g. puzzle canons. Perhaps the most famous example is the sheet of manuscript paper that Bach holds in his hand in the portrait by Elias Gottlob Haussmann (1747), presenting it to the view of the observer. It is a *Canon triplex a 6 voci* on three staves. What is it supposed to sound like? Friedrich Smend subjected this canon to a thorough analysis and came up with a multitude of numerological and gematric interpretations in which the numbers 14 (for "Bach"), 41 ("J. S. Bach"), and 158 ("Johann Sebastian Bach") play a crucial role.

"*Morimur*," the middle line in the Trinitarian formula, refers to death as a passage into life. This basic Christian tenet is deeply rooted in the baroque age, and thus in Bach's consciousness. It is accompanied by the view that earthly music is but a *figura*, an anticipatory likeness that prefigures the future sounds of heaven, which therefore exist in the world in hidden form. The language of notes and the symbolism of numbers provide the necessary tools and resources to unveil the status of such encryptions and the secret nature of such prefigurations of the celestial harmony. This lends to death a paramount role that can easily be detected in Bach's music.

Program note provided by ECM New Series.

The Hilliard Ensemble, founded in 1974 and named after the British miniaturist painter Nicholas Hilliard, is one of the world's finest vocal chamber ensembles, and is probably unrivaled for its formidable reputation in the fields of both old and new music. The ensemble's performing schedule is busy and varied, amounting to some hundred concerts a year. It has a large following in Europe, particularly in Mediterranean and central European countries, and also tours frequently in Japan, the US, Canada and Australia. In 1997, The Hilliard Ensemble commemorated the 500th anniversary of the death of Ockeghem with a special tribute program that they also recorded on their own label, Hilliard LIVE. The three other releases on the label feature works by Perotin, Brumel and Dufay. In 1998, ECM released a recording of the Ensemble performing Lassus's *Requiem* and the Sibylline *Prophecies*; Spring 2000 saw the issue of *In Paradisum*, which includes music by Palestrina and Victoria. During 1999, following the worldwide success of *Officium* (a collaboration with saxophonist Jan Garbarek), The Hilliard Ensemble renewed its collaboration with Jan Garbarek to coincide with the release of their new joint album *Mnemosyne*, giving numerous performances all over Europe. In 2001 ECM released a CD of Bach works heard tonight, *Morimur*, radically rethought thanks to new scholarship, which sat near the top of *Billboard's* "Best Sellers" list.

Tonight's performance marks The Hilliard Ensemble's UMS debut.

Christoph Poppen not only enjoys a reputation as a soloist, conductor, and chamber musician, he is also revered for his teaching activities on the international music scene.

Born in 1956 in Münster, he regards music as a way of life that is unique in its intensity. He has won prizes at numerous national and international violin competitions, and in 1978 established the Cherubini Quartet which, with Poppen as first violinist, was awarded the Grand Prix at the 1981 International String Quartet Competition in Evian, France. Concerts in almost all the world's major concert venues followed, as well as numerous CD, radio and television recordings. He has also made appearances with leading orchestras and conductors as soloist. Mr. Poppen taught at the Detmold Conservatory as Professor for Violin and Chamber Music between 1988-1995. In 1995 he began a professorship at the "Hanns Eisler" Hochschule für Musik in Berlin where he subsequently served as president from 1996 through 2000. In October 2001 he assumed the role of Artistic Director

of the ARD International Instrumental Music Competition.

Christoph Poppen has released a number of CDs together with the Munich Chamber Orchestra. The first step in a longer relationship with ECM Records is the recently released CD recording of works by Karl Amadeus Hartmann.

Tonight's performance marks Christoph Poppen's UMS debut.

Helga Thoene was born in Rheydt, in the Rheinland of Germany. She studied violin in Cologne, Amsterdam and Berne. A professor for 30 years at the Robert-Schumann Conservatory in Düsseldorf, she taught violin, theory and performance practice. She was also head of the Bach Society in Düsseldorf for 10 years. Specializing in violin repertoire from the 17th and 18th centuries, Professor Thoene has given many concerts, lectures and workshops in Germany, throughout Europe and in Israel.

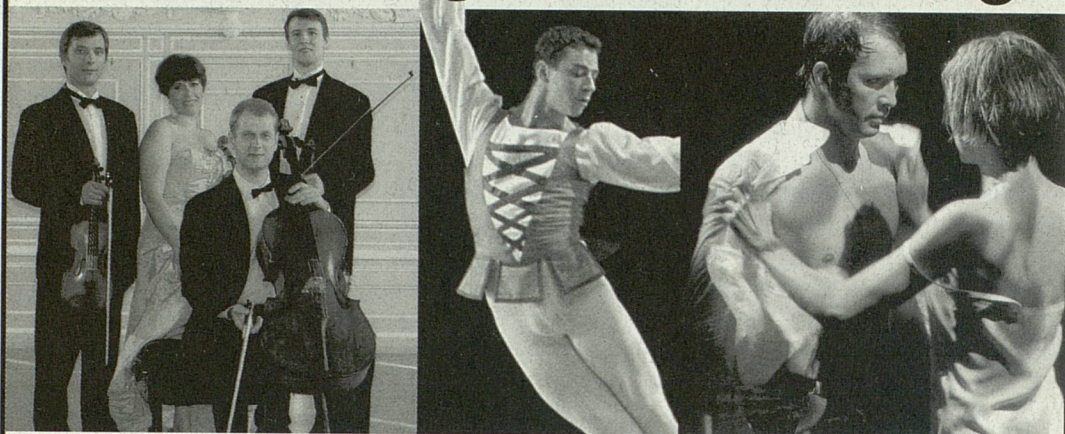


The Hilliard Ensemble with Christoph Poppen



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Kirov Orchestra of the Mariinsky Theater

Valery Gergiev conductor

Tue **10/7** 8 pm

Pease Auditorium • Ypsilanti

Miami City Ballet

George Balanchine and Igor Stravinsky

Edward Villella artistic director

Sat **10/18** 8 pm

Sun **10/19** 2 pm

Power Center • Ann Arbor

Vadim Repin violin

Sun **10/26** 6 pm

Rackham Auditorium • Ann Arbor

Alexander Pushkin's Boris Godunov

Declan Donnellan director

Wed **10/29** – Sun **11/2**

UM Sports Coliseum • Ann Arbor

Suzanne Farrell Ballet

George Balanchine and Tchaikovsky

Fri **10/31** 8:30 pm

Power Center • Ann Arbor

St. Petersburg Academic Capella Choir

Thu **11/6** 8 pm

St. Francis of Assisi Catholic Church • Ann Arbor

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with the

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featuring the

Orion String Quartet

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Sunday, January 12, 4 p.m.

Power Center

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The Sunday performance is presented with the generous support of Maurice and Linda Binkow.

Related educational activities presented with support from the Whitney Fund.

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A solo performance written and conceived by Sekou Sundiata

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Saturday, January 18, 8 p.m.

Sunday, January 19, 2 p.m.

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Sekou Sundiata and Band

Monday, January 20, 8 p.m.

Michigan Theater

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Voices of Brazil featuring **Ivan Lima, La Motta, Joao Bosco, Letia Pinheiro and Zelia Duman**

Friday, January 31, 8 p.m.

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Egberto Gismonti

Saturday, February 1, 8 p.m.

Michigan Theater

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Michigan Chamber Players

Sunday, February 2, 4 p.m.

Rackham Auditorium

Complimentary Admission

Martha Clarke

Vienna: Lusthaus (revisited)

Martha Clarke, director and

choreographer

Richard Peaslee, music

Charles L. Mee, text

Friday, February 7, 8 p.m.

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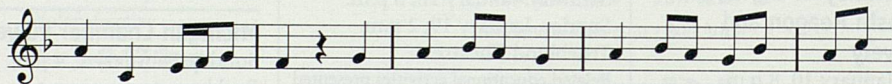
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**Dave Holland Quintet and
New York Big Band**

Dave Holland, bass
Robin Eubanks, trombone
Chris Potter, saxophones
Steve Nelson, vibraphone &
marimba
Billy Kilson, drums
Saturday, February 15, 8 p.m.
Michigan Theater
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Eos Orchestra*

The Celluloid Copland:
Copland's Music for the Movies
(performed with original films)
Jonathan Sheffer, conductor
Sunday, February 16, 4 p.m.
Michigan Theater
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Vienna Philharmonic*

Nikolaus Harnoncourt, conductor
Thursday, February 27, 8 p.m.
Detroit Opera House
This performance is co-presented with
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**Royal Shakespeare Company
Shakespeare's *The Merry
Wives of Windsor***

Rachel Kavanaugh, director
Saturday, March 1, 7:30 p.m.
Wednesday, March 5, 7:30 p.m.
Thursday, March 6, 1:30 p.m.
Saturday, March 8, 7:30 p.m.
Sunday, March 9, 1:30 p.m.
Power Center

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**Royal Shakespeare Company
Shakespeare's *Coriolanus***

David Farr, director
Sunday, March 2, 1:30 p.m.
Tuesday, March 4, 7:30 p.m.
Thursday, March 6, 7:30 p.m.
Friday, March 7, 7:30 p.m.
Saturday, March 8, 1:30 p.m.
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**Royal Shakespeare Company
Salman Rushdie's
*Midnight's Children***

A new dramatization by Salman
Rushdie, Simon Reade and
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Wednesday, March 12, 7:30 p.m.
Thursday, March 13, 7:30 p.m.
Friday, March 14, 7:30 p.m.
Saturday, March 15, 1:30 p.m.
& 7:30 p.m.
Sunday, March 16, 1:30 p.m.
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Alban Berg Quartet

Monday, March 3, 8 p.m.
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Stuttgart Chamber Orchestra*

Dennis Russell Davies, conductor
Catherine Malfitano, soprano
Alexander Neander and Wolfram
von Bodecker, mimes
Thursday, March 6, 8 p.m.
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This performance is co-presented with
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UMS Choral Union

Wind Ensemble of the Greater
Lansing Symphony Orchestra
Thomas Sheets, conductor
Janice Beck, organ
Saturday, March 22, 8 p.m.
Pease Auditorium

Kodo

Monday, March 24, 8 p.m.
Tuesday, March 25, 8 p.m.
Wednesday, March 26, 8 p.m.
Michigan Theater
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Susan Graham, mezzo-soprano

Malcolm Martineau, piano
Friday, March 28, 8 p.m.
Lydia Mendelssohn Theatre
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Takács Quartet and Muzsikás

Saturday, March 29, 8 p.m.
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Bach Collegium Japan Bach's *St. Matthew Passion*

Masaaki Suzuki, conductor
 Wednesday, April 9, 7:30 p.m.
 St. Francis of Assisi Catholic
 Church

Matthias Goerne, baritone

Eric Schneider, piano
 Thursday, April 10, 8 p.m.
 Lydia Mendelssohn Theatre
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Afro-Brazilian Dance Party

Saturday, April 12, 9 p.m.
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An Evening with Audra McDonald

Audra McDonald and Trio
 Ted Sperling, music director
 and piano

Peter Donovan, bass
 Dave Ratajczak, drums
 Friday, April 18, 8 p.m.
 Michigan Theater
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Gabrieli Consort and Players*

Bach's *St. John Passion*
 Paul McCreesh, music director
 Saturday, April 19, 8 p.m.
 Michigan Theater
 Media Sponsor WGTE 91.3 FM.

The Hilliard Ensemble *Morimur*

Christoph Poppen, violin
 Thursday, May 1, 8 p.m.
 St. Francis of Assisi Catholic
 Church



THE FORD HONORS PROGRAM

The FORD HONORS PROGRAM is made possible by a generous grant from the Ford Motor Company Fund and benefits the UMS Education Program. Each year, UMS honors a world-renowned artist or ensemble with whom we have maintained a long-standing and significant relationship. In one evening, UMS pays tribute to and presents the artist with the UMS Distinguished Artist Award, and hosts a dinner and party in the artist's honor. Guitarist **Christopher Parkening** has been selected as the recipient of the 2003 UMS Distinguished Artist Award, which will be presented at the Ford Honors Program on **Saturday, May 3**. A Gala Dinner at the Power Center follows the performance/tribute.



Christopher Parkening

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EDUCATION & AUDIENCE DEVELOPMENT

Considered one of the top performing arts educational programs in the country, UMS strives to illuminate the performing arts through education and community engagement, offering audiences a multitude of opportunities to make connections and deepen their understanding of the arts.

UMS Community Education Program

The following activities enlighten and inform audiences about the artists, art forms, ideas, and cultures presented by UMS. Details about specific 02/03 educational activities will be announced closer to each event. For more information about adult education or community events, please visit the website at www.ums.org, email umsed@umich.edu, or call 734.647.6712.

Artist Interviews

These interviews engage the leading art-makers of our time in conversations about their body of work, their upcoming performance, and the process of creating work for the world stage.

Master Classes

Master classes are unique opportunities to see, hear, and feel the creation of an art form. Through participation and/or observation, individuals gain insight into the process of art making and training.

Study Clubs

Led by local experts and educators, UMS Study Clubs offer audiences the opportunity to gain deeper understanding of a particular text, artist, or art form. The study clubs are designed to give a greater appreciation of a specific subject matter within the context of the performance.

Essential Primers

This series is designed for seasoned concertgoers as well as new audiences. Each "primer" is designed to build and deepen basic understanding about a particular art form.

PREPs and Lectures

Pre-performance talks (PREPs) and lectures prepare audiences for upcoming performances.

Meet the Artists

Immediately following many performances, UMS engages the artist and audience in conversation about the themes and meanings within the performance, as well as the creative process.

Immersion

A series of events focused on a theme, culture, art form, or artist that may include master classes, films, panels and community engagement events. 2002/2003 Immersions include Abbey Theatre of Ireland: Euripides' *Medea* and Brazilian Dance and Music.

Artists-in-Residence

Many artists remain in Michigan beyond their performances for short periods of time to deepen the connection to communities throughout the region. Artists teach, create, and meet with community groups, university units, and schools while in residence. For the 02/03 season, major residencies include the Bolshoi Ballet, Sekou Sundiata, and the Royal Shakespeare Company.

UMS YOUTH, TEEN, AND FAMILY EDUCATION PROGRAMS

UMS has a special commitment to educating the next generation. A number of programs are offered for K-12 students, educators, and families to further develop understanding and exposure to the arts. For information about the Youth, Teen, and Family Education Program, visit the website at www.ums.org, email umyouth@umich.edu, or call 734.615.0122.

Youth Performance Series

Designed to enhance the K-12 curriculum, UMS Youth Performances cover the full spectrum of world-class dance, music, and theater. Schools attending youth performances receive UMS's nationally recognized study materials that connect the performance to the classroom curriculum. The 2002/2003 Youth Performance Series features:

- Tamango and Urban Tap
- Herbie Hancock Quartet
- Sweet Honey in the Rock
- Sphinx Competition – *free!*
- Kodo

Teachers who wish to be added to the youth performance mailing list should call 734.615.0122 or email umyouth@umich.edu,

The Youth Education Program is sponsored by



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ARTS



Teacher Workshop Series

As part of UMS's ongoing effort to incorporate the arts into the classroom, local and national arts educators lead in-depth teacher workshops designed to increase educators' facility to teach through and about the arts. UMS is in partnership with the Ann Arbor Public Schools as part of the Kennedy Center's Partners in Education Program. This year's Kennedy Center workshops are:

- *Harlem* with Kimberli Boyd
- *Living Pictures: A Theatrical Technique for Learning Across the Curriculum* with Sean Layne

Workshops focusing on UMS Youth Performances are:

- *The Steps and Rhythms of Urban Tap* with Susan Filipiak
- *Kodo: An Introduction to Japanese Percussion* with Michael Gould

For information or to register for a workshop, please call 734.615.0122 or email umyouth@umich.edu.

First Acts Program

The First Acts Program provides opportunities for students in grades 4-12 to attend select evening and weekend performances with \$6 tickets and reimbursed transportation costs. This year's First Acts roster includes Abbey Theatre of Ireland: Euripides' *Medea*, Orquestra de São Paulo, Gidon Kremer and Friends, Bolshoi Ballet: *Swan Lake*, Orchestre Philharmonique de Radio France, Boston Pops Esplanade Orchestra Holiday Concert, Ying Quartet, Stuttgart Chamber Orchestra, Muzsikás, and Bach Collegium Japan performing Bach's *St. Matthew Passion*.

For more information, please call 734.615.0122 or email umyouth@umich.edu.

Special Discounts for Teachers and Students to Public Performances

UMS offers group discounts to schools attending evening and weekend performances not offered through the First Acts Program. Please call the Group Sales Coordinator at 734.763.3100 for more information.

The Kennedy Center Partnership

UMS and the Ann Arbor Public Schools are members of the Kennedy Center Partners in Education Program. Selected because of its demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education and creates professional development opportunities for educators.

Family Programming

These one-hour or full-length performances and activities are designed especially for children and families. UMS provides child-friendly, informational materials prior to family performances.



VOLUNTEERS NEEDED

The 60-member UMS Advisory Committee provides important volunteer assistance and financial support for these exceptional educational programs. Please call 734.936.6837 for information about volunteering for UMS Education and Audience Development events.

RESTAURANT & LODGING PACKAGES

Celebrate in style with dinner and a show! A delectable meal followed by priority, reserved seating at a performance by world-class artists sets the stage for a truly elegant evening. Add luxury accommodations to the package and make it a perfect getaway. UMS is pleased to announce its cooperative ventures with the following local establishments:

The Artful Lodger Bed & Breakfast

1547 Washtenaw Avenue

Call 734.769.0653 for reservations

Join Ann Arbor's most theatrical host and hostess, Fred & Edith Leavis Bookstein, for a weekend in their massive stone house built in the mid-1800s for UM President Henry Simmons Frieze. This historic house, located just minutes from the performance halls, has been comfortably restored and furnished with contemporary art and performance memorabilia. The Bed & Breakfast for Music and Theater Lovers!

Gratzi Restaurant

326 South Main Street

Call 888.456.DINE for reservations

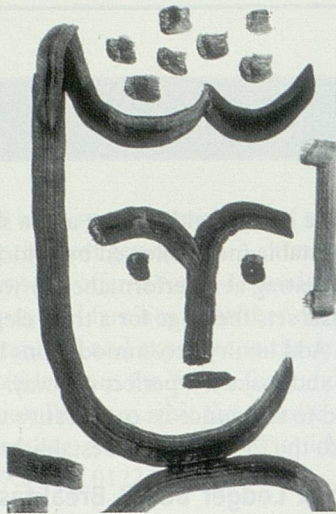
Dinner package includes guaranteed reservations for a pre- or post-performance dinner (any selection from the special package menu plus a non-alcoholic beverage) and reserved "A" seats on the main floor at the performance. Packages are available for select performances.

Vitoshka Guest Haus

1917 Washtenaw Avenue

Call 734.741.4969 for reservations

Join proprietors Christian and Kei Constantinov for afternoon tea, feather duvets and owls in the rafters in their expansive stone chalet home. Catering to "scholars, artists and the world-weary," this historic complex features



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UMS PREFERRED RESTAURANT PROGRAM

Visit and enjoy these fine area restaurants. Join us in thanking them for their generous support of UMS.

Arbor Brewing Co.

114 East Washington - 734.213.1393
Award-winning brewpub featuring a full bar and menu. Casual downtown dining. Smokeless restaurant and bar. Private parties for 25-150.

Bella Ciao Trattoria

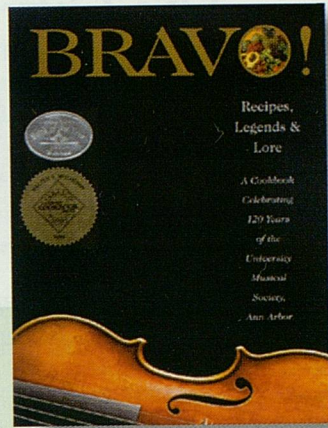
118 West Liberty - 734.995.2107
Known for discreet dining with an air of casual elegance, providing simple and elaborate regional Italian dishes for you and your guests' pleasure. Reservations accepted. www.bellaciao.com.

Blue Nile

221 East Washington Street - 734.998.4746
Join us for an authentic dining adventure to be shared and long remembered. Specializing in poultry, beef, lamb and vegetarian specialties. Outstanding wine and beer list. <http://annarbor.org/pages/bluenile.html>

Café Marie

1759 Plymouth Road - 734.662.2272
Distinct and delicious breakfast and lunch dishes, creative weekly specials. Fresh-squeezed juice and captivating cappuccinos! A sunny, casual, smoke-free atmosphere. Take out available.



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"...a feast for all the senses!"
— Graham Kerr

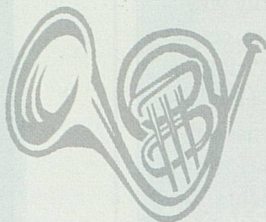
"Eclectic, exciting, and fascinating..."
— Jacques Pepin

UMS is proud to present **BRAVO!**, the award-winning cookbook filled with recipes, legends, and lore honoring 120 years of the University Musical Society.

Proceeds from sales of the book benefit UMS's nationally-acclaimed performance programs and its innovative education and outreach activities. Copies may be ordered through the UMS website (www.ums.org) or by calling toll-free 877.238.0503.

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-Alfred Lord Tennyson



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D'Amato's Neighborhood Restaurant

102 South First Street - 734.623.7400

D'Amato's Italian Restaurant (corner First St. & Huron) is casual dining at its best. Classic and contemporary Italian cuisine. Premium wines by the glass, international design. Piano Bar Thursday-Saturday. 'Four stars' by the *Detroit Free Press*, 9 out of 10 by the *Ann Arbor News*, open 7 days, moderate prices. www.damatos.com.

Just downstairs is Goodnite Grace Jazz & Martini bar featuring talented local jazz groups and the best martinis in town. Never a cover or minimum, always great entertainment.

The Earle

121 West Washington - 734.994.0211

French and Italian dining, offering fresh fish, pastas, duck and beef tenderloin accompanied by our house-made desserts. *Wine Spectator's* "Best of Award of Excellence" 1991-2002.

Gratzi

326 South Main Street - 888.456.DINE

Celebrated, award-winning Italian cuisine served with flair and excitement. Sidewalk and balcony seating. Open for lunch and dinner. Reservations accepted. www.gratzirestaurant.com

The Kerrytown Bistro

At the corner of 4th Avenue and Kingsley Street in Kerrytown - 734.994.6424

The Kerrytown Bistro specializes in fine French Provincial inspired cuisine, excellent wines and gracious service in a relaxed, intimate atmosphere. Hours vary, reservations accepted.

La Dolce Vita

322 South Main Street - 734.669.9977

Offering the finest in after-dinner pleasures. Indulge in the delightful sophistication of gourmet desserts, fancy pastries, cheeses, fine wines, ports, sherries, martinis, rare scotches, hand-rolled cigars and much more. Open nightly. www.msventures.com

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Zestful country Italian cooking, fresh flavors inspired daily. Featuring the best rooftop seating in town. Open for dinner nightly. Reservations accepted, large group space available. www.paliorestaurant.com

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Neighborhood bar & grill in campus historic district, specializing in creative treatments of traditional favorites. Full bar, with a dozen beers on tap. Lunch and dinner daily. Weekly specials. Smoke-free. No reservations.

Weber's Restaurant

3050 Jackson Avenue - 734.665.3636

Weber's casual-to-elegant atmosphere and fine American cuisine features their famous prime ribs of beef, live lobster, aged steaks and jet-fresh seafood.

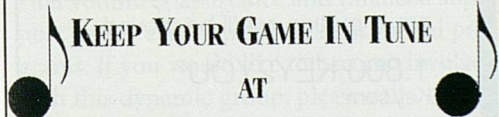
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UMS DELICIOUS EXPERIENCES

Back by popular demand, friends of UMS are hosting a variety of dining events to raise funds for our nationally recognized education programs. Thanks to the generosity of the hosts, all proceeds from these delightful dinners go to support these important activities. Treat yourself, give a gift of tickets, or come alone and meet new people! For more information or to receive a brochure, call 734.936.6837.

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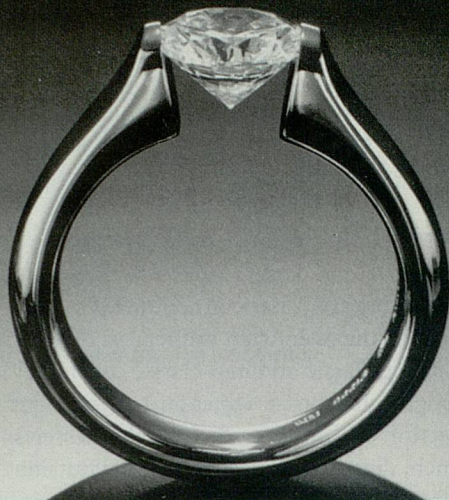


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UMS support

UMS volunteers are an integral part of the success of our organization. There are many areas in which volunteers can lend their expertise and enthusiasm. We would like to welcome you to the UMS family and involve you in our exciting programming and activities. We rely on volunteers for a vast array of activities, including staffing the education residency activities, assisting in artist services and mailings, escorting students for our popular youth performances and a host of other projects. Call 734.936.6837 to request more information.

ADVISORY COMMITTEE

The 48-member UMS Advisory Committee serves an important role within UMS. From ushering for our popular Youth Performances to coordinating annual fundraising events, such as the Ford Honors Program gala and "Delicious Experiences" dinners, to marketing *Bravo!*, UMS's award-winning cookbook, the Committee brings vital volunteer assistance and financial support to our ever-expanding educational programs. If you would like to become involved with this dynamic group, please call 734.936.6837 for more information.

SPONSORSHIP & ADVERTISING

Advertising

When you advertise in the UMS program book you gain season-long visibility among ticket-buyers while enabling an important tradition of providing audiences with the detailed program notes, artist biographies, and program descriptions that are so important to performance experience. Call 734.647.4020 to learn how your business can benefit from advertising in the UMS program book.

Sponsorship

As a UMS corporate sponsor, your organization comes to the attention of an educated, diverse and growing segment of not only Ann Arbor, but all of southeastern Michigan. You make possible one of our community's cultural treasures, and also receive numerous benefits from your investment. For example, UMS offers you a range of programs that, depending on your level of support, provide a unique venue for:

- **Enhancing corporate image**
- **Cultivating clients**
- **Developing business-to-business relationships**
- **Targeting messages to specific demographic groups**
- **Making highly visible links with arts and education programs**
- **Recognizing employees**
- **Showing appreciation for loyal customers**

For more information, please call 734.647.1176.

Cast Yourself in a Starring Role

Become a Member of the University Musical Society

The exciting programs described in the program book are made possible only by the generous support of UMS members—dedicated friends who value the arts in our community and step forward each year to provide financial support. Ticket revenue covers only 56% of the costs associated with presenting our season of vibrant performances and related educational programs. UMS members—through their generous annual contributions—help make up the difference. In return, members receive a wide variety of exciting benefits, including the opportunity to purchase tickets prior to public sale.

For more information on membership, please call the Development Office at 734.647.1178. To join now, please complete the form below and mail to the address printed at the bottom of this page.

Presenter's Circle

\$25,000 Soloist (\$150)*

- For information about this very special membership group, call the Development Office at 734.647.1175.

\$10,000–\$24,999 Maestro (\$150)*

- Virtuoso benefits, plus:
- Opportunity to be a concert or supporting sponsor for a selected performance on any series

\$7,500–\$9,999 Virtuoso (\$150)*

- Concertmaster benefits, plus:
- Guest of UMS Board at a special thank-you event

\$5,000–\$7,499 Concertmaster (\$150)*

- Producer benefits, plus:
- Opportunity to be a concert sponsor or supporting sponsor for a selected Chamber Arts or Monogram Series performance
- Opportunity to meet artist backstage as guest of UMS president
- Invitation to serve as honorary stage crew for one performance

\$3,500–\$4,999 Producer (\$150)*

- Leader benefits, plus:
- Opportunity to be a supporting sponsor for a selected Monogram Series performance
- Complimentary valet parking for Choral Union Series performances at UM venues.
- Invitation to selected Audience Development youth performances

\$2,500–\$3,499 Leader (\$85)*

- Principal benefits, plus:
- Opportunity to purchase prime seats up to 48 hours before performance (subject to availability)
- Complimentary parking passes for all UMS concerts at UM venues

\$1,000–\$2,499 Principal (\$55)*

- Benefactor benefits, plus:
- Ten complimentary one-night parking passes for UMS concerts
- Priority subscription handling
- Priority seating for individual Choral Union and Chamber Arts Advance ticket purchases
- Invitation to all Presenters Circle events

Friends

\$500–\$999 Benefactor

- Associate benefits, plus:
- Invitation to one working rehearsal (subject to artist approval)
- Half-price tickets to selected performances

\$250–\$499 Associate

- Advocate benefits, plus:
- Listing in UMS Program

\$100–\$249 Advocate

- UMS Card, providing discounts at Ann Arbor restaurants, music stores and shops
- Advance notice of performances
- Advance ticket sales
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Please check your desired giving level above and complete the form below or become a member online at www.ums.org.

Name(s)

(Print names exactly as you wish them to appear in UMS listings.)

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State

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Please make checks payable to **University Musical Society**

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INTERNSHIPS & COLLEGE WORK-STUDY

Internships with UMS provide experience in performing arts administration, marketing, publicity, promotion, production and arts education. Semester- and year-long internships are available in many of UMS's departments. For more information, please call 734.615.1444.

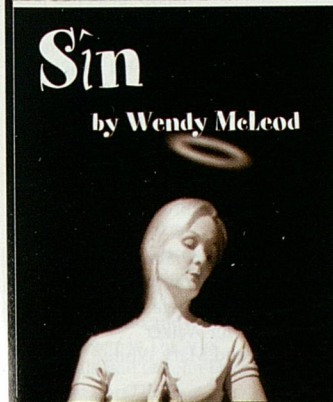
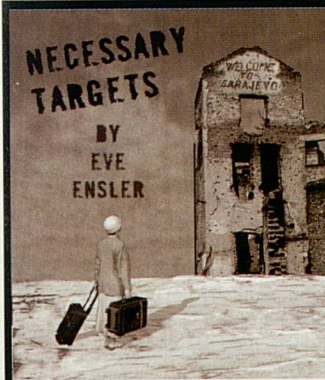
Students working for UMS as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, arts education, event planning and production. If you are a University of Michigan student who receives work-study financial aid and who is interested in working at UMS, please call 734.615.1444.

USHERS

Without the dedicated service of UMS's Usher Corps, our events would not run as smoothly as they do. Ushers serve the essential functions of assisting patrons with seating, distributing program books and providing that personal touch which sets UMS events above others.

The UMS Usher corps comprises over 400 individuals who volunteer their time to make your concert-going experience more pleasant and efficient. The all-volunteer group attends an orientation and training session each fall or winter. Ushers are responsible for working at every UMS performance in a specific venue for the entire concert season.

If you would like information about becoming a UMS volunteer usher, call the UMS usher hotline at 734.913.9696.



Performance Network

Ann Arbor's Professional Theatre

NECESSARY TARGETS by Eve Ensler

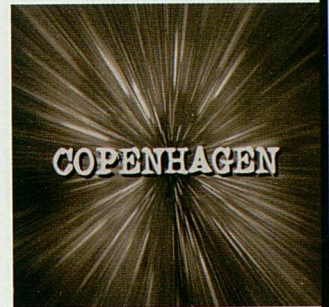
February 6 - March 9, 2003

Compelling new drama by the author of the award-winning Vagina Monologues, follows two American women on a journey to help women refugees in Bosnia.

COPENHAGEN by Michael Frayn

Mar. 20-April 13, 2003

This Tony-Award winning drama asks pertinent questions about patriotism and loyalty in times of war and the place of ethics in science.



SIN by Wendy MacLeod

April 24 - May 18, 2003

Originally developed by Chicago's Goodman Theatre, Sin is a hilarious comedy and an ultimately moving look at the foibles of human imperfection.

call for tickets and info: (734) **663-0681**
120 East Huron, Ann Arbor, MI 48104 performancenetwork.org

SUPPORT FOR THE UNIVERSITY MUSICAL SOCIETY

This performance—and all of UMS's nationally recognized artistic and educational programs—would not be possible without the generous support of the community. UMS gratefully acknowledges the following individuals, businesses, foundations and government agencies—and those who wish to remain anonymous—and extends its deepest gratitude for their support. This list includes current donors as of November 1, 2002. Every effort has been made to ensure its accuracy. Please call 734.647.1178 with any errors or omissions.

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Philip and Kathleen Power

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