



J.S. BACH  
ST. JOHN PASSION

There is so much we could say about J.S. Bach's *St. John Passion*. It was his first large-scale work—and it was among the first of its kind, which must have made for a startling Good Friday experience for his congregation. Unusual for Bach, he made four substantial revisions to the work, plus an additional, unfinished one—each revision a window into Bach's experimental mind as he tried different valid, convincing approaches to the dramatic arc of the story.

The libretto comes not from a single source (as in the *St. Matthew Passion*), but includes words directly from the Gospel of St. John in Martin Luther's translation with poetic responses by Brockes, Weise, Postel, and possibly others. John's literal words in recitative are interspersed with emotional arias, masterful chorales—whose words and tunes would have been very familiar to his listeners—, and dramatic *turbae* (crowd choruses). The numerous *turbae* in particular, help to unify the text through recurring musical motifs and theatrical impulses. The theological implications of the text, including the work's problematic treatment of “the Jews,” have filled many books.

Here is what I can say about the performance of the *St. John Passion* that you will hear tonight: it represents a year-long collaborative effort between TENET and the Sebastians and is only happening because of the support of many musicians, donors, and audience members. This is truly our “dream production,” and you are helping make that dream a reality just by being here tonight.

Part of that dream was to perform without a conductor—to remove a barrier between you and Bach's thrilling work. We have worked to balance an intimate “chamber music” approach with the grandeur the music demands. Leading this process from the organ, my goal has been to create a musical atmosphere that fosters

collaborative, organic, and historically informed music-making.

Like all of Bach's musical output, the *St. John Passion* is characterized by density—of melody, of harmony, of counterpoint, of meaning. Its richness is almost too much to handle. It is the closest Bach ever came to opera.

For Bach, this music was no intellectual exercise, no abstract artistic statement nor mere entertainment. His only imagined “performance” would have been during a solemn Good Friday service with an hour-long sermon between its two parts. He believed that this is the story of our salvation, and that it was his responsibility to manifest that truth and move people with it.

So what, then, is our responsibility as musicians and music-lovers in 2017?

For some, it undoubtedly holds some of the same spiritual meaning that it did for those in Bach's time. Being raised Jewish myself, my experiences of Christianity have been entirely musical—Passions and cantatas, masses and *Messiahs*. Since performing my first Bach Passion as an undergraduate, I've struggled to come to terms with this story and my place in it.

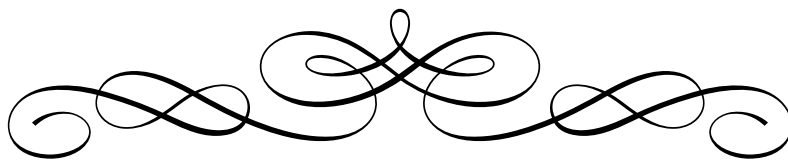
Really, though, I don't want to answer that question for you. The *St. John Passion* is a work that inspires dialogue. You get to decide what it means to you.

All I know is that when the clock strikes seven and we begin “Herr, unser Herrscher,” we musicians will be doing what we love most: living in the moment of the music, sharing our experience of this magnificent piece with you, relishing the electric exchange of energy between us, and trying to forget everything we've learned—the density, the history, the too-muchness of it all—so that Bach can speak for himself.

— Jeffrey Grossman

# TENET

# The Sebastians



Johann Sebastian Bach (1685–1750)

## The Passion according to St. John

1724, rev. 1725–49

BWV 245

*Evangelist*

Aaron Sheehan

*Soprano soloists*

Jolle Greenleaf

Molly Quinn

*Alto soloists*

Luthien Brackett

Reginald Mobley

*Tenor soloists*

Owen McIntosh

Jason McStoots

*Bass soloists*

Mischa Bouvier (*Jesus*)

Sumner Thompson (*Pilate*)

*Ripieno chorus*

Anna Lenti (*Maid*), Tim Keeler,

Donald Meineke (*Servant*),

and Andrew Padgett (*Peter*)

*Music Director*

Jeffrey Grossman

*Artistic Director*

Jolle Greenleaf

*Violin I*

Daniel Lee, Nicholas DiEugenio,  
and Edson Scheid

*Violin II*

Beth Wenstrom, Chloe Fedor,  
and Francis Liu

*Viola*

Jessica Troy and Kyle Miller

*Cello*

Ezra Seltzer

*Viola da gamba*

Shirley Hunt

*Violone*

Nathaniel Chase

*Oboe, Oboe d'amore, Oboe da caccia*

Priscilla Herreid and Meg Owens

*Traverso*

David Ross and Immanuel Davis

*Bassoon*

Nate Helgeson

*Archlute*

Hank Heijink

*Organ*

Jeffrey Grossman

# TEXTS & TRANSLATIONS

## ERSTER TEIL

### I. CHOR

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!

### 2. 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 Fackeln, Lampen und mit Waffen. Als nun  
Jesus wußte alles, was ihm begegnen sollte, ging er hin-  
aus und sprach zu ihnen:

#### JESUS

Wen suchet ihr?

#### EVANGELIST

Sie antworteten ihm:

#### CHOR

Jesum von Nazareth.

#### EVANGELIST

Jesus spricht zu ihnen:

#### JESUS

Ich bin's.

#### 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:

#### JESUS

Wen suchet ihr?

#### EVANGELIST

Sie aber sprachen:

#### CHOR

Jesum von Nazareth.

#### EVANGELIST

Jesus antwortete:

## PART ONE

### I. CHORUS

Lord, our ruler, Whose fame  
In every land is glorious!  
Show us, through Your passion,  
That You, the true Son of God,  
Through all time,  
Even in the greatest humiliation,  
Have been glorified!

### 2. EVANGELIST

Jesus went with His disciples over the brook Cedron,  
where there was a garden, into which Jesus entered  
with His disciples. Judas, however, who betrayed  
Him, also knew the place, for Jesus often met there  
with His disciples. Now Judas, having gathered a  
band of servants of the high priests and Pharisees,  
came there with torches, lamps, and weapons. Now  
Jesus, knowing all that would happen to Him, went  
out and said to them:

#### JESUS

Whom do you seek?

#### EVANGELIST

They answered Him:

#### CHORUS

Jesus of Nazareth.

#### EVANGELIST

Jesus said to them:

#### JESUS

I am He.

#### EVANGELIST

Judas, however, who betrayed Him, stood also with  
them. Now when Jesus said to them: I am He, they  
drew back and fell to the ground. Then He asked  
them again:

#### JESUS

Whom do you seek?

#### EVANGELIST

They said, however:

#### CHORUS

Jesus of Nazareth.

#### EVANGELIST

Jesus answered:

**JESUS**

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

**3. CHORAL**

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

**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:

**JESUS**

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

**5. CHORAL**

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

**6. EVANGELIST**

Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der was 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.

**7. ARIE**

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

**8. EVANGELIST**

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

**9. ARIE**

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.

**JESUS**

I have told you, that I am He, if you seek Me, then let these go!

**3. CHORALE**

O great love, o love beyond measure,  
that brought You to this path of martyrdom!  
I lived with the world in delight and joy,  
and You had to suffer.

**4. EVANGELIST**

So that the word might be fulfilled, which He spoke: "I have lost none that You have given to me." Then Simon Peter, who had a sword, drew it out and struck at the servant of the high priest and cut off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

**JESUS**

Put your sword in its sheath! Shall I not drink the cup, which My Father has given to Me?

**5. CHORALE**

Your will be done, Lord God, likewise  
on earth as in heaven.  
Grant us patience in time of sorrow,  
to be obedient in love and suffering;  
check and guide all flesh and blood  
that acts contrary to Your will!

**6. EVANGELIST**

The band, however, and the captain and the servants of the Jews took Jesus and bound Him and led Him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas, however, who counselled the Jews, that it would be good for one man to be destroyed for the people.

**7. ARIA***Ms. Brackett*

To untie me  
from the knots of my sins,  
my Savior is bound.  
    To completely heal me  
    of all blasphemous sores,  
    He allows Himself to be wounded.

**8. EVANGELIST**

Simon Peter however followed after Jesus with another disciple.

**9. ARIA***Ms. Quinn*

I follow You likewise with happy steps  
and do not leave You,  
my Life, my Light.  
    Pursue your journey,  
    and don't stop,  
    continue to draw me on, to push me, to urge me.

**IO. 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:

**MAGD**

Bist du nicht dieses Menschen Jünger einer?

**EVANGELIST**

Er sprach:

**PETRUS**

Ich bin's nicht.

**EVANGELIST**

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

**JESUS**

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

**EVANGELIST**

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

**DIENER**

Solltest du dem Hohenpriester also antworten?

**EVANGELIST**

Jesus aber antwortete:

**JESUS**

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

**II. CHORAL**

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

**IO. EVANGELIST**

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

**MAID**

Aren't you one of this man's disciples?

**EVANGELIST**

He said:

**PETER**

I am not.

**EVANGELIST**

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about His teachings. Jesus answered him:

**JESUS**

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

**EVANGELIST**

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

**SERVANT**

Is this how You answer the high priest?

**EVANGELIST**

Jesus however answered:

**JESUS**

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

**II. CHORALE**

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

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

**12. EVANGELIST**

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

**CHOR**

Bist du nicht seiner Jünger einer?

**EVANGELIST**

Er leugnete aber und sprach:

**PETRUS**

Ich bin's nicht.

**EVANGELIST**

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

**KNECHT**

Sahe ich dich nicht im Garten bei ihm?

**EVANGELIST**

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

**13. ARIE**

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.

**14. CHORAL**

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!

I, I and my sins,  
that can be found like the grains  
of sand by the sea,  
these have brought  
You this misery that assails  
You, and this tormenting martyrdom.

**12. EVANGELIST**

And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

**CHORUS**

Aren't you one of His disciples?

**EVANGELIST**

He denied it however and said:

**PETER**

I am not.

**EVANGELIST**

One of the high priest's servants, a friend of the man whose ear Peter had cut off, said:

**SERVANT**

Didn't I see you in the garden with Him?

**EVANGELIST**

Then Peter denied it again, and just then the cock crew.  
Then Peter recalled Jesus' words and went out and wept bitterly.

**13. ARIA**

Alas, my soul,  
where will you flee at last,  
where shall I find refreshment?  
Should I stay here,  
or do I desire  
mountain and hill at my back?  
In all the world there is no counsel,  
and in my heart  
remains the pain  
of my misdeed,  
since the servant has denied the Lord.

*Mr. McIntosh*

**14. CHORALE**

Peter, who did not recollect,  
denied his God,  
who yet after a serious glance  
wept bitterly.  
Jesus, look upon me also,  
when I will not repent;  
when I have done evil,  
stir my conscience!

## ZWEITER TEIL

### 15. CHORAL

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

### 16. EVANGELIST

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

#### PILATUS

Was bringet ihr für Klage wider diesen Menschen?

#### EVANGELIST

Sie antworteten und sprachen zu ihm:

#### CHOR

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

#### EVANGELIST

Da sprach Pilatus zu ihnen:

#### PILATUS

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

#### EVANGELIST

Da sprachen die Jüden zu ihm:

#### CHOR

Wir dürfen niemand töten.

#### 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 Richtigthaus und rief Jesu und sprach zu ihm:

#### PILATUS

Bist du der Jüden König?

#### EVANGELIST

Jesus antwortete:

#### JESUS

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

#### EVANGELIST

Pilatus antwortete:

## PART TWO

### 15. CHORALE

Christ, who makes us blessed,  
committed no evil deed, for us  
He was taken in the night  
like a thief,  
led before godless people  
and falsely accused,  
scorned, shamed, and spat upon,  
as the Scripture says.

### 16. EVANGELIST

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean; rather that they could partake of Passover. Then Pilate came outside to them and said:

#### PILATE

What charge do you bring against this Man?

#### EVANGELIST

They answered and said to him:

#### CHORUS

If this man were not an evil-doer, we wouldn't have turned Him over to you.

#### EVANGELIST

Then Pilate said to them:

#### PILATE

Then take Him away and judge Him after your law!

#### EVANGELIST

Then the Jews said to him:

#### CHORUS

We may not put anyone to death.

#### EVANGELIST

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

#### PILATE

Are You the King of the Jews?

#### EVANGELIST

Jesus answered:

#### JESUS

Do you say this of yourself, or have others said this of Me?

#### EVANGELIST

Pilate answered:



**PILATUS**

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

**EVANGELIST**

Jesus antwortete:

**JESUS**

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

**17. CHORAL**

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?

**18. EVANGELIST**

Da sprach Pilatus zu ihm:

**PILATUS**

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:

**PILATUS**

Was ist Wahrheit?

**EVANGELIST**

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

**PILATUS**

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

**EVANGELIST**

Da schrienen sie wieder allesamt und sprachen:

**CHOR**

Nicht diesen, sondern Barrabam!

**EVANGELIST**

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

**PILATE**

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

**EVANGELIST**

Jesus answered:

**JESUS**

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now however my Kingdom is not from here.

**17. CHORALE**

Ah great King, great for all times,  
how can I sufficiently proclaim this love?  
No human's heart, however, can conceive  
of a fit offering to You.

I cannot grasp with my mind,  
how to imitate Your mercy.  
How can I then repay Your deeds of love  
with my actions?

**18. EVANGELIST**

Then Pilate said to Him:

**PILATE**

Then You are a King?

**EVANGELIST**

Jesus answered:

**JESUS**

You say I am a King. I was born for this, and came into the world, that I might bear witness to the Truth. Whoever is of the truth hears My voice.

**EVANGELIST**

Pilate said to Him:

**PILATE**

What is truth?

**EVANGELIST**

And when he had said this, he went out again to the Jews and said to them:

**PILATE**

I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

**EVANGELIST**

Then they all cried out together and said:

**CHORUS**

Not this one, but Barrabas!

**EVANGELIST**

Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

**19. ARIOSO**

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 Himmelsschlüsselblumen blühn!  
 Du kannst viel süße Frucht von seiner Wermut brechen  
 Drum sieh ohn Unterlass auf ihn!

**20. ARIE**

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!

**21. EVANGELIST**

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

**CHOR**

Sei begrüßet, lieber Jüdenkönig!

**EVANGELIST**

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

**PILATUS**

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

**EVANGELIST**

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

**PILATUS**

Sehet, welch ein Mensch!

**EVANGELIST**

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

**CHOR**

Kreuzige, kreuzige!

**EVANGELIST**

Pilatus sprach zu ihnen:

**PILATUS**

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

**EVANGELIST**

Die Juden antworteten ihm:

**CHOR**

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

**19. ARIOSO***Mr. Bouvier*

Contemplate, my soul, with anxious pleasure,  
 with bitter joy and half-constricted heart,  
 your highest Good in Jesus' suffering,  
 how for you, out of the thorns that pierce Him,  
 the tiny 'keys of Heaven' bloom!  
 You can pluck much sweet fruit from his wormwood;  
 therefore gaze without pause upon Him!

**20. ARIA***Mr. McStoots*

Consider, how His blood-stained back  
 in every aspect  
 is like Heaven,  
 in which, after the watery deluge  
 was released upon our flood of sins,  
 the most beautiful rainbow  
 as God's sign of grace was placed!

**21. EVANGELIST**

And the soldiers wove a crown of thorns and set it upon His head, and laid a purple mantle on Him, and said:

**CHORUS**

Hail to You, dear King of the Jews!

**EVANGELIST**

And gave Him blows on the cheek. Then Pilate went back outside and spoke to them:

**PILATE**

Behold, I bring Him out to you, so that you recognize, that I find no fault in Him.

**EVANGELIST**

Then Jesus went out and wore a crown of thorns and a purple mantle. And Pilate said to them:

**PILATE**

Behold, what a Man!

**EVANGELIST**

When the high priests and servants saw Him, they screamed and said:

**CHORUS**

Crucify, crucify!

**EVANGELIST**

Pilate said to them:

**PILATE**

You take Him away and crucify Him; for I find no fault in Him!

**EVANGELIST**

The Jews answered him:

**CHORUS**

We have a law, and according to that law He should die; for He has made Himself into God's Son.

**EVANGELIST**

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

**PILATUS**

Von wannen bist du?

**EVANGELIST**

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

**PILATUS**

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

**EVANGELIST**

Jesus antwortete:

**JESUS**

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

**EVANGELIST**

Von dem an trachtete Pilatus, wie er ihn losließe.

**22. CHORAL**

Durch dein Gefängnis, Gottes Sohn,  
Muß 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.

**23. EVANGELIST**

Die Juden aber schrieen und sprachen:

**CHOR**

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

**EVANGELIST**

Da Pilatus da Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Juden:

**PILATUS**

Sehet, das ist euer König!

**EVANGELIST**

Sie schrieen aber:

**CHOR**

Weg, weg mit dem, kreuzige ihn!

**EVANGELIST**

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

**PILATE**

Where do You come from?

**EVANGELIST**

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

**PILATE**

You don't speak to me? Don't You know that I have the power to crucify You, and the power to release You?

**EVANGELIST**

Jesus answered:

**JESUS**

You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin.

**EVANGELIST**

From then on Pilate considered how he might release Him.

**22. CHORALE**

Through Your prison, Son of God,  
must freedom come to us;  
Your cell is the throne of grace,  
the sanctuary of all the righteous;  
for if you had not undergone servitude,  
our slavery would have been eternal.

**23. EVANGELIST**

The Jews, however, screamed and said:

**CHORUS**

If you let this man go, you are not a friend of Caesar; for whoever makes himself a king is against Caesar.

**EVANGELIST**

When Pilate heard this, he brought Jesus outside and sat upon the judgment seat, at the place that is called High Pavement, in Hebrew however: Gabbatha. But it was the Sabbath-day at Passover at the sixth hour, and he said to the Jews:

**PILATE**

Behold, this is your King!

**EVANGELIST**

But they shrieked:

**CHORUS**

Away, away with Him, crucify Him!

**EVANGELIST**

Spricht Pilatus zu ihnen:

**PILATUS**

Soll ich euren König kreuzigen?

**EVANGELIST**

Die Hohenpriester antworteten:

**CHOR**

Wir haben keinen König denn den Kaiser.

**EVANGELIST**

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

**24. ARIE UND CHOR**

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!

**25. EVANGELIST**

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, 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 Juden zu Pilato:

**CHOR**

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

**EVANGELIST**

Pilatus antwortet:

**PILATUS**

Was ich geschrieben habe, das habe ich geschrieben.

**26. CHORAL**

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

**EVANGELIST**

Pilate said to them:

**PILATE**

Shall I crucify your King?

**EVANGELIST**

The high priests answered:

**CHORUS**

We have no King but Caesar.

**EVANGELIST**

Then he delivered Him to be crucified. They took Jesus and led him away. And He carried His Cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgatha.

**24. ARIA AND CHORUS**

*Mr. Bouvier*

Hurry, you tempted souls,  
come out of your caves of torment,  
hurry — where? — to Golgatha!  
Take up the wings of faith,  
fly — where? — to the Hill of the Cross,  
Your salvation blooms there!

**25. EVANGELIST**

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the Jews said to Pilate:

**CHORUS**

Do not write: The King of the Jews, rather that He said: I am the King of the Jews.

**EVANGELIST**

Pilate answered:

**PILATE**

What I have written, I have written.

**26. CHORALE**

In the bottom of my heart  
Your name and Cross alone  
sparkles at all times and hours,  
for which I can be joyful.  
Shine forth for me in that image  
as comfort in my need,  
how You, Lord Christ, so gently  
bled to death!

**27. 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:

**CHOR**

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

**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:

**JESUS**

Weib, siehe, das ist dein Sohn!

**EVANGELIST**

Darnach spricht er zu dem Jünger:

**JESUS**

Siehe, das ist deine Mutter!

**28. CHORAL**

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

**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:

**JESUS**

Mich dürstet!

**EVANGELIST**

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

**JESUS**

Es ist vollbracht!

**27. EVANGELIST**

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, had no seam, being woven from top to bottom. Then they said to each other:

**CHORUS**

Let's not divide this, rather let's toss for it, to see whose it will be.

**EVANGELIST**

So that the Scripture might be fulfilled, which says: "They have divided my clothing among themselves and have cast lots over my robe." These things the soldiers did. However there stood by Jesus' Cross His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when Jesus saw His mother and the disciple standing near, whom He loved, He said to His mother:

**JESUS**

Woman, behold, this is your son!

**EVANGELIST**

Afterwards He said to the disciple:

**JESUS**

Behold, this is your mother!

**28. CHORALE**

He took good care of everything  
in the last hour,  
still thinking of His mother,  
He provided a guardian for her.  
O mankind, do justice,  
love God and humanity,  
die without any sorrow,  
and do not be troubled!

**29. EVANGELIST**

And from that hour the disciple took her to himself. Afterwards, when Jesus knew that everything was already accomplished, so that the Scripture might be fulfilled, He said:

**JESUS**

I thirst!

**EVANGELIST**

There was a vessel full of vinegar. They filled a sponge with vinegar and placed it on a hyssop, and held it directly to His mouth. Now when Jesus had taken the vinegar, He said:

**JESUS**

It is finished!

**30. ARIE**

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!

**31. EVANGELIST**

Und neiget das Haupt und verschied.

**32. ARIE UND CHOR**

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

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

**33. EVANGELIST**

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

**34. ARIOSO**

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

**35. ARIA**

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

**30. ARIA***Mr. Mobley*

It is finished!  
 O comfort for the ailing soul!  
 The night of sorrow  
 now measures out its last hour.  
 The hero out of Judah conquers with might  
 and concludes the battle.  
 It is finished!

**31. EVANGELIST**

And bowed His head and departed.

**32. ARIA AND CHORUS***Mr. Thompson*

My precious Savior, let me ask,  
 Now that you have been nailed to the Cross  
 and have said yourself: It is finished,  
 Am I made free from death?  
 Can I, through your pain and death  
 inherit the kingdom of heaven?  
 Has the redemption of the whole world arrived?  
 You cannot say a single thing out of pain;  
 yet you bow Your head  
 and say silently: yes.

Jesus, You, who were dead,  
 live now unendingly,  
 in the last pangs of death  
 I will turn nowhere else  
 but to You, who has absolved me,  
 O beloved Lord!  
 Only give me what You earned,  
 more I do not desire!

**33. EVANGELIST**

And behold, the curtain in the temple was torn in  
 two pieces from top to bottom. And the earth shook,  
 and the cliffs were rent, and the graves opened up,  
 and many bodies of saints arose.

**34. ARIOSO***Mr. McIntosh*

My heart—while the entire world  
 with Jesus' suffering likewise suffers;  
 the sun drapes itself in mourning,  
 the curtain is rent, the crag crumbles,  
 the earth trembles, the graves split open,  
 since they behold the Creator growing cold;  
 —how shall you react from your depths?

**35. ARIA***Ms. Greenleaf*

Dissolve, my heart, in floods of tears  
 to honor the Highest!  
 Tell the world and heaven the anguish:  
 Your Jesus is dead!

**36. EVANGELIST**

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser 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. CHORAL**

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 Arimathia, 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 leine Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garten, 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.

**39. CHOR**

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

**36. EVANGELIST**

The Jews however, since it was the Sabbath day, so that the corpses would not remain on their crosses over the Sabbath (for this particular Sabbath day was very great), asked Pilate for their bones to be broken and that they be taken away. So the soldiers came and broke the bones of the first and the other one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

**37. CHORALE**

O help, Christ, Son of God,  
 through Your bitter Passion,  
 that we, being always obedient to You,  
 might shun all vice,  
 Your death and its cause  
 consider fruitfully,  
 so that, although poor and weak,  
 we might offer you thanksgiving!

**38. EVANGELIST**

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundredweights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

**39. CHORUS**

Rest well, you blessed limbs,  
 now I will no longer mourn you,  
 rest well and bring me also to peace!  
 The grave that is allotted to you  
 and encloses no further suffering,  
 opens heaven for me and closes off Hell.

#### 40. CHORAL

Ach Herr, lass dein lieb Engelein  
 Am letzten End die Seele mein  
 In Abrahams Schoß tragen,  
 Den Leib in seim Schlafkämmerlein  
 Gar sanft ohn eigne 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!

#### 40. CHORALE

Ah, Lord, let Your dear little angel,  
 at my final end, take my soul  
 to Abraham's bosom.  
 Let my body, in its little sleeping chamber,  
 absolutely softly, without any anguish or pain,  
 rest until the last day!  
 At that day wake me from death,  
 so that my eyes may see You  
 in all joy, o Son of God,  
 my Savior and Throne of grace!  
 Lord Jesus Christ, hear me,  
 I will praise You eternally!

English translation © Pamela Dellal

## ABOUT THE PERFORMERS



Admired for his “soothing, cavernous baritone that can soar to heights of lyric beauty” (*Opera News*), and “remarkable technical facility and precision,” (*San Francisco Classical Voice*), **Mischa Bouvier** continues to impact audiences with his keen musicality and remarkable communicative powers. In addition to his work with TENET this season, Mischa will continue his collaboration with the Mirror Visions Ensemble in NYC and Paris, and the International Musical Festival of Taipei, and looks forward to return engagements with the American Bach Soloists, Bach Collegium San Diego and the Atlanta Baroque Orchestra. Mischa has appeared with many leading orchestras and ensembles including Orchestra of St. Luke's, The Knights, Alabama Symphony, Musica Sacra, Princeton Glee Club, Mark Morris Dance Group, New York Festival of Song, Boston Symphony and the Helicon Ensemble.  
 mischabouvier.com



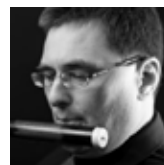
Born in California to parents who loved to read, **Luthien Brackett** was named after a character in J.R.R. Tolkien's legendarium. Praised by the press for her “easy,

appealing alto” and “silky tone among all registers,” she specializes in music of the Renaissance and baroque. Luthien appears regularly with distinguished professional vocal ensembles including The Choir of Trinity Wall Street, TENET, The Clarion Society, and Seraphic Fire. Recent solo appearances include Bach's *St. Matthew Passion* with the Baldwin-Wallace Bach Festival and Handel's *Messiah* with the Charlotte Symphony Orchestra. Among her numerous commercial recordings are two GRAMMY®-nominated albums: Handel's *Israel in Egypt* (Musica Omnia) and Julia Wolfe's *Anthracite Fields* (Cantaloupe). She lives in Brooklyn with her incorrigible cats, Bella and Bartok.



Bassist **Nathaniel Chase**, a graduate of the Yale School of Music, is active as a freelancer throughout the tri-state area. His performances range from early music and the standard orchestral repertoire with Ensemble 212 and the Metro Chamber Orchestra, to chamber and contemporary music with the Lucerne Festival and the Mimesis Ensemble. Mr. Chase is the conductor of the Really Terrible Orchestra of Westchester, a White Plains based community orchestra, and has appeared as a conductor

with the Mimesis Ensemble and on the New England Conservatory Composers' Series. He is a graduate of the New England Conservatory and was a winner of the 2010 Yale School of Music Woolsey Hall Concerto Competition.



**Immanuel Davis** is one of the most versatile flutists of his generation. Equally at home on the modern and baroque flutes, Immanuel has performed as a soloist and chamber musician throughout the United States and abroad. In 2005 he received a Fulbright Fellowship to study baroque flute with Wilbert Hazelzet at the Koninklijk Conservatorium in The Hague. Since then he has performed as soloist and chamber player with such early music ensembles as Early Music New York, ARTEK, Lyra Baroque and the Bach Society of Minnesota and Mercury Orchestra of Houston. He has also had the pleasure of performing on NPR's “Performance Today” and in recitals with baroque flute luminaries Barthold Kuijken and Wilbert Hazelzet. Recently, Immanuel released his second CD, *On a Clear Morning*, a program of works by Philippe Gaubert performed on period French instruments—a 19th century Louis Lot flute and an Erard grand piano. Immanuel has been the



flute professor at the University of Minnesota since 2001. He is also an AmSAT-certified teacher of the Alexander Technique.



Praised for his “invigorating, silken” playing and “mysterious atmosphere” (*Cleveland Plain Dealer*) and as an “evocative” violinist (*The*

*New York Times*), **Nicholas DiEugenio** leads a versatile life in music from Biber to Carter and beyond. Nicholas and pianist Mimi Solomon perform in the US and abroad. He has played concerts in St. Petersburg’s Glinka Hall, Merkin Hall, at the CMS of Lincoln Center, and at Carnegie’s Weill Hall. Recordings of the complete Schumann violin sonatas with fortepiano (Musica Omnia), as well as with the Sebastians and the Quodlibet Ensemble, will be released this year. Upcoming recordings include works for violin and piano of Steven Stucky and Robert Palmer. A passionate teacher, Nicholas is Assistant Professor of Violin at UNC Chapel Hill, and was previously violin professor at the Ithaca College School of Music. He holds degrees from CIM and the Yale School of Music, where he earned a DMA. [www.nicholasdieugenio.com](http://www.nicholasdieugenio.com)



Transcending her humble musical beginnings involving a macaroni box disguised as a violin, **Chloe Fedor** has since received

critical acclaim by *The New York Times* for her “lovely, plush, seductive tone” and has performed throughout America, Asia, and Europe. An avid gut-string enthusiast, she is a recent recipient of a second Master of Music Degree in the Juilliard School’s Historical Performance Program, during which she performed as soloist for Beethoven’s Romance in F major and served as concertmaster for performances of J. S. Bach’s *St. Matthew Passion* and Handel’s *La Resurrezione*. Chloe performs with Clarion Music Society, New York Baroque Incorporated, the Sebastians and Trinity Baroque Orchestra, and as part of the Bach Society of Charleston and Oregon Bach

Festival, where she played J. S. Bach’s Concerto for Two Violins as soloist alongside Monica Huggett last season. Other highlights include participation in Dans les Jardins de William Christie in Thiré, France and Festival Oude Muziek in Utrecht, Netherlands. Chloe has also performed with ACRONYM, Concert Royal at St. Thomas, Opera Lafayette, and Princeton Pro Musica, among others.



Soprano **Jolle Greenleaf** is one of today’s foremost figures in the field of early music. Balancing a career as a leading soloist and an

innovative impressaria, she is in great demand as a guest artist and is Artistic Director of the New York City-based early music ensemble TENET. Ms. Greenleaf has been hailed by *The New York Times* as a “golden soprano” and “a major force in the New York early music-scene.” She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Her “crisp, sensuous voice” (*The New Yorker*) has been praised for its “purity and beguiling naturalness” (*The Oregonian*) and “intriguing beauty” (*Boston Globe*). As Artistic Director of TENET since 2009, Ms. Greenleaf has sung and directed the ensemble in repertoire spanning the Middle Ages to the present day. Her flair for imaginative programming has been lauded by *The New York Times* as “smart, varied and not entirely early.” Notably, she spearheaded TENET’s Green Mountain Project, whose annual performances of Monteverdi’s *Vespers of 1610* have been universally acclaimed.



Conductor and keyboardist **Jeffrey Grossman** specializes in vital, engaging performances of music of the past, through

processes that are intensely collaborative and historically informed. This season, in addition to leading these performances of Bach’s *St. John Passion* from the organ with the Sebastians and TENET, he performs as featured

harpsichord soloist in Bach’s *Brandenburg Concerti* with the St. Paul Chamber Orchestra, and conducts Handel’s *Agrippina* with Juilliard Opera. He serves as artistic director of the acclaimed baroque ensemble the Sebastians. This year he also performs with the Green Mountain Project, Spire Chamber Ensemble, Quodlibet, Music in the Somerset Hills, and the Bach Players of Holy Trinity. Jeffrey can be heard on the Avie, Gothic, Naxos, Albany, Soundspells, Métier, and MSR Classics record labels. A native of Detroit, Michigan, he holds degrees from Harvard College, the Juilliard School, and Carnegie Mellon University. [www.jeffreygrossman.com](http://www.jeffreygrossman.com)



Lutenist **Hank Heijink** (pronounced Hey-ink) has played all over the world with leading ensembles such as the Amsterdam Baroque

Orchestra, European Union Baroque Orchestra, Orchestre d’Auvergne, TENET, Mark Morris Dance Group and the Wooster Group, among others. He is in high demand as an accompanist on theorbo, lute and guitar, and his playing has been described as “eloquent” (*The Wall Street Journal*) and “deft and sensitive” (*The New York Times*). He can be heard on TENET’s recent CD *A Feast for the Senses* and on Green Mountain Project’s live recording of Claudio Monteverdi’s *Vespers of 1610*. Mr. Heijink holds a performance degree from The Hague’s Royal Conservatory (the Netherlands), as well as a degree in computer science, and a PhD in social sciences. When not playing lute, he writes software for the iPhone.



**Nate Helgeson** is in demand in the United States and abroad as a modern and historical bassoonist. He is a founding member of

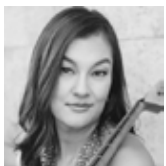
period instrument ensembles on both coasts, including SacroProfano, Grand Harmonie, and New Vintage Baroque. Nate also appears regularly with many of North America’s premier period ensembles, such as the Tafelmusik Baroque Orchestra, Portland Baroque

Orchestra, Mercury Baroque, and the Trinity Baroque Orchestra. On the modern instrument, he has performed throughout the country with a diverse range of ensembles, including the Oregon Bach Festival Orchestra, the Boston Philharmonic, and Callithumpian Consort. Nate is a graduate of the Historical Performance program at the Juilliard School, and holds degrees in modern bassoon performance from the University of Oregon and the New England Conservatory of Music.



**Priscilla Herreid** plays all manner of early wind instruments with Piffaro, the Waverly Consort, Hesperus, and Ex Umbris. She has

played early oboes and recorder with Trinity Baroque Orchestra (NYC), Handel + Haydn, Philharmonia Baroque, Portland Baroque, Venice Baroque (IT), Juilliard Baroque, the Sebastians, Mercury, and Tempesta di Mare. Herreid recently played for the Shakespeare on Broadway productions of *Twelfth Night* and *Richard III*, and made her fourth appearance at the annual Festival Dans les Jardins de William Christie. She directed the Early Music Ensemble at Temple University for two years, and has taught classes on early winds and Renaissance sacred polyphony at the Madison (WI) Early Music Festival. Herreid is a graduate of Temple University and the Juilliard School.



Praised by *The Strad* as “stylish and accomplished,” **Shirley Hunt** brings fierce imagination and integrity to the music of the Renais-

sance, baroque, and contemporary eras on the baroque cello and viola da gamba. Ms. Hunt has performed and recorded with the nation’s leading period instrument ensembles including Handel and Haydn Society, Boston Baroque, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Portland Baroque Orchestra, Bach Collegium San Diego, and Mercury (Houston). She performs regularly at the Metropolitan Museum of Art and the

Museum of Jurassic Technology, where she is an artist in residence. *Early Music America* calls Ms. Hunt’s recent CD, *J. S. Bach Suites & Sonatas Volume One*, “a fine debut and one with promise for future projects.” *Facts & Arts* noted her “soulful renditions,” “high-wire interpretations,” and “resonant, singing tone that stays in the mind.” Originally from Portland, Oregon, Ms. Hunt was born into a musical family and is the younger sister of the late mezzo-soprano Lorraine Hunt Lieberson. [www.shirleyhunt.net](http://www.shirleyhunt.net)



Countertenor and conductor **Tim Keeler** is sought after as both a performer and an educator. He is a member of the Choir of

the Trinity Wall Street and has performed with some of New York City’s most celebrated vocal ensembles, including the St. Thomas Choir of Men and Boys, Bach Vespers at Holy Trinity Lutheran Church, Ekmeles, TENET, and New York Polyphony. He teaches music theory at the Special Music School in Manhattan, works as a vocal coach with the Young People’s Chorus of New York City, and directs the choir at Juilliard’s Summer Performing Arts program in Geneva, Switzerland. He holds degrees from Princeton, Cambridge, and the University of Michigan.



Period violinist **Daniel S. Lee** enjoys a varied career as a soloist, chamber musician, concertmaster, and teacher. Praised for his

“ravishing vehemence” (*The New York Times*), he has appeared as a soloist and guest leader with Early Music New York, New York Baroque Incorporated, Quodlibet Ensemble, San Francisco Bach Choir, TENET, Trinity Baroque Orchestra, and Yale Schola Cantorum. He founded and co-directs the Sebastians, a period ensemble lauded for its “stylistic authority and rhythmic verve” (*The New York Times*). A graduate of the Juilliard School and Yale School of Music, he is currently on the violin, viola and chamber music faculty at Connecticut College and the University of Bridgeport. [www.danielslee.com](http://www.danielslee.com)



**Anna Lenti** is a freelance choral conductor and soprano, whose work embraces a variety of genres and styles. A native of Rochester, NY,

Anna received her BM in Vocal Performance from the Eastman School of Music in 2011, and her MM in Choral Conducting from Westminster Choir College in 2013. An avid lover of ensemble performance, Anna has appeared with numerous professional ensembles throughout the US, including the Holy Trinity Bach Choir (NYC), Apollo’s Fire (Cleveland), Ensemble VIII (Austin), and the Clarion Society (NYC). She is also the Artistic Director for a project-based choral ensemble called Amper-sand, which she co-founded with soprano Madeline Apple Healey in 2014. In 2015, she was appointed the new Assistant Conductor of the Oratorio Society of New York. In addition to her freelance work, Anna is a full-time music teacher at an all-girls high school in New Jersey.



With an inclination for eclectic projects, **Francis Liu** specializes in exploring period interpretations of baroque and classical

repertoire. Based in New York City, he is an active member of the Sebastians, New York Baroque Incorporated, the Bach Players of Holy Trinity, and the Trinity Baroque Orchestra. He has also performed with the Smithsonian Chamber Players, Les Arts Florissants (Festival Dans les Jardins de William Christie), and has toured with the baroque ensemble Musica Angelica and the actor John Malkovich in two productions: “The Infernal Comedy” and “The Giacomo Variations.” An active chamber musician, he performs regularly with Quartet Resound, and the square piano trio, Broadwood Junction. Francis is currently on faculty at Point CounterPoint Music Festival and maintains a private teaching studio in New York City. He holds degrees from Rice University, the University of Maryland, and the Juilliard Historical Performance Program.



Acclaimed as a “lovely, tender high tenor” by *The New York Times*, **Owen McIntosh** has enjoyed a diverse career of chamber music and

solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the stage with the country’s finest ensembles including Apollo’s Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium and the GRAMMY® nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart’s *Die Zauberflöte* with Boston Baroque, Haydn’s chamber opera *Lisola disabitata* with the American Classical Orchestra, the Monteverdi *Vespers of 1610* with Apollo’s Fire and Green Mountain Project, Bach’s *St. Matthew Passion* with Grand Rapids Symphony, *Il ritorno d’Ulisse in patria* with Opera Omnia and Boston Baroque, and Evangelist in Bach’s *St. John Passion* with Tucson Chamber Artists.



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

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

BEMF (CPO), Fischer *Vespers* (Toccat Classics), and *Awakenings* with Coro Allegro (Navona).



**Donald R. Meineke** serves as Associate Director of Music and Organist at The Evangelical Lutheran Church of the Holy

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



Violist **Kyle Miller** made his concerto debut in 2005 with the Reading Symphony Orchestra (PA) as “the dog” in P. D. Q. Bach’s

Canine Cantata, *Wachet Arf!* Since that day, Kyle has gone on to study at the New England Conservatory, the Eastman School of Music, and the Juilliard School, the last at which he earned master’s degrees in both viola performance and historical performance. Kyle’s home base is New York City, and he freelances both in the Big Apple and abroad. A founding member of ACRO-NYM, Diderot String Quartet, and New York Baroque Incorporated, Kyle also has appeared in concert with Apollo’s Fire, the Bach Players of Holy Trinity, Clarion Orchestra, the English Concert, House of Time, Quodlibet Ensemble, the Sebastians, Tafelmusik Baroque Orchestra, and Trinity Baroque Orchestra. Kyle was recently selected to be an English Concert American Fellow, and he has performed at the Carmel Bach Festival. In his spare time, Kyle enjoys eating freshly baked cookies.



Countertenor **Reginald Mobley** fully intended to speak his art through watercolors and oil pastels until circumstance demanded that

his own voice should speak for itself. Since reducing his visual color palette to the black and white of a score, he has endeavored to open a wider spectrum on stage. Particularly noted for his “crystalline diction and pure, evenly produced tone” (*Miami Herald*), as well as “elaborate and inventive ornamentation” (*South Florida Classical Review*), the “Barn-burning, [...]phenomenal” (*Knoxville Metro Pulse*) Reggie is rapidly making a name for himself in baroque, classical, and modern repertoire. His natural and preferred habitat is within the works of Bach, Handel, Purcell, as well as other known baroque mainstays. Not to be undone by a strict diet of the baroque, Reggie finds himself equally comfortable in other periods and genres. Not just in Medieval and Renaissance, but also a literacy in jazz, gospel, musical theatre, and barbershop singing.



**Meg Owens** owns eight oboes of various shapes and sizes and enjoys playing all of them. She performs with many Washington, DC area

orchestras and local chamber music series. In demand as a performer on historical oboes, Dr. Owens appears regularly with some of North America’s major baroque orchestras, including Tafelmusik, American Bach Soloists, Opera Lafayette, Rebel, Tempesta di Mare, National Cathedral Baroque Orchestra, Mercury Baroque, Modern Musick, and the Magnolia and Amherst Baroque Festivals. She has collaborated in chamber music recitals with Harmonious Blacksmith, Chatham Baroque, and the Berkshire Bach Society. She has recorded for the Naxos, Koch International Classics, and Eclactra labels. Her scholarly pursuits center around the oboe band tradition at the courts and chateaux of Louis XIV, leading to recreations of, and lectures about, the music of the Philidor family of wind players.



Praised for his “powerful baritone and impressive vocal range” (*Boston Music Intelligencer*), bass-baritone and hurdy-gurdyist **Andrew**

**Padgett** is an accomplished interpreter of both baroque and medieval vocal and instrumental music. He has collaborated with early music luminaries such as Masaaki Suzuki, Nicholas McGegan, and Benjamin Bagby, and has been featured as a soloist in concert venues worldwide, including Alice Tully Hall at Lincoln Center and the Esplanade Concert Hall in his hometown, Singapore. Andrew holds a B.S. in physics and an M.M. in voice from U.C. Santa Barbara, and an M.M. in early music, oratorio, and chamber ensemble from Yale University’s Institute of Sacred Music. He is based in New York City, where he sings with the Saint Thomas Choir of Men and Boys under the direction of Daniel Hyde.



**Molly Quinn** has captivated audiences with her “radiant” soprano, possessing an “arresting sweetness and simplicity” (*The New*

*York Times*) in diverse repertoire ranging from Monteverdi to the Rolling Stones. In addition to her work with TENET, this season she goes on tour with The Bang on a Can All-Stars performing Julia Wolfe’s *Steel Hammer*, makes debut appearances with The Helicon Society, The Catacous-

tic Consort and El Fuego Ensemble, and return appearances with Apollo’s Fire, and at Saint Thomas Fifth Avenue. Miss Quinn has been a soloist with many noted orchestras and ensembles including The Knights NYC, Clarion Music Society, Choir of Trinity Wall Street, Carmel Bach Festival, Folger Consort, and Quicksilver. Ms. Quinn holds both the Bachelor of Music and Master of Music in Vocal Performance from University of Cincinnati-College Conservatory of Music and currently resides in Chapel Hill, NC.



Praised by *The New York Times* for the “limpid sweetness” of his baroque flute playing, **David Ross** is one of the leading professional

historical flutists in North America. He is the principal flutist with the period instrument orchestra Mercury in Houston, TX, and performs with ensembles including Tafelmusik, the Clarion Society, Early Music New York, Rebel, and Lyra. Last summer David was featured in Minneapolis on Bach’s Orchestral Suite No. 2, performed two Fringe Concerts at the Berkeley Early Music Festival, and attended the Berwick Academy at the Oregon Bach Festival. He teaches privately from his home in Inwood, offering supplemental lessons to flute majors at NYU and the Mannes School of Music. David began his training as a modern flutist at the Cleveland Institute of Music and went on to earn historical performance degrees from the Royal Conservatory of The Hague and the Juilliard

School. He remains dedicated to exploring and expanding the possibilities of historical flutes, prioritizing creativity and spontaneity in his approach to making music.



**Edson Scheid** has been praised for his “polished playing” (*The Strad*) and for being “both musically and technically one of the most assured and

accomplished of today’s younger period violinists” (*The Boston Musical Intelligencer*). A native of Brazil, Edson has performed with such ensembles as Les Arts Florissants, Il Pomo d’Oro, the Trinity Baroque Orchestra, Juilliard415, the Orchestra of St. Luke’s, the Aston Magna Music Festival, Orchester Wiener Akademie, and the Aspen Festival Orchestra. Edson’s many performances of Paganini’s 24 Caprices, on both period and modern violins, have been received with enthusiasm around the world. He has performed the Caprices in cities in Europe, North and South America, and Asia, and has been featured live in-studio on In Tune from BBC Radio 3. Edson holds degrees from the Universität Mozarteum Salzburg, the Yale School of Music and the Juilliard School, where he was the recipient of a Kovner Fellowship.



Lauded for his “beauty of tone and keenness of musicianship” (*Opera Britannia*), cellist **Ezra Seltzer** is a founding member and principal

cellist of the Sebastians, and has per-

## ABOUT THE ENSEMBLES

Preeminent New York City-based early music ensemble **TENET** celebrates its eighth season in 2016–17. TENET has won acclaim for its innovative programming, virtuosic singing and command of repertoire that spans the Middle Ages to the present day. Their distinguished soloists have been praised for their pristine one-voice-to-a-part singing “to an uncanny degree of precision” (*The Boston Globe*). TENET sponsors the highly praised Green Mountain Project, giving annual performances of Claudio Monteverdi’s *Vespers of 1610*, as well as other, newly reconstructed Vespers. Performances of modern-day fare have included Arvo Pärt’s *Passio* at Carnegie Hall in 2014, and a new commission by Caroline Shaw in 2015. Their latest recording *The Secret Lover* was released in March 2016.



Becky Oehlers Photography

Jolle Greenleaf, Artistic Director

formed as guest principal cellist of the St. Paul Chamber Orchestra, Musica Angelica, Orchester Wiener Akademie, and the Trinity Wall Street Baroque Orchestra. He has also been a soloist and principal cellist at the Boulder Bach Festival, and is the associate principal cellist at the Carmel Bach Festival. With the vocal ensemble TENET, he has performed at the Festival Casals de Puerto Rico as well as at Berkshire Bach in Massachusetts. Last season he also appeared with the Portland Baroque Orchestra, Chicago's Baroque Band, and New York Baroque Incorporated. He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.



Grammy Award winning tenor **Aaron Sheehan** has established himself as a first-rate singer in many styles ranging from oratorio and chamber

music to the opera stage. He regularly performs in the United States, South America, and Europe. His singing has taken him to festival and venues including Tanglewood, Concertgebouw, Théâtre des Champs-Élysées, Lincoln Center, the Kennedy Center, Boston Early Music Festival, the Metropolitan Museum of Art, the Washington National Cathedral, and the early music festivals of Boston, NYC, San Francisco, Vancouver, Houston, Tucson, Washington DC, and Madison, as well as the Regensburg Tage Alter Musik. He is on the voice faculty of Boston University.



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

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



**Jessica Troy**, viola, wears a variety of freelance hats. Since 1998 she has toured extensively with the Mark Morris Dance Group Music Ensemble,

from San Juan to Sydney, and appeared with Yo-Yo Ma across the US and Japan. On baroque viola, ensembles she performs frequently with include: the Sebastians, Trinity Baroque Orchestra, Opera Lafayette, Concert Royal, Helicon, and the 4 Nations Ensemble; she has guested with Anima Eterna Brugge, and appeared with Renée Fleming on the

David Letterman Show. A member of the Orchestra of St. Luke's, the New York City Opera Orchestra, and the Westchester and Brooklyn Philharmonics, she performs frequently with many other area ensembles, including the Mostly Mozart Festival Orchestra and NOVUS NY. She has recorded quartet parts for Lou Reed and Ani DiFranco, performed on TV with Whitney Houston, and on film with David Byrne. A participant at many illustrious music festivals, including Tanglewood, Spoleto, and Marlboro, she can be heard on Marlboro's 50th anniversary CD in György Kurtág's *Microludes* for string quartet, which she prepared with the composer.



**Beth Wenstrom** is a violin performer and pedagogue based in New York City. Her performances have been described by *The New*

*Yorker* as “elegant and sensual, stylishly wild.” Her “easy grace and light bravura” graces stages from Memphis, Tennessee to Brattleboro, Vermont to Phoenix, Arizona and Thiré, France. Beth is a founding member of Wayward Sisters, winner of the 2011 Early Music America/Naxos Competition and performs regularly with many groups throughout the country and abroad. A graduate of Oberlin Conservatory and the Juilliard School, Beth has taught at Oberlin Conservatory and SUNY Stony Brook and coached baroque ensembles at both Rutgers University and SUNY Stony Brook.

**The Sebastians** ([www.sebastians.org](http://www.sebastians.org)) are a dynamic and vital musical ensemble specializing in music of the baroque and classical eras. Lauded as “everywhere sharp-edged and engaging” (*The New York Times*), the Sebastians have also been praised for their “well-thought-out articulation and phrasing” (*Early Music Review*) and “elegant string playing... immaculate in tuning and balance” (*Early Music Today*). *I Care If You Listen* praised the ensemble’s “beautifully-nuanced playing and thoughtful expressivity” in their debut album, calling the recording a “technical and timbral tour-de-force.” This season, in addition to performances in Massachusetts, New Jersey, and Seattle, the Sebastians present a year-long celebration of their namesake, J. S. Bach.



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

# TENET WOULD LIKE TO THANK

TENET is truly grateful to the following for their generous support of our 2016–17 concert series, which would not otherwise be possible.

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Jolle Greenleaf would like to thank to TENET’s Board of Directors and Board of Advisors for their generous support, intelligent ideas, kindness, sense of humor, and tenacity on behalf of the organization.

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TENET is grateful to ConEdison for their generous support of our 2016–17 concert series.

Special thanks to Jim Clarke and Wines of South Africa for their delicious contributions to events throughout TENET’s 2016–17 season.

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The Sebastians would like to thank our donors and subscribers for their steadfast support. Thanks to our board of directors, especially Rachel Hauser, Neal Matticks, Christine Firer Hinze, Caroline Giassi, and managing director Karl Hinze.

We are grateful to our generous artist hosts for this week: Deborah Malamud and Neal Plotkin, Donald Meineke, Ope Bukola, Caroline Thompson, Peter Kupfer, and Nina Stern.

We wish to thank St. Paul's Evangelical Lutheran Church for their warm welcome in hosting tonight's performance.



**Council on  
the Arts**

TENET and the Sebastians 2016–17 concerts are made possible, in part, by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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TENET and the Sebastians are both 501(c)3 non-profit organizations. The challenges of producing live classical music in New York City are myriad, and we are so grateful to the individuals and organizations mentioned here for helping us continue that work.

With your support, we work to breathe new life into these musical masterpieces.

**All donations made tonight online or at our box office will go towards the cost of presenting this concert. Thank you very much for your continued support and generosity.**

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