

Voices

PRESENTS

JOHANN SEBASTIAN BACH
ST. MATTHEW

SATURDAY | MARCH 25, 2017 | 7:00 P.M.

REFORMATION LUTHERAN CHURCH

111 N. Chestnut Street, Rochester, New York

MUSICIANS & PERSONNEL

CONDUCTOR & HARPSICHORD DAVID CHIN

TENOR (EVANGELIST) PABLO WILLEY-BUSTOS

BASS (JESUS) CODY MÜLLER

CHOIR I

SOPRANO LILIANA NATALIE BUICKIANS, *solo*
CAMILA OSPINA FADUL, *Ancilla I*

CHOIR II

SOPRANO HANA CAI, *Uxor Pilati*
KEELY FUTTERER, *Ancilla II, solo*

ALTO WEE-KIAT CHIA, *solo*
ANDREA McGAUGH, *solo*

ALTO CAROLINE NIELSON, *Testis I, solo*
JUDITH PRENZLOW, *solo*

TENOR KEVIN BRYANT, *Testis II*
KAMERON GHANAVATI, *solo*

TENOR NATHANIEL McEWEN, *solo*
MATTHEW NEDVIN

BASS MILES CANADAY, *Pontifex II*
ALAN CLINE, *Petrus, solo*
COLIN MANN, *Judas, Pontifex I*

BASS BEN JOHNS, *Pilate, solo*
CARLO SERRANO

RIPIENO KAT GORLOVA
ATHENE MOK

ORCHESTRA I

PETROS KARAPETYAN, *concertmaster*
ALEXANDRIA OTT, *violin*
ALEXANDER TRYGSTAD, *viola*
CORI SWENSON LEE, *principal cello*
KELVIN NG, *double bass*
ELLIOT LICHTENBERG, *oboe*
JOHN UCHAL, *oboe*
MARTHA CHAN, *flute*
CHRIS WONG, *flute*
MAXWELL GRUBE, *bassoon*

ORCHESTRA II

DEVIN CAMP, *principal violin*
PAUL HALBERSTADT, *violin*
JOHN PETREY, *viola*
YUNWEN CHEN, *cello*
ISAAC POLINKSY, *double bass*
ANDREW BLANKE, *oboe*
VICTORIA FOMBELLE, *oboe*
ADAM SADBERRY, *flute*
CASSIE DRIES, *flute*
BLAIRE KOERNER, *bassoon*
NAOMI GREGORY, *organ*

REHEARSAL PIANIST JEREMY VIGIL

EXECUTIVE PROJECT DIRECTOR COLIN MANN

PROGRAM

PART ONE

1. **Chorus:** *Kommt, ihr Töchter, helft mir klagen*
2. **Evangelist, Jesus:** *Da Jesus diese Rede vollendet hatte*
3. **Choral:** *Herzliebster Jesu, was hast du verbrochen*
 - 4a. **Evangelist:** *Da versammelten sich die Hohenpriester*
 - 4b. **Chori:** *Ja nicht auf das Fest*
 - 4c. **Evangelist:** *Da nun Jesus war zu Bethanien*
 - 4d. **Chorus:** *Wozu dienet dieser Unrat*
 - 4e. **Evangelist, Jesus:** *Da das Jesus merketete*
5. **Recitativo:** *Du lieber Heiland du*
6. **Aria:** *Buß und Reu* (Alto)
7. **Evangelist, Judas:** *Da ging hin der Zwölfen einer*
8. **Aria:** *Blute nur, du liebes Herz* (Soprano)
 - 9a. **Evangelist:** *Aber am ersten Tage der süßen Brot*
 - 9b. **Chorus:** *Wo willst du, daß wir dir bereiten*
 - 9c. **Evangelist, Jesus:** *Er sprach: Gehet hin in die Stadt*
 - 9d. **Evangelist:** *Und sie wurden sehr betrübt*
 - 9e. **Chorus:** *Herr, bin ichs*
10. **Choral:** *Ich bins, ich sollte büßen*
11. **Evangelist, Jesus:** *Er antwortete und sprach*
12. **Recitativo:** *Wiewohl mein Herz in Tränen schwimmt* (Soprano)
13. **Aria:** *Ich will dir mein Herze schenken* (Soprano)
14. **Evangelist, Jesus:** *Und da sie den Lobgesang gesprochen hatten*
15. **Choral:** *Erkenne mich, mein Hüter*
16. **Evangelist, Jesus, Petrus:** *Petrus aber antwortete und sprach zu ihm*
17. **Choral:** *Ich will hier bei dir stehen*
18. **Evangelist, Jesus:** *Da kam Jesus mit ihnen zu einem Hofe*
19. **Recitativo:** *O Schmerz! hier zittert das gequälte Herz* (Tenor, Chorus II)
20. **Aria:** *Ich will bei meinem Jesu wachen* (Tenor, Chorus II)
21. **Evangelist, Jesus:** *Und ging hin ein wenig*
22. **Recitativo:** *Der Heiland fällt vor seinem Vater nieder*
23. **Aria:** *Gerne will ich mich bequemen* (Bass)
24. **Evangelist, Jesus:** *Und er kam zu seinen Jüngern*
25. **Choral:** *Was mein Gott will, das gscheh allzeit*
26. **Evangelist, Jesus, Judas:** *Und er kam und fand sie aber schlafend*
 - 27a. **Aria:** *So ist mein Jesus nun gefangen* (Soprano, Alto, Chorus II)
 - 27b. **Chori:** *Sind Blitze, sind Donner*
28. **Evangelist, Jesus:** *Und siehe, einer aus denen*
29. **Choral:** *O Mensch, bewein dein Sünde groß*

INTERMISSION (15 MINUTES)

PART TWO

30. **Aria:** *Ach, nun ist mein Jesus hin* (Alto, Chorus II)
31. **Evangelist:** *Die aber Jesum gegriffen hatten*
32. **Choral:** *Mir hat die Welt trüglich gericht'*
33. **Evangelist, Pontifex, Testis I, II:** *Und wiewohl viel falsche Zeugen herzutraten*
34. **Recitativo:** *Mein Jesus schweigt zu falschen Lügen stille* (Tenor)

35. **Aria:** *Geduld* (Tenor)
 36a. **Evangelist, Pontifex, Jesus:** *Und der Hohepriester antwortete und sprach zu ihm*
 36b. **Chori:** *Er ist des Todes schuldig*
 36c. **Evangelist:** *Da speieten sie aus*
 36d. **Chori:** *Weissage uns, Christe*
37. **Choral:** *Wer hat dich so geschlagen*
 38a. **Evangelist, Ancilla I, II, Petrus:** *Petrus aber saß draußen im Palast*
 38b. **Chorus:** *Wahrlich, du bist auch einer von denen*
 38c. **Evangelist, Petrus:** *Da hub er an, sich zu verfluchen*
39. **Aria:** *Erbarme dich* (Alto)
40. **Choral:** *Bin ich gleich von dir gewichen*
 41a. **Evangelist, Judas:** *Des Morgens aber hielten alle Hohepriester*
 41b. **Chori:** *Was gehet uns das an*
 41c. **Evangelist, Pontifex I, II:** *Und er warf die Silberlinge in den Tempel*
42. **Aria:** *Gebt mir meinen Jesum wieder* (Bass)
43. **Evangelist, Pilatus, Jesus:** *Sie hielten aber einen Rat*
44. **Choral:** *Befiehl du deine Wege*
 45a. **Evangelist, Pilatus, Uxor Pilati, Chori:** *Auf das Fest*
 45b. **Chori:** *Laß ihn kreuzigen*
46. **Choral:** *Wie wunderbarlich ist doch diese Strafe*
47. **Evangelist, Pilatus:** *Der Landpfleger sagte*
48. **Recitativo:** *Er hat uns allen wohlgetan* (Soprano)
49. **Aria:** *Aus Liebe will mein Heiland sterben* (Soprano)
 50a. **Evangelist:** *Sie schrieen aber noch mehr*
 50b. **Chori:** *Laß ihn kreuzigen*
 50c. **Evangelist, Pilatus:** *Da aber Pilatus sahe*
 50d. **Chori:** *Sein Blut komme über uns*
 50e. **Evangelist:** *Da gab er ihnen Barrabam los*
51. **Recitativo:** *Erbarm es Gott* (Alto)
52. **Aria:** *Können Tränen meiner Wangen* (Alto)
 53a. **Evangelist:** *Da nahmen die Kriegsknechte*
 53b. **Chori:** *Gegriüßet seist du, Jüdenkönig*
 53c. **Evangelist:** *Und speieten ihn an*
54. **Choral:** *O Haupt voll Blut und Wunden*
55. **Evangelist:** *Und da sie ihn verspottet hatten*
56. **Recitativo:** *Ja freilich will in uns das Fleisch und Blut* (Bass)
57. **Aria:** *Komm, süßes Kreuz* (Bass)
 58a. **Evangelist:** *Und da sie an die Stätte kamen*
 58b. **Chori:** *Der du den Tempel Gottes zerbrichst*
 58c. **Evangelist:** *Desgleichen auch die Hohenpriester*
 58d. **Chori:** *Andern hat er geholfen*
 58e. **Evangelist:** *Desgleichen schmäheten ihn auch die Mörder*
59. **Recitativo:** *Ach Golgatha* (Alto)
60. **Aria:** *Sehet, Jesus hat die Hand* (Alto, Chorus II)
 61a. **Evangelist, Jesus:** *Und von der sechsten Stunde an*
 61b. **Chorus:** *Der rufet dem Elias*
 61c. **Evangelist:** *Und bald lief einer unter ihnen*
 61d. **Chorus:** *Halt! Laß sehen*
 61e. **Evangelist:** *Aber Jesus schrie abermal*
62. **Choral:** *Wenn ich einmal soll scheiden*
 63a. **Evangelist:** *Und siehe da, der Vorhang im Tempel zerriß*
 63b. **Chori in unisono:** *Wahrlich, dieser ist Gottes Sohn gewesen*
 63c. **Evangelist:** *Und es waren viel Weiber da*
64. **Recitativo:** *Am Abend, da es kühle war* (Bass)
65. **Aria:** *Mache dich, mein Herze, rein* (Bass)

- 66a. **Evangelist:** *Und Joseph nahm den Leib*
 66b. **Chori:** *Herr, wir haben gedacht*
 66c. **Evangelist, Pilatus:** *Pilatus sprach zu ihnen*
 67. **Recitativo:** *Nun ist der Herr zur Ruh gebracht* (Soprano, Alto, Tenor, Bass, Chorus II)
 68. **Chorus:** *Wir setzen uns mit Tränen nieder*

PART ONE - TEXT & TRANSLATION

1. Chor I & II & Choral

(Töchter Zion und Gläubige Seelen)
 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.

2a. 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 überantwortet
 werden, daß er gekreuziget werde.

3. Choral

**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?**

1. Chorus I & II and Chorale

(Daughters of Zion and Faithful Souls)
 Come, daughters, help me lament,
 behold! - Whom? - the Bridegroom!
 Behold him! - how? - As a Lamb.
 Behold! - what? - behold the patience,
 look! - where? - at our guilt.
 See him, out of love and graciousness
 bear the wood for the Cross Himself.
 O innocent Lamb of God,
 slaughtered on the trunk of the Cross,
 patient at all times,
 however you were scorned.
 you have borne all sins,
 otherwise we would have to despair.
 Have mercy on us, o Jesus.

2a. Evangelist

When Jesus had finished this speech, he said to His disciples:

Jesus

You know that in two days it will be Passover,
 and the Son of Man will be handed over to be
 crucified.

3. Chorale

**Heart's beloved Jesus, how have you
 transgressed, that such a harsh sentence has
 been pronounced?**

**What is the crime, of what kind of misdeed
 are you accused?**

Please stand and join us as directed.

3. Chorale

Herz - lieb - ster Je - su, was hast du ver -
bro - - chen, dass man ein solch scharf Ur - teil hat ge -
spro - - chen? Was ist die Schuld, in was für Mis - se -
ta - - ten bist du ge - - ra - - ten?

Please be seated.

4a. Evangelist

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

4b. Chor I & II

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 I

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

4e. Evangelist

Da das Jesus merketete, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen 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.

5. Rezitativ A (Chor I)

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

4a. Evangelist

Then the high priests and the scribes and the elders of the people gathered in the palace of the high priest, who was named Caiaphas, and took council how with deception they could seize Jesus and kill him. They said, however:

4b. Chorus I & II (*The high priests, elders*)

Not, indeed, during the festival, so that there will not be an uproar among the people.

4c. Evangelist

Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to him with a cup filled with valuable water; and she poured it upon his head as he sat at the table. When his disciples saw this, they were against it and said:

4d. Chorus I (*The disciples*)

What purpose does this foolishness serve? This water could have been sold for a high price and given to the poor.

4e. Evangelist

When Jesus heard this, he said to them:

Jesus

Why do you trouble this woman? She has done a good deed for me. You will have the poor with you always, but you will not always have me. She has poured this water on my body because I will be buried. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

5. Recitative A (Chorus I)

O you dear Savior,
when your disciples foolishly protest
that this virtuous woman
prepares your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon your head!

6. Arie A (Chor I)

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

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.

8. Arie S (Chor II)

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.

9a. Evangelist

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

9b. Chor I

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 läßt 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.

6. Aria A (Chorus I)

Repentance and regret, repentance and regret
 rips the sinful heart in two.
 Thus the drops of my tears,
 desirable spices,
 are brought to you, loving Jesus.

7. Evangelist

Then one of the twelve, named Judas Iscariot,
 went to the high priests and said:

Judas

What will you give me? I will betray him to you.

Evangelist

And they offered him thirty silver pieces. And
 from then on he sought opportunity to betray
 him.

8. Aria S (Chorus II)

Bleed out, you loving heart!
 Alas! A child that you raised,
 that nursed at your breast,
 threatens to murder its caretaker,
 since it has become a serpent.

9a. Evangelist

But on the first day of unleavened bread the
 disciples came to Jesus and said to him:

9b. Chorus I (The disciples)

Where do you want us to prepare to eat the
 Passover lamb?

9c. Evangelist

He said:

Jesus

Go into the city to a certain person and say to
 him: the Master says to you: my time is here, I
 will hold Passover in your house with my
 disciples.

Evangelist

And the disciples did as Jesus had commanded
 them, and prepared the Passover lamb. And in
 the evening he sat at dinner with the twelve. And
 as they ate, He said:

Jesus

Truly I say to you: one among you will betray
 me.

9d. Evangelist

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

9d. Evangelist

And they were very troubled and began, each one among them, to say to him:

9e. Chor I

Herr, bin ichs?

9e. Chorus I (The disciples)

Lord, is it I?

10. Choral

Ich bins, 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.

10. Chorale

It is I, I should atone,
bound hand and foot
in hell.
The scourges and the bonds
and what you endured,
my soul has earned.

Please stand and join us as directed.

10. Chorale

Ich bin's, ich soll - te bü - ßen, an Hän - den und an

Fü - ßen ge - bun-den in der Höll'. Die Gei - ßeln und die Ban - den, und

was du aus - ge - stan - - den, das hat ver - die - net mei - ne Seel'.

Please be seated.

11. Evangelist

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 stehet; 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 ichs, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagests.

Evangelist

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

Und er nahm den Kelch und dankete, 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 ichs neu trinken werde mit euch in meines Vaters Reich.

He answered and said:

Jesus

He who has dipped his hand in the bowl with me will betray me. The Son of Man will indeed pass away as it stands written of him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had never been born.

Evangelist

Then Judas, who betrayed him, answered and said:

Judas

Is it I, Rabbi?

Evangelist

He said to him:

Jesus

You say it.

Evangelist

While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

Jesus

Take, eat, this is my body.

Evangelist

And he took the cup and blessed it, gave it to them and said:

Jesus

Drink from this, all of you; this is my blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in my Father's kingdom.

12. Rezitativ S (Chor I)

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

13. Arie S (Chor I)

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.

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.

15. Choral

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.

12. Recitative S (Chorus I)

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet his Testament brings my joy:
his flesh and blood, o preciousness,
he bequeaths to my hands.
Just as in the world, among his own,
he could not wish them harm,
just so he loves them to the end.

13. Aria S (Chorus I)

I will give you my heart;
sink within, my Savior!
I will sink into you;
although the world is too small for you,
ah, you alone shall be for me
more than heaven and earth.

14. Evangelist

And when they had spoken the benediction, they
went out to the Mount of Olives. Then Jesus said to
them:

Jesus

Tonight you will all be angry at me. For it is written:
"I will strike the shepherd, and the sheep of the flock
will be scattered." When, however, I rise again, I shall
go before you into Galilee.

15. Chorale

Acknowledge me, my Guardian,
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance;
your spirit has lavished upon me
much heavenly joy.

Please stand and join us as directed.

15. Chorale

Er - ken - ne mich, mein Hü - ter, mein Hir - te, nimm mich
von dir, Quell al - ler Gü - ter; ist mir viel Gut's ge -

4

an, tan. Dein Mund hat mich ge - la - - bet mit Milch und sü - ßer

9

Kost, dein Geist hat mich be - ga - - bet mit man - cher Him - mels - lust.

Please be seated.

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.

17. Choral

**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 erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen,
In meinen Arm und Schoß.**

16. Evangelist

Peter answered, however, and said to him:

Peter

Even though everyone will be angry at you, yet I will never be angry.

Evangelist

Jesus said to him:

Jesus

Truly, I say to you: tonight, before the cock crows, you will deny me three times.

Evangelist

Peter said to him:

Peter

Even if I must die with you, I will not deny you.

Evangelist

All the other disciples also said the same.

17. Chorale

**I will stay here with you,
do not scorn me!
I will not leave you,
even as your heart breaks.
When your heart grows pale
at the last stroke of death,
Then I will hold you fast
In my arm and bosom.**

Please stand and join us as directed.

17. Chorale

Ich will hier bei dir ste - hen: ver - ach - te mich doch
Von dir will ich nicht ge - hen, wenn dir dein Her - ze

nicht! bricht! Wenn dein Herz wird er - blas - sen im letz - ten To - des -

stoß, als - denn will ich dich fas - sen in mei - nen Arm und Schoß.

Please be seated.

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 hingehē 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, bleibet hie und wachet mit mir!

18. Evangelist

Then Jesus came with them to a garden, which was called Gethsemane, and spoke to his disciples:

Jesus

Sit here while I go over there and pray.

Evangelist

And he took Peter and the two sons of Zebedee with him, and began to mourn and despair. Then Jesus said to them:

Jesus

My soul is troubled even to death; stay here and watch with me!

19. Rezitativ T (Chor I) und Chor II

O Schmerz!

Hier zittert das gequälte Herz;
wie sinkt es hin, wie bleicht sein Angesicht!

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Ach! meine Sünden haben dich geschlagen;

Er leidet alle Höllenqualen,

Er soll vor fremden Raub bezahlen.

Ich, ach, Herr Jesu, habe dies verschuldet,
was du erduldet.

Ach, könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

vermindern oder helfen tragen,

Wie gerne blieb ich hier!

20. Arie T (Chor I) und Chor II

Ich will bei meinem Jesu wachen,

- So schlafen unsre Sünden ein. -

Meinen Tod

Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

- Drum muß uns sein verdienstlich Leiden

Recht bitter und doch süße sein. -

21. Evangelist

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

Jesus

Mein Vater, ist's möglich, so gehe diese Kelch von
mir; doch nicht wie ich will, sondern wie du willst.

22. Rezitativ B (Chor II)

Der Heiland fällt vor seinem Vater nieder;

Dadurch erhebt er sich 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.

19. Recitative T (Chorus I) and Chorus II

O pain!

Here the tormented heart trembles;
how it sinks down, how his face pales!

What is the cause of all this trouble?

The Judge leads him before judgment.

No comfort, no helper is there.

Alas! My sins have struck you down;

He suffers all the torments of Hell,

he must pay for the crimes of others.

I, alas, Lord Jesus, have earned this,
that you endure.

Ah! Could my love for you,

my Savior, diminish or bring aid

to your trembling and your despair,

how gladly would I stay here!

20. Aria T (Chorus I) and Chorus II

I will watch with my Jesus,

- So our sins fall asleep. -

My death

is atoned for by his soul's anguish;

his sorrow makes me full of joy.

- Therefore his deserved suffering

must be truly bitter and yet sweet to us. -

21. Evangelist

And went away a bit, fell down on his face and
prayed and said:

Jesus

My Father, if it is possible, let this Cup pass from
me; yet not as I will it, rather as you wish.

22. Recitative B (Chorus II)

The Savior falls down before his Father;

through this he lifts up himself and everyone
from our fall

to God's grace again.

He is ready

to drink the Cup of

death's bitterness,

in which the sins of this world

are poured and which stink horribly,

since it is pleasing to our loving God.

23. Arie B (Chor II)

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.

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.

Evangelist

Zum andernmal ging er hin, betete und sprach:

Jesus

Mein Vater, ist's nicht möglich, daß dieser Kelch
von mir gehe, ich trinke ihn denn, so geschehe
dein Wille.

25. Choral

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

23. Aria B (Chorus II)

Gladly will I force myself
to take on the Cross and the Chalice,
yet I drink after the Savior.

For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter taste of sorrow,
through his first sip.

24. Evangelist

And he came back to his disciples and found them
sleeping, and said to them:

Jesus

Couldn't you then remain awake with me one
hour? Stay awake, and pray, so that you do not fall
into temptation! The spirit is willing, but the flesh
is weak.

Evangelist

For a second time he went away, prayed and said:

Jesus

My Father, if it is not possible that this Cup pass
away from me, then I will drink it; thus may your
will be done.

25. Chorale

**What my God wills always occurs,
His will is the best;
he is ready to help those
who believe firmly in him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, rely upon him firmly,
God will never abandon.**

Please stand and join us as directed.

25. Chorale

Was zu mein Gott will, das g'scheh' all - zeit, sein
zu hel - fen den'n er ist be - reit, die

3
Will' der ist der be - - ste; || er hilft aus Not, der
an ihn gläu - ben fe - - ste;

7
from - me Gott, und züch - ti - get mit Ma - - ßen. Wer

10
Gott ver - traut, fest auf ihn baut, den will er nicht ver - las - sen.

Please be seated.

26. Evangelist

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal 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.

Evangelist

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm einer große Schar mit Schwertern und mit Stangen von den Hohenpriester und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: "Welchen ich küssen werde, der ists, 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 legte die Hände an Jesum und griffen ihn.

27a. Arie SA (Chor I) und Chor II

So ist mein Jesus nun gefangen.

-Laßt ihn, haltet, bindet nicht! -

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Sie führen ihn, er ist gebunden.

26. Evangelist

And he came back and found them sleeping, nevertheless, and their eyes were full of sleep. And he left them and went away another time and prayed for the third time, and spoke the same words. Then he came back to his disciples and said to them:

Jesus

Alas! Do you wish to sleep and rest now? Behold, the hour has come, when the Son of Man is to be handed over into the hands of sinners. Get up, let us go; see, he who betrays me is here.

Evangelist

And as he was speaking, behold, there came Judas, one of the twelve, and with him a large troop from the high priest and the elders of the people with swords and spears. And the betrayer had given them a sign and said: "The one that I will kiss is him; seize him!" And just then he stepped forward to Jesus and said:

Judas

Greetings to you, Rabbi!

Evangelist

And kissed him. However Jesus said to him:

Jesus

My friend, why did you come?

Evangelist

Then they stepped forward and laid hands on Jesus and seized him.

27a. Aria SA (Chorus I) and Chorus II

Thus my Jesus is now captured.

- Leave him, stop, don't bind him! -

Moon and light

for sorrow have set,

since my Jesus is captured.

They take him away, he is bound.

27b. Chor I & II

Sind Blitze, sind Donnerin 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
 zuschickte 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
 Schwertern 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 der Propheten.

Evangelist

Da verließen ihn alle Jünger und flohen.

29. Choral

O Mensch, beweine dein Sünde groß,
 Darum Christus seins 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 dabei all Krankheit ab
 Bis sich die Zeit herdrange,
 Daß er für uns geopfert würd,
 Trüg unser Sünden schwere Bürd
 Wohl an dem Kreuze lange.

27b. Chorus I & II

Are lightning and thunder extinguished in the clouds?
 Open the fiery abyss, O Hell,
 crush, destroy, devour, smash
 with sudden rage
 the false betrayer, the murderous blood!

28. Evangelist

And behold, one of those who were with Jesus
 stretched out his hand and struck a servant of the
 high priest, and cut off his ear. Then Jesus said to
 him:

Jesus

Put your sword back in its place; for whoever takes
 the sword will perish through the sword. Or do you
 think that I could not ask my Father to send me
 more than twelve legions of angels? How would the
 scripture be fulfilled then? It must happen thus.

Evangelist

At the time Jesus said to the crowd:

Jesus

You have come out as if to a murderer, with swords
 and spears to take me; yet I have daily sat among you
 and have taught in the Temple, and you did not
 arrest me. However all of this has happened in order
 to fulfill the writings of the prophets.

Evangelist

Then all the disciples deserted him and fled.

29. Chorale

O mankind, mourn your great sins,
 for which Christ left his Father's bosom
 and came to earth;
 from a virgin pure and tender
 he was born here for us,
 he wished to become our Intercessor,
 he gave life to the dead
 and laid aside all sickness
 until the time approached
 that he would be offered for us,
 bearing the heavy burden of our sins
 indeed for a long time on the Cross.

END OF PART ONE

INTERMISSION (15 MINUTES)
PART TWO – TEXT AND TRANSLATION

30. Arie A (Chor I) und Chor II

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?
- 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?

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.

32. Choral

**Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Strikke.
Herr, nimm mein wahr
In dieser Gfahr,
Bhüt mich für falschen Tükken!**

30. Aria A (Chorus I) and Chorus II

Alas, now my Jesus is gone!
- Where, then, has your beloved gone,
O most beautiful among women? -
Is it possible, can I behold it?
- Which way has your beloved turned? -
Alas! my lamb in the claws of a tiger;
Alas! Where has my Jesus gone?
- We will seek him with you. -
Alas! What shall I say to the soul,
when she asks me anxiously:
Alas! Where has my Jesus gone?

31. Evangelist

But after they had arrested Jesus, they brought him to the High Priest Caiaphas, where the scribes and the elders had gathered. Peter, however, followed him from afar to the palace of the high priest, and went inside and sat with the servants, so he could see how it came out. The high priests, however, and the elders, and the entire council sought false witness against Jesus, so that they could put him to death, and found none.

32. Chorale

**The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully
in this danger;
protect me from malicious falsehoods!**

Please stand and join us as directed.

32. Chorale

Mir hat die Welt trüg - lich ge -
richt't mit Lü - gen und mit fal - schem G'dicht, viel Netz und
heim - lich Strik - - ke. Herr, nimm mein wahr in die - ser
G'fahr, b'hüt mich für fal - - - schen Tük - - - ken.

Please be seated.

33. Evangelist

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

Zeugen

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:

Hohepriester

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

Evangelist

Aber Jesus schwieg stille.

34. Rezitativ T (Chor II)

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

35. Arie T (Chor II)

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

33. Evangelist

And although many false witnesses came
forward, they found none. Finally two false
witnesses came forward and said:

Witnesses

He has said: I can destroy the temple of God and
in three days build it up again.

Evangelist

And the high priest stood up and said to him:

High Priest

Do you answer nothing to this, that they say
against you?

Evangelist

But Jesus was silent.

34. Recitative T (Chorus II)

My Jesus is silent
at false lies,
in order to show us
that his merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like him
and keep silent under persecution.

35. Aria T (Chorus II)

Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my due,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.

36a. Evangelist

Und der Hohenpriester antwortete und sprach zu ihm:

Hohepriester

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 sagests. Doch sage ich euch: von nun an wirds 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:

Hohepriester

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 I & II

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 I & II

Weissage uns, Christe, wer ists, der dich schlug?

37. 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.**

36a. Evangelist

And the high priest answered and said to him:

High Priest

I abjure you by the living God to tell us whether you are the Christ, the Son of God!

Evangelist

Jesus said to him:

Jesus

You say it. Yet I say to you: from now on it will come to pass that you will see the Son of Man sitting at the right hand of Power, and approaching in the clouds of heaven.

Evangelist

Then the high priest tore his garments and said:

High Priest

He has blasphemed God; what further witness do we need? Behold, now you have heard his blasphemy. What do you think?

Evangelist

They answered and said:

36b. Chorus I & II *(The priests, scribes)*

He is worthy of death!

36c. Evangelist

Then they spit in his face and struck him with fists. Some of them, however, struck him in the face and said:

36d. Chorus I & II *(The priests, scribes)*

Prophecy to us, Christ, who is it who strikes you?

37. 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.**

Please stand and join us as directed.

37. Chorale

Wer hat dich so ge - schla - gen, mein Heil, und dich mit

4

Pla - gen so ü - bel zu - ge - richt? Du bist ja nicht ein Sün - - der wie

9

wir und uns - re Kin - - der, von Mis - se - ta - ten weißt du nicht.

Please be seated.

38a. Evangelist

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

Magd I

Und du warest auch mit dem Jesus 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:

Magd II

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 II

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 krähete 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.

39. Arie A (Chor I)

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!

38a. Evangelist

Peter, however, sat outside of the palace; and a maid came up to him and said:

Maid I

And you were also with that Jesus of Galilee.

Evangelist

He denied it however before them all and said:

Peter

I don't know what you are saying.

Evangelist

As he was going out of the door, however, another one saw him and said to those who were near:

Maid II

This one was also with that Jesus from Nazareth.

Evangelist

And he denied again, and swore to it:

Peter

I do not know the man.

Evangelist

And after a little while people standing around came up and said to Peter:

38b. Chorus II (*A group of bystanders singing to Peter*)

Truly you are also one of them; your speech gives you away.

38c. Evangelist

Then he began to curse and swear:

Peter

I do not know the man.

Evangelist

And just then the cock crew. Then Peter remembered the words of Jesus, when he said to him: "Before the cock crows, you will deny me three times." And he went out and wept bitterly.

39. Aria A (Chorus I)

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

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 bei mir befinde.

40. Chorale

Although I have been separated from you,
yet I return again;
even so your Son set the example for us
through his anguish and mortal pain.
I do not deny my guilt,
but your grace and mercy
is much greater than the sin
that I constantly discover in me.

Please stand and join us as directed.

40. Chorale

Bin ich gleich von dir ge - wi - chen, stell' ich mich doch
wie - der ein; hat uns doch dein Sohn ver - gli - chen durch sein' Angst und
To - des - pein. Ich ver - leug - ne nicht die Schuld, a - ber dei - ne Gnad' und Huld
ist viel grö - ßer als die Sün - de, die ich stets in mir be - fin - de.

Please be seated.

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 I & II

Was gehet uns das an? Da siehe du zu!

41c. 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:

Hohenpriester

Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

42. Arie B (Chor II)

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

41a. Evangelist

The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put him to death. And they bound him, led him out and turned him over to the Governor, Pontius Pilate. When Judas, who betrayed him, saw that he was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:

Judas

I have done evil by betraying innocent blood.

Evangelist

They said:

41b. Chorus I & II (*The high priests*)

How does that concern us? See to it yourself!

41c. Evangelist

And he threw the silver pieces into the temple and left, and went away and hanged himself. However the high priests took the silver pieces and said:

High Priests

It will not do to put them into the coffers of God, since it is blood money.

42. Aria B (Chorus II)

Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the
lost son!

43. Evangelist

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

Pilatus

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagests.

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 verwunderte.

44. Choral

**Befiel 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,
Er will auch Wege finden
Daß dein Fuß gehen kann.**

43. Evangelist

They held a council, however, and bought a potter's field with them for the burial of pilgrims. Therefore this same field is called the Field of Blood to this very day. Thus was fulfilled what was spoken through the Prophet Jeremiah, who said: "They have taken thirty silver pieces, the price of him who was bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." Jesus, however, stood before the Governor; and the Governor questioned him and said:

Pilate

Are you the King of the Jews?

Evangelist

Jesus, however, said to him:

Jesus

You say it.

Evangelist

And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:

Pilate

Do you not hear how harshly they accuse you?

Evangelist

And he answered him not even one word thus, to which even the Governor was greatly amazed.

44. Chorale

**Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage;
he will find ways
for your feet to follow as well.**

Please stand and join us as directed.

44. Chorale

Be - fühl du dei - ne We - ge und was dein Her - ze
der al - ler - treu - sten Pfl - e ge des, der den Him - mel

kränkt; :||
lenkt; der Wol - ken, Luft und Win - den gibt We - ge, Lauf und

Bahn, der wird auch We - ge fin - den, da dein Fuß ge - hen kann.

Please be seated.

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 sonderlichen von andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Pilatus

Welchen wollt 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:

Chor I & II

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

45a. Evangelist

At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:

Pilate

Which one do you want me to release to you? Barabbas or Jesus, of whom it is said, he is the Christ?

Evangelist

For he knew well that they had handed him over out of envy. And while he sat upon the judgment seat, his wife sent to him and her message said:

Pilate's Wife

Have nothing to do with this righteous man; I have suffered much in a dream today on his account!

Evangelist

But the high priests and the elders convinced the people that they should ask for Barabbas and convict Jesus. So when the Governor answered and said to them:

Pilate

Which one between the two do you want me to release to you?

Evangelist

They said:

Chorus I & II (The crowd)

Barabbas!

Evangelist

Pilate said to them:

Pilate

What shall I do then with Jesus, of whom it is said, he is the Christ?

Evangelist

Sie sprachen alle:

45b. Chor I & II

Laß ihn kreuzigen!

46. Choral

Wie wunderbarlich ist doch diese Strafe!
Die 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?

48. Rezitativ S (Chor I)

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 aufgerichtet',
Er nahm die Sünder auf und an,
Sonst hat mein Jesus nichts getan.

49. Arie S (Chor I)

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts,
Daß das ewigen Verderben
und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

50a. Evangelist

Sie schrien aber noch mehr und sprachen:

50b. Chor I & II

Laß ihn kreuzigen!

50c. Evangelist

Da aber Pilatus sahe, daß er nichts schaffete,
sondern daß ein viel größer 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:

Evangelist

They all said:

45b. Chorus I & II (*The crowd, chief priests, elders*)

Let him be crucified!

46. Chorale (*The modern day believers*)

How strange is this punishment!
The Good Shepherd suffers for the sheep.
The Lord, the Righteous One, atones for the
crime on his servant's behalf.

47. Evangelist

The Governor said:

Pilate

What evil has he done then?

48. Recitative S (Chorus I)

He has done good things for all of us;
he gave sight to the blind,
he made the lame to walk,
he told us his Father's word,
he drove out the devil,
he has strengthened the troubled.
He took sinners in and embraced them,
other than that, my Jesus has done nothing!

49. Aria S (Chorus I)

Out of love my Savior wants to die.
He knows nothing of a single sin;
so that the eternal destruction
and the punishment of judgment
would not remain upon my soul.

50a. Evangelist

They screamed even more and said:

50b. Chorus I & II (*The crowd, chief priests, elders*)

Let him be crucified!

50c. Evangelist

When Pilate saw, however, that he achieved
nothing, rather that a much greater riot occurred,
he took water and washed his hands before the
people and said:

Pilate

I am innocent of the blood of this righteous man,
see to it yourselves!

Evangelist

Then all the people answered and said:

50d. Chor I & II

Sein Blut komme über uns und unsre Kinder.

50d. Chorus I & II *(The crowd, chief priests, elders)*

Let his blood be on us and on our children.

50e. Evangelist

Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

50e. Evangelist

Then he released Barabbas to them; but he had Jesus scourged and handed him over to be crucified.

51. Rezitativ A (Chor II)

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!

51. Recitative A (Chorus II)

Forgive this, God!
Here stands the Savior bound.
O scourging, o blows, o wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! You have such hearts
that are like the whipping posts themselves
and even much harder.
Have mercy, stop!

52. Arie A (Chor II)

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.

52. Aria A (Chorus II)

If the tears on my cheeks
can do nothing,
o then take my heart as well!
Yet let it be, in the flow,
as the wounds gently bleed,
the offering-bowl as well.

53a. Evangelist

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich 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:

53a. Evangelist

Then the soldiers of the Governor took Jesus with them into the courthouse and gathered around him the entire troop; and undressed him and put a purple mantle on him; and they wove a crown of thorns and set it upon his head, and a reed in his right hand, and they bowed before him and mocked him, saying:

53b. Chor I & II

Gegrüßet seist du, Jüdenkönig!

53b. Chorus I & II *(The governor's soliders)*

Hail to you, King of the Jews!

53c. Evangelist

Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

53c. Evangelist

And they spit on him and took the reed and struck his head with it.

54. Choral

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 Weltgewichte,
Wie bist du so verspeit,
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
so schändlich zugericht'?

Please stand and join us as directed.

54. Chorale

O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honor and beauty,
now rather supremely defiled:
be greeted by me!

You noble countenance,
before which rather should tremble and cower
the great powers of the world,
how spat upon are you,
How ashen you have become!
Who has treated the light of your eyes,
which is like no other light,
so shamefully?

54. Chorale

1. O Haupt voll Blut und Wunden, voll Schmerz und voller
 2. Du edles Angesichte, dafür sonst schrickt und
 1. Hohn! :|| O Haupt, sonst schön gezie - - ret mit höchster Ehr und
 2. scheut :|| Wie bist du so er - blei - chet, wer hat dein Au - gen -
 speit!

Zier, jetzt a - ber hoch schimp - fie - ret: ge - grü - ßet seist du mir! (to stanza 2)
 licht, dem sonst kein Licht nicht glei - chet, so schänd - lich zu - ge - richt?

Please be seated.

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.

55. Evangelist

And when they had mocked him, they took off the mantle and put his clothes back on; and led him out to be crucified. And as they were going out, they found a man from Cyrene named Simon; they compelled him to carry his cross for him.

56. Rezitativ B (Chor I)

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

56. Recitative B (Chorus I)

Yes, willingly are flesh and blood
 compelled to the Cross;
 The better it is for our souls,
 the bitterer it feels.

57. Arie B (Chor I)

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

57. Aria B (Chorus I)

Come, sweet Cross, this I want to say:
 My Jesus, give it always to me!
 If my suffering becomes too heavy one day,
 you yourself will help me bear it.

58a. Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da ers schmeckete, wollte ers nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf das erfüllet würde, das gesaget 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 seinem Häupten hefteten sie die Ursach seines Todes geschrieben, nähmlich: "Dies ist Jesus, der Jüdenkönig." 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 I & II

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 I & II

Andern hat er geholfen und kann ihm 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, lüstets ihn; denn er hat gesagt: "Ich bin Gottes Sohn."

58e. Evangelist

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

59. Rezitativ A (Chor I)

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,

58a. Evangelist

And when they had come to the place named Golgatha, which is translated the place of the Skull, they gave him vinegar to drink mixed with gall; and when he tasted it, he would not drink it. When they had crucified him, however, they divided up his clothing and tossed lots over them, so that what was spoken through the Prophets was fulfilled: "They have divided my clothing among them, and over my robe they have cast lots." And they sat around and kept watch. And over his head they lifted up a written sentence of death, namely: "This is Jesus, the King of the Jews." And there were two murderers crucified with him, one to his left and one to his right. But those who passed by cursed at him and shook their heads, saying:

58b. Chorus I & II (*Passersby*)

You who destroy the temple of God and build it up again in three days, help yourself! If you are the Son of God, climb down from the Cross!

58c. Evangelist

In the same way the high priests also mocked him, together with the scribes and the elders, saying:

58d. Chorus I & II (*The chief priests, elders, scribes*)

He has helped others and he cannot help Himself. If he is the King of Israel, let him climb down now from the Cross, and we will believe in him. He has trusted in God to rescue him now; he lied, because he said: "I am the Son of God."

58e. Evangelist

In the same way he was reviled by the murderers who were crucified with Him.

59. Recitative A (Chorus I)

Alas, Golgatha, unhappy Golgatha!
The Lord of glory
must shamefully perish here,
the blessing and salvation of the world
is placed on the Cross as a curse.
From the Creator of heaven and earth
earth and air shall be withdrawn.
The innocent must die here guilty;

Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

60. Arie A (Chor I) und Chor II
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 verlaßnen 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
schrie 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 hörten, sprachen sie:

61b. Chor I

Der rufet dem Elias!

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 II

Halt! Laß sehen, ob Elias komme und ihm helfe.

61e. Evangelist

Aber Jesus schrie abermal laut und verschied.

62. Chorale

**Wenn ich einmal soll scheiden,
So scheid 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.**

this touches my soul deeply;
Alas, Golgatha, unhappy Golgatha!

60. Aria A (Chorus I) and Chorus II
Look, Jesus has stretched out his hands
to embrace us,
come! - where? - in Jesus' arms
seek redemption, receive mercy,
seek it! - where? - in Jesus' arms.
Live, die, rest here,
you forsaken chicks,
stay! - where? - in Jesus' arms.

61a. Evangelist

And from the sixth hour there was a darkness
over the entire land until the ninth hour. And at
the ninth hour Jesus cried out loudly and said:

Jesus

Eli, Eli, lama sabachtani?

Evangelist

That is: "My God, my God, why have you
forsaken me?" Some of those, however, who
were standing by, when they heard this, said:

61b. Chorus I (The bystanders)

He is calling Elijah!

61c. Evangelist

And some of them quickly ran, took a sponge
and filled it with vinegar, and put it on a reed for
him to drink. But the others said:

61d. Chorus II (The bystanders)

Stop! Let's see whether Elijah comes and helps him.

61e. Evangelist

But Jesus cried out loudly once again and died.

62. Chorale

**When I must depart one day,
do not part from me then,
when I must suffer death,
come to me then!
When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.**

Please stand and join us as directed.

62. Chorale

Wenn ich ein-mal soll schei - den, so schei-de nicht von mir! :||
 Wenn ich den Tod soll lei - den, so tritt du denn her - für.

5

Wenn mir am al - ler - bäng - sten wird um das Her - ze sein, so

10

reiß' mich aus den Äng - sten kraft dei - ner Angst und Pein.

Please be seated.

63a. Evangelist

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von obenan bis untenaus. 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 bewahrenen Jesum, da sie sahen das Erdbeben und was da geschah, erschranken sie sehr und sprachen:

63b. Chor I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

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

63a. Evangelist

And behold, the veil of 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, who were sleeping, and came out of their graves after his resurrection and came into the Holy City and appeared to many people. The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

63b. Chorus I & II (*The captain and the soliders*)

Truly, this was the Son of God.

63c. Evangelist

And there were many women there, watching from a distance, who had followed him from Galilee and had served him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening however, came

aber kam ein reicher Mann von Arimathea, der heiß 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.

64. Rezitativ B (Chor I)

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. Arie B (Chor I)

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!

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 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:

66b. Chor I & II

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

a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

64. Recitative B (Chorus I)

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Savior bowed himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God has now been made,
since Jesus has completed His Cross.
His body comes to rest,
Ah! dear soul, ask,
go, have them give you the dead Jesus,
O salutary, o precious remembrance!

65. Aria B (Chorus I)

Make yourself pure, my heart,
I want to bury Jesus myself.
For from now on he shall have in me,
forever and ever,
his sweet rest.
World, get out, let Jesus in!

66a. Evangelist

And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Marys were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

66b. Chorus I & II (*The high priests and pharisees*)

Lord, we have remembered that this deceiver said, when he was still alive: "I will rise again after three days." Therefore order that the tomb be guarded until the third day, so that his disciples do not come and steal him, and say to the people, "he has arisen from the dead," and the newest fraud would be worse than the first one!

66c. Evangelist

Pilate said to them: You have guards there; go and

Pilatus sprach zu ihnen: Da habt ihr die Hüter;
gehet hin und verwahrt, wie ihr wisst!

Sie gingen hin und verwahrten das Grab mit
Hütern und versiegelten den Stein.

67. Rezitativ BTAS (Chorus I) und Chor II

Nun ist der Herr zur Ruh gebracht.

-Mein Jesu, gute Nacht! -

Die Müh ist aus, die unsre Sünden ihm gemacht.

-Mein Jesu, gute Nacht! -

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

-Mein Jesu, gute Nacht! -

Habt lebenslang vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'.

-Mein Jesu, gute Nacht! -

68. Chor I & II

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu: Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

- Ruhet sanfte, ruhet wohl. -

Euer Grab und Leichenstein

Soll den ängstlichen Gewissen

Ein bequemes Ruhkissen

Und der Seelen Ruhstatt sein.

- Ruhet sanfte, sanfte ruht! -

Höchst vergnügt

Schlummern da die Augen ein.

guard it as you see fit!

They went forth and protected the tomb with guards
and put a seal on the stone.

67. Recitative BTAS (Chorus I) and Chorus II

Now the Lord is brought to rest.

- My Jesus, good night! -

The weariness is over, that our sins have given him.

- My Jesus, good night! -

O blessed bones,

see, how I weep over you with repentance and regret,

since my fall has brought such anguish upon You! -

My Jesus, good night! -

Lifelong, thousand thanks to you for your suffering,

since you held my soul's salvation so dear.

- My Jesus, good night! -

68. Chorus I & II

We sit down with tears

and call to you in the grave: rest gently, gently rest!

Rest, you exhausted limbs!

- Rest gently, rest well. -

Your grave and headstone

shall, for the anxious conscience,

be a comfortable pillow

and the resting place for the soul.

- rest gently, gently rest! -

Highly contented,

there the eyes fall asleep.

MEET THE ARTISTS

DAVID CHIN | *Conductor*

David Chin currently serves as the Chief Executive Officer and Artistic Director of the Malaysia Bach Festival, Artistic Director of the Hong Kong Bach Festival and the East Malaysia Bach Cantata Singers and Orchestra, as well as the Principal Conductor of the Association of Toronto Chinese Evangelical Church Musicians in Canada. Since 2012, he has served as Director of Choral Activities at Roberts Wesleyan College in New York. He was the Music Director of the Chinese Choral Society of Rochester from 2011-2014.

David conducted the premiere performance of Bach's *St. John Passion* in Malaysia, as well as the inaugural East Malaysia Bach Cantata Lecture Concert Tour, and became the first conductor to introduce Bach's music to major cities throughout East Malaysia (Borneo). He also conducted the inaugural concert of the new Eastman School Bach Cantata Series in 2013 and continues to conduct the series season opening concerts each year. In addition, David has also been invited to conduct the Rochester Bach Festival, Bach Cantata Lecture Concert Series organized by A & O Company in Hong Kong and Yin Qi Choir in Malaysia, the collaborative concerts of Madrigalia and Musica Spei in New York, and performances of the Kuala Lumpur City Opera Company in Malaysia. He has prepared choruses for the Rochester Philharmonic Orchestra in multiple performances. David serves as a regular conductor and lecturer at the International Christian Choral Conductor Society, and has been appointed to teach at the World Sacred Music Conferences in New Zealand, Indonesia, and Malaysia. In commemorating the 500th anniversary of Martin Luther's Reformation in 2017, David has been invited to conduct a presentation of Bach's *B minor Mass* and *Reformation Cantata* organized by the Lutheran Churches in Malaysia.

David has been mentored by renowned conductors William Weinert, Craig Arnold, Bradley Lubman, Helmuth Rilling, Simon Carrington, and Cleusia Goncalves. While at Eastman, he conducted the Eastman Chorale, Eastman Philharmonia, Eastman School Symphony Orchestra, Eastman Repertory Singers, Eastman Bach Soloists, Eastman-Rochester Chorus, and served as the accompanist of the Eastman Women's Chorus. David has recently been awarded the prestigious Harvey Fellowship by the Mustard Seed Foundation. He has also been awarded full scholarship by the Eastman School of Music to pursue both Master's and Doctoral degree in conducting. Philippians 4:13. Website: www.davidchinmusic.com

PABLO WILLEY-BUSTOS | *Tenor, Evangelist*

Pablo Willey-Bustos, tenor is a graduate of the Eastman School of Music, where he received both his Bachelor and Master Degrees in Vocal Performance. Highlights of concert appearances include: Handel's *Ode to St. Cecilia*, conducted by Ton Koopman with the Orchestra of St. Luke's at Carnegie Hall, the Evangelist in Bach's *St. John Passion* with the Voices Ensemble, Handel's *Messiah* with the Fort Street Chorale, as well as a recital featuring Schumann's *Dichterliebe* and Quilter's *Three Shakespeare Songs* with pianist Beryl Garver. Under the auspices of the Opera Theatre of Weston, VT, Pablo has appeared as Tamino in Mozart's *Die Zauberflöte*, The Witch in Humperdinck's *Hansel and Gretel* and Colin in the East coast premiere of Nolan Gasser's opera *The Secret Garden*. His discography includes: Lutheran Masses and Advent Cantatas of Johann Sebastian Bach with the Publick Musick Baroque Orchestra and Chorus. In 2006, Mr. Bustos was a finalist in the Philadelphia Bach Festival's International Bach Aria Competition and in 2013, he received third place in the Rochester Oratorio Society Vocal Competition. He currently resides in Rochester, NY, where he is the Director of Music Ministry at Reformation Lutheran Church, as well as Adjunct Voice Professor for the College of Liberal Arts at the Rochester Institute of Technology.

CODY MÜLLER | *Bass, Jesus*

Described as having a voice that "...resonates authority," CODY MÜLLER, Bass, is quickly making a name for himself in the classical world. Müller's career has taken him across much of the United States and Canada including performances of both opera and concert literature. Some of Müller's most notable performances include Brahms's "Ein Deutsches Requiem," Mendelssohn's "Magnificat," Beethoven's "Mass in C," Handel's "Messiah," and several Bach Cantatas. Operatic credits include The Four Villains in "Les Contes d'Hoffmann" with Bel Cantanti Opera, Gus O'Neill in John Musto's "Later the Same Evening" with Central City Opera, Don Alfonso in "Cosi fan tutte," Marchese in "La Traviata" with the Rochester Philharmonic Orchestra, Dr. Gibbs in Ned Rorem's "Our Town," Don Magnifico in "La Cenerentola" with Opera in the Ozarks, Leporello in "Don Giovanni," and Dr. Bartolo in "Le nozze di Figaro" with Eastman Opera Theatre. This summer Müller can be seen with Des Moines Metro Opera as an apprentice artist in their new production of Britten's "Billy Budd." Müller completed his academic training at the Eastman School of music where he earned a Master of Music Degree under the tutelage of acclaimed Bass-Baritone Jan Opalach. Müller also holds a B.M. from Belmont University.

LILIANA NATALIE BUICKIANS | *Soprano, soloist*

Soprano Liliana Natalie Buickians is a second year doctoral student at Eastman. Her previous engagements include First Lady in *Die Zauberflöte* with Vivace Summer program, Giulietta in *Les Contes d'Hoffmann* at the Napa Music Festival and Elle in *La Voix Humaine* and Susanna in *Le Nozze di Figaro* with Eastman Opera Theatre. While completing her BM/BA at Azusa Pacific University, she performed the roles of Fanny in Rossini's *La Cambiale di Matrimonio* and Mrs. Ford in the West-Coast premiere of Salieri's *Falstaff*. In the fall of 2016, she played the role of Governess in Benjamin

Britten's *The Turn of the Screw* with Eastman Opera Theatre. An avid recitalist, she has participated numerous times in the Bach Cantata Series and the Eastman Collegium under the baton of Paul O'Dette.

CAMILA OSPINA FADUL | *Soprano, Ancilla I*

Camila Ospina Fadul graduated from her masters in choral conducting from the Eastman School of Music on May 2013 and has been conducting choirs of all styles and sizes since she was in high school. She has sung with professional and amateur choirs since her childhood and is very grateful to be singing St. Mathews Passion with such a talented group of musicians.

KEELY FUTTERER | *Soprano, Ancilla II, soloist*

Soprano KEELY FUTTERER, a native of Dover, Arkansas, is finishing her Doctoral work at the Eastman School of Music, where she studies with Kathryn Cowdrick. She has performed Elle in "*La Voix Humaine*", Adina in "*L'elisir d'amore*", and Lauretta in "*Gianni Schicchi*". This past year she performed Carmela in "*Mese Mariano*", the title role of "*Suor Angelica*", and Countess Almaviva in "*Le Nozze di Figaro*" with Eastman Opera. She won the Encouragement Award at the Arkansas MET auditions, was a semi-finalist at the Midwest Regional MET Auditions, was a finalist for the Jesse Kneisel Lieder Competition, and recently won first place in the Friends of Eastman Opera Competition in 2016 and 2nd place in Opera Saratoga's Aria Showcase Competition in 2015. Keely is an alumna of Opera Saratoga's Young Artist program, where she sang the role of The Witch Mother in the American premiere of Philip Glass's *The Witches of Venice*. Most recently, she was part of the New Works Forum in NYC with American Lyric Theatre, premiering the role of Sara Turing in "*The Life and Death(s) of Alan Turing*", and finished an aria concert as the guest artist with Penfield Symphony Orchestra.

HANA CAI | *Soprano, Uxor Pilati*

HANA J. CAI, soprano, has enjoyed an eclectic career as a pianist, singer, and conductor. From 2011-2015, she worked as an in-demand music director and vocal coach for musical theater in the greater Washington, D.C. and Philadelphia areas.

In Philadelphia, Hana served as a music director, accompanist, and vocal coach in the Department of Theater at Temple University, where she music directed their acclaimed production of *Hair*. She also served as the assistant conductor for Singing City under Jeffrey Brillhart and as a member of the Philadelphia Singers Chorale and Philharmonia. She has performed regularly at the Kennedy Center and the Kimmel Center under the batons of Christoph Eschenbach, Helmuth Rilling, Matthew Halls, Alan Gilbert, and Gianandrea Noseda. Hana currently serves as the director for the Holy Cross Church Choir and the Mount Hope World Singers. She is in the second year of her master's degree in choral conducting at the Eastman School of Music where she studies with Dr. William Weinert.

WEE-KIAT CHIA | *Countertenor, soloist*

Wee-Kiat has participated in events in Malaysia, Singapore, Hong Kong, Taiwan, Vietnam, Austria, Australia and United States. His recent engagements and achievements include his participation at The Song Continues organised by the Carnegie Hall, and at the Fall Island Vocal Arts Seminar 2016, where he was given the chance to work with mezzo-soprano Stephanie Blythe, composers Alan Smith and Tom Cipull. In September 2016, Wee Kiat participated in the professional premiere of the Beth Morrison Projects' *Ouroboros Trilogy* in Boston, covering the roles of Xiao Qing (Green Snake) in all three operas. In 2017, Wee Kiat was one of the finalists in the Metropolitan Opera National Council Auditions New England Regional Finals. Wee Kiat has performed extensively with the Malaysia Bach Festival, Hong Kong Bach Festival, as well as the East Malaysia Bach Cantata Chamber Choir and Orchestra, and has sung both solos and choruses in Bach's

Passions, Magnificat, and more than a dozen of cantatas. He has also sung leading roles in operas by Monteverdi, Britten, Purcell, Handel, Strauss, Mozart, Dove, and others. Currently, Wee Kiat is pursuing his Doctor in Musical Arts (DMA) in Boston University College of Fine Arts School of Music under the tutelage of Dr. Lynn Eustis.

ANDREA McGAUGH | *Alto, soloist*

Andrea McGaugh graduated from the Eastman School of Music in December 2015, receiving degrees in Vocal Performance and Music Education. An advocate for all collaborative forms of music-making, Andrea is a dedicated choral singer and recitalist, and has appeared as a soloist with First Inversion, Eastman Chorale, Eastman Repertory Singers, Voices, and the Lake Placid Sinfonietta. Most recently, Andrea presented a staged performance of Robert Schumann's "Frauenliebe und -leben" as part of the 2016 First Niagara Fringe Festival. In 2015, Andrea was a finalist in both the Jesse Kneisel German Lieder Competition at Eastman and the Marcella Sembrich International Voice Competition in New York City. She made her Carnegie Hall debut with the Rochester Philharmonic Orchestra in May 2014, singing Desire Annabel in Howard Hanson's opera *Merry Mount*. Andrea has appeared in Eastman Opera Theatre's productions of *She Loves Me* (Ilona Ritter), *The Old Maid and the Thief* (Miss Todd), and *Our Town* (Mrs. Gibbs), as well as Geneva Light Opera's productions of *The Magic Flute* (Third Lady) and *Così fan tutte* (Dorabella).

JUDITH PRENZLOW | *Alto, soloist*

Mezzo-Soprano Judith Prenzlow is a first-year Master's student at Eastman School of Music. She holds a Bachelor of Music in Vocal Music-Education from Oklahoma State University, where she enjoyed the opportunity of performing the roles of Cherubino in *Le Nozze di Figaro* and Maddelana in *Rigoletto*. She has also performed as a soloist in several seasons of Handel's *Messiah*. Judith studies with Professor Katherine Ciesinski, and performed in Fall of 2016 as a soloist in Eastman's performance of J.S. Bach's *Christmas Oratorio*. She is thrilled to be collaborating with her colleagues in this complete presentation of the *St. Matthew Passion*.

CAROLINE NIELSON | *Alto, Testis I, soloist*

A native of Dallas, Texas, Caroline Nielson completed her undergraduate degree at Belmont University, graduating *summa cum laude* with a Bachelor of Music in Vocal Performance and a minor in German. She is a second-year graduate student in Voice Performance and Literature at the Eastman School of Music, where she studies with Kathryn Cowdrick. Thus far at Eastman, Caroline has performed the roles of the Abbess in *Suor Angelica* and the Madre superiora in *Mese Mariano* with the Eastman Opera Theatre. She has been a featured soloist in three Bach Cantatas at Eastman and in several student recitals. While at Belmont, Caroline performed roles including Dido in *Dido and Aeneas*, Cherubino in *Le nozze di Figaro*, and Mother Marie in *Dialogues of the Carmelites*. In 2015, she performed in the ensemble of the Nashville Opera's production of *Pirates of Penzance*. Last summer, Caroline portrayed Nancy in Benjamin Britten's *Albert Herring* at Opera in the Ozarks, as well as Dorabella in a concert performance of Mozart's *Così fan tutte* in Portland, Oregon. Next month, Caroline looks forward to performing the role of the stepsister Dorothée in Massenet's *Cendrillon* with Eastman Opera Theatre.

KAMERON GHANAVATI | *Tenor, soloist*

Tenor Kameron Ghanavati is currently a first year master student studying voice with Professor Robert Swensen. Hailing from the sleepy beach town of Ocean City, NJ, Kameron has performed all over the tri-state area with the Delaware Symphony Orchestra, Mastersingers of Wilmington, Youth Opera of South Jersey, the University of Delaware Chorale, and Annapolis Opera. His most recent role was *Werther* with the University of Delaware Opera Theatre in May 2016. Highlights include performing the role of Laurie in Mark Adamo's *Little Women*, Belmonte in Mozart's *Die Entführung aus dem serail*, and Almeric in Tchaikovsky's *Iolanta*. Kameron has trained with the Russian Opera Workshop in Philadelphia and at the Up North Vocal Institute in Michigan. He is an alum of Houston Grand Opera's Young Artist Vocal Academy (2015) and received a B.M. in vocal performance (2016) from the University of Delaware under the tutelage of Dr. Blake

Smith. Kameron is also an intern for the communications department here at Eastman and has been published in the most recent issue of *Notes*. Special thanks to the incomparable David Chin for making this experience so memorable and incredible!

KEVIN BRYANT | *Tenor, Testis II*

Kevin Bryant is a First Year Master's student at the Eastman School of music studying in the studio of Katherine Ciesinski. He has participated in various operatic training programs such as the Seagle Music Colony, the Mediterranean Opera Studio, and Spotlight on Opera. He has performed the roles of Herman from Most Happy Fella, Laurie from Little Women, Ferrando from *Così fan tutte* and The Defendant from Trial by Jury. Most recently, he has premiered the role of Mac in the world premiere of Evan Mack's opera Roscoe and will be premiering Hamlet in Herschel Garfein's world premiere of Rosencrantz and Guildenstern are Dead this summer at the Seagle Music Colony. He also recently appeared as the Evangelist in the Eastman Philharmonic's production of Bach's Christmas Oratorio this past fall. He will be performing as Der Weise from Hindemith's *Hin und Zurück* in Eastman's Chamber Opera productions this spring.

NATHANIEL McEWEN | *Tenor, soloist*

Nathaniel McEwen, tenor, is a doctoral student in vocal performance and literature at the Eastman School of Music under the tutelage of Jan Opalach. Since beginning his vocal training with the late soprano Judith Kellock during his junior year at Cornell University, Nathaniel has participated in SongFest in Los Angeles and has sung in masterclasses led by renowned soprano Renée Fleming, American composer Jake Heggie, noted tenors Ian Bostridge and Anthony Dean Griffey, and collaborative pianists Graham Johnson and Martin Katz. Nathaniel has performed with the Rochester Philharmonic, Cayuga Chamber Orchestra, Cornell Symphony Orchestra, and Eastman Philharmonia, as well as with the Rochester-based choirs First Inversion and Voices. He has sung as soloist in performances of J. S. Bach's *Magnificat* and numerous cantatas, Haydn's *Die Schöpfung* and *Harmoniemesse*, Mendelssohn's *Symphony No. 2* ("Lobgesang"), Händel's *Messiah*, Schubert's *Mass No. 4*, Rachmaninoff's *All Night Vigil*, and Britten's *Rejoice in the Lamb*, and he has covered the tenor solos in Mendelssohn's *Elijah* with the Rochester Oratorio Society. Nathaniel has also sung the roles of Albert Herring in Britten's *Albert Herring*, Peter Quint in Britten's *The Turn of the Screw*, and Don Basilio in Mozart's *Le Nozze di Figaro* in recent Eastman Opera Theatre productions.

MATTHEW NEDVIN | *Tenor*

Tenor Matthew Nedvin appeared most recently as a soloist with the Eastman Repertory Singers to perform Haydn's *Requiem in C*; he has also appeared with the St. Andrew's Chamber Orchestra and the Northwest Georgia Winds. Asked by NWGA Winds director Sam Baltzer, who previously had worked with Matthew's father and fellow tenor Brian Nedvin, Matthew appeared two consecutive years to perform music of the British Isles in their *Across the Big Pond* concert. In June, Matthew will give a recital of American music with pianist Jennifer Williams in Rome, GA and Dalton, GA. Fully engrossed in both chamber and large ensembles, Matthew has performed with dozens of community, school, and professional ensembles. While he performs regularly with the Eastman Chorale, Matthew has also performed with *Voices* professional chamber choir under the baton of William Weinert. He is eager to perform the virtuosic *St. Matthew Passion* and looks forward to singing with *Voices* again for Good Friday in April. In addition to his June recitals, Matthew is thrilled to be spending six weeks this summer studying German Lieder, poetry, and language in Graz, Austria at the American Institute of Musical Studies. www.matthewnedvin.com

MILES CANADAY | *Baritone, Pontifex II*

Miles Canaday currently serves as the Assistant Conductor for the Eastman Chorale and the Eastman-Rochester Chorus, and recently directed the Hobart and William Smith Colleges Community Chorus in Geneva, NY. Before arriving in the Rochester area, he conducted various collegiate, church and community ensembles across Colorado, including the Metropolitan State University of Denver Women's Chamber Choir, the Laudamus Chamber Chorale of Fort Collins, and St. Stephen's Episcopal Church Choirs in Aurora. Miles completed a master's degree in choral conducting at Yale School of Music, studying with Profs. Marguerite Brooks and Jeffrey Douma, and receiving coaching from Masaaki Suzuki, Simon Carrington, and Simon Halsey. During his time at Yale, he was the Assistant Conductor of the Yale Glee Club and the

Principal Assistant Conductor of the Yale Camerata. After attending Phillips Academy Andover, Miles graduated with a B.A. in music with honors from Harvard College, where he studied conducting with Jameson Marvin and Federico Cortese and was President of the Harvard Glee Club. With a keen interest in early 20th century music, he completed a senior thesis analyzing patterns and cacophony in Stravinsky's *Petrushka*. Miles is currently in his second year of the doctoral program in choral conducting at the Eastman School of Music, where he studies under Dr. William Weinert.

ALAN CLINE | *Baritone, Petrus, soloist*

Hailed as having a “Stern, yet warmly lyric, resonant tone”, baritone Alan Cline is currently serving as Adjunct Professor of Voice at the Gratbatch School of Music at Houghton College where he keeps a large private studio and teaches German and French lyric diction. Cline recently graduated from the Eastman School of Music where he studied with Jan Opalach and Robert McIver. Recent stage credits include appearances as Barone Duphol in Verdi's *La Traviata*, Count Almaviva in Mozart's *Le nozze di Figaro*, the Bass-Baritone in Philip Glass' *Hydrogen Jukebox*, Guglielmo in Mozart's *Così fan tutte*, The Villians in Offenbach's *Les contes d'Hoffman*, and Mr. Webb in Ned Rorem's *Our Town*. Cline is also a proficient concert soloist and has been seen in front of the Eastman Philharmonia performing Mahler's *Rückertlieder* and the Vaughan Williams *A Sea Symphony* as well as performances of the Fauré Requiem, Vaughan Williams *Hodie* and *Fantasia on Christmas Carols*. In coming months he looks forward to performances of the Verdi *Requiem* as well as the Sacristan in Puccini's *Tosca*.

COLIN MANN | *Baritone, Judas, Pontifex I*

Conductor and baritone, Colin Mann, is a first year master's student in conducting at the Eastman School of Music. He serves as choir director at Aldersgate United Methodist Church in Greece, New York. Colin has great interest in community music-making and intergenerational singing. Last summer, Colin organized the East Ave Chorale of high school through retired adult singers; they performed a program in celebration of peace in Rochester collaborating with the M. K. Gandhi Institute for Nonviolence. Colin has participated in many national conducting symposiums and continues to let his experiences inform his teaching and leadership. While completing a bachelor of music in music education and voice at Fredonia, State University of New York, he served as assistant conductor to the University Chorus and was music director for the Student Opera Theatre Association's annual opera scenes. Colin has earned his initial music certification in New York State.

BEN JOHNS | *Bass, Pilate, solo*

Ben Johns, a first year DMA choral conducting student at the Eastman School of Music, worked for over 13 years with the professional singing ensemble, Chanticleer. During his tenure with the ensemble, he sang tenor and baritone and became the group's first full-time Director of Education. In 2010, following their first National Youth Choral Festival, Chanticleer won the Education and Outreach Award from Chorus America. As Director of Education, Mr. Johns worked with approximately 500 choral ensembles in master classes and choral festivals. A four-time graduate of the University of California, Irvine, Ben holds a BA in dance, a BM in vocal performance, a BS in chemistry, and an MFA in choral conducting. He grew up performing in Sacramento with California Musical Theater's Music Circus, earning his Actors' Equity card with the organization. He is now an adjunct professor at Hobart and William Smith colleges, leading the Colleges Community Chorus.

CARLO SERRANO | *Bass*

Carlo Serrano is a composer and choral conductor from the Philippines. He holds an AB in Interdisciplinary Studies from the Ateneo de Manila University and a BM in Composition from the University of the Philippines. He is currently 2nd-year candidate for an MM in Choral Conducting at the Eastman School of Music, where he studies under Dr. William Weinert. In the Philippines, Carlo has sung with notable choirs such as the Ateneo College Glee Club, the country's oldest university choir, and the all-male choir Aleron. He served as bass section leader for the University of the Philippines Church of the Risen Lord Choir. He especially enjoys teaching music theory and aural skills to amateur choirs, and is deeply interested in furthering research in that area. He currently directs the choir at the First Congregational Church in Spencerport. His musical training includes composition under Josefino Toledo, music theory under Katherine Trangco and Dr. Jonas Baes,

voice under Christopher Arceo and Jonathan Velasco, and choral conducting under Eudenic Palaruan and Dr. William Weinert.

PETROS KARAPETYAN | *Concertmaster*

Petros, a native of Armenia, began his musical studies at the age of six at the specialized music school, “P.J. Tchaikovsky,” in Yerevan, Armenia. When he was twelve, his family moved to Mexico where he continued his studies under the direction of his mother and Professor Gohar Zakaryan. Petros is currently in his senior year at the Eastman School of Music where he is getting his degree in violin performance under the wings of Mikhail Kopelman. He is also pursuing a business degree at the University of Rochester. In his four years at the Eastman School of Music, he has consistently acted as a rotating concertmaster for the Eastman Philharmonia, Eastman School Symphony Orchestra, and Eastman Opera Theatre. After his junior jury in 2016, the string faculty nominated Petros to be considered to receive a Performer’s Certificate. Petros has participated in masterclasses and lessons with Peter Oundjian, Donald Weilerstein, Joseph Silverstain, Rainer Kuchl, The Juilliard Quartet, The Dover Quartet, The Ying Quartet, Escher String Quartet, Muir String Quartet, Jerusalem String Quartet, Penderecki String Quartet. In 2011 and 2012, Petros attended the Boston University Tanglewood Institute. In the summer of 2014, he attended Colorado College Summer Music Festival and furthered his studies at the Tanglewood Music Center in 2015. He had attended the Pacific Music Festival in the summer of 2016 and will be returning in 2017 as well. He has worked in several professional symphony orchestras in Mexico and the United States including the Aguascalientes Symphony Orchestra, the Zacatecas Philharmonic and the Orquesta Sinfonica de las arts de Sinaloa and Syracuse Symphony (Symphoria). In 2016 he was accepted to the Rochester Philharmonic Orchestra in Rochester, NY. Along with his orchestral studies, Petros has also been part of the Intensive and Honors chamber music program at the Eastman School.

DEVIN CAMP | *Principal Violin*

Currently pursuing a degree in Music Performance, violinist Devin Camp has studied on the violin from the age of 10 with Mark Lewis, then later with Amanda Brin of the Hyperion String Quartet. He has played as the Principal Second Violin of the Empire State Youth Orchestra. Devin performed with the ensemble on a tour of China and South Korea, as well as a performance in the Tanglewood Music Center’s Seiji Ozawa Hall in 2012. Later becoming concertmaster of the same orchestra for two years, Devin led the ensemble to a featured performance at Carnegie Hall. Active in chamber music, Devin is the founding first violinist of both the Amici String Quartet and the Windsor Piano Trio, as well as another String Quartet at Eastman. He has coached with Michael Emery, the American String Quartet, the Ying Quartet, Peter Oundjian, Trio Cleonice, and Michael Kannen. Devin also received Honorable Mention in the 2013 Lois Lyman Competition and was a finalist with the Windsor Trio at the 2016 Coltman Chamber Music Competition. Devin is currently a student of Professor Oleh Krysa at the Eastman School of Music.

ALEXANDRIA OTT | *Violin*

Violinist Alexandria Ott is currently pursuing her BM in Music Performance at the Eastman School of Music, where she studies with Renee Jolles (Orpheus Chamber Orchestra). Past teachers have included Shannon Nance (Rochester Philharmonic Orchestra) and Julianna Athayde (Rochester Philharmonic Orchestra). She is rotating Concertmaster and Principal Second Violin of the Eastman School Symphony Orchestra, where she has worked with Maestros Neil Varon and David Zinman. A passionate ensemble player, she has performed in a wide variety of chamber groups including baroque chamber orchestras, string quartets and string trios through Eastman, the Masterworks Festival and the Bowdoin International Music Festival. In these groups she has coached with Profs. Steven Doane, Rosemary Elliott and George Taylor of Eastman as well as members of the Ying Quartet and Janet Sung of DePaul University. In 2016, her ECMS Honors Quartet won first place in the Syracuse Friends of Chamber Music Youth competition and also performed in a masterclass for the Shanghai Quartet. As a soloist she won the Cordancia Concerto Competition (2016), the Ruth and Sidney Salzman Prize for Strings (Rochester Philharmonic League Young Artist Auditions 2016) and performed in a masterclass for Rachel Barton Pine (2015).

PAUL HALBERSTADT | *Violin*

Paul Halberstadt, Violinist, currently studies Violin Performance and Music Teaching and Learning at the Eastman School of Music under the instruction of the Concertmaster of the Rochester Philharmonic Orchestra, Julianna Athayde. Paul is the Concertmaster of the Eastman School Symphony Orchestra and has experience as Concertmaster in various orchestras including Rivers Youth Symphony, Csehy Summer Orchestra, and Framingham High School Orchestra. He has been associate Concertmaster for the Boston University Tanglewood Institute Orchestra, Principal Second for the Westside

Chamber Orchestra, and Assistant Concertmaster for the 2015 All-Eastern Orchestra. In 2014, Paul soloed with orchestra playing Czardas and Theme from Schindler's List. He has attended NAFME All-National and All-Eastern in addition to being a four time member of the Massachusetts All-state orchestra. Paul has played masterclasses for Boston Symphony member Jason Horowitz and Associate Concertmaster of Detroit Symphony, Kimberly Kennedy. Paul has been gigging for years playing musicals such as West Side Story, Beauty and the Beast, Evita, Titanic, The Wizard of Oz, and Cinderella. He founded the Jazz/Folk Trio Three East Men and a Fiddle in November of 2016. He has also been fiddling for years with his former teacher and Boston Symphony Member Bonnie Bewick.

ALEXANDER TRYGSTAD | *Viola*

Alexander Trygstad is a violist and music theory pedagogue who specializes in relating analysis and performance. He is on faculty at Roberts Wesleyan College where he teaches viola and chamber music and he serves as a teaching assistant at the Eastman School of Music teaching Model Composition & Tonal Analysis and Aural Musicianship. Mr. Trygstad has performed on WXXI public radio's program "Live From Hochstein," and with the Rochester Bach Festival, the Eastman Bach Cantatas Series, Ossia New Music Ensemble, the Lake George Music Festival, the George Eastman House Organ Plus Series, and the Waco Symphony Orchestra. As a soloist, he was a national finalist in the Music Teachers National Association Young Artist Competition and won second prize in the Mid-Texas Symphony Young Artist Competition. Recent scholarly highlights include an article in the Journal of the American Viola Society, and a lecture recital at Eastman on the music of Brahms. He is completing a Doctor of Musical Arts in Viola Performance and Literature and a Master of Arts in the Pedagogy of Music Theory from the Eastman School of Music. His principal teachers include Carol Rodland, Kathryn Steely, Karen Ritscher, and Phillip Ying.

JOHN PETREY | *Viola*

John Petrey is a violist and violinist currently completing a master's degree in viola performance with Phillip Ying and serves as a secondary viola lesson instructor at the Eastman School of Music. In 2015 he graduated magna cum laude from the University of North Texas with two bachelor's degrees in viola performance and general, choral and instrumental music education. This past summer John was offered a full scholarship and stipend to attend the Bowdoin International Music Festival as one of two highly-selective Kaplan Fellows. During these six weeks he was given the fantastic opportunity to perform chamber music with many of their artist faculty members, other fellows, and served as principal violist of their Festival Orchestra. He was also recently awarded a full scholarship to attend the Colorado College Summer Music Festival the past two summers and was chosen as an assistant principal by audition for their first concert. He has recently performed chamber music in masterclasses with the Shanghai, Jupiter, and Dover Quartets and received extensive chamber coaching from members of the Ying Quartet. John has performed solo repertoire in masterclasses and studied with Ivo van der Werff, Jeffrey Irvine, Susan Dubois, Barbara Westphal, Karen Dreyfus, Dimitri Murrath, Martha Katz, Carol Rodland, Thomas Reibl, and Nobuko Imai.

CORA SWENSON LEE | *Principal Cello*

Praised by the San Francisco Classical Voice for playing with "maturity and panache," Cora Swenson Lee is a cellist and baroque cellist who performs actively in the Boston and Rochester, NY areas. Cora's most influential teachers have been professors Alan Harris and Marc Johnson. Cora holds a Bachelor's Degree from the Eastman School of Music and a Master's Degree from the Boston University College of Fine Arts. Cora is currently pursuing her Doctorate in Cello Performance at the Eastman School of Music. Cora's early music ensemble, Trio Speranza, concertizes around the United States each season, and in 2014 won the Presentation Prize at Early Music America's Baroque Performance Competition. Cora is a member of Boston Baroque, and has also performed with the Handel and Haydn Society, the Rochester Philharmonic and the New World Symphony. Cora has performed in venues across the United States and internationally. Highlights include appearances at the San Francisco Early Music Society, Trinity Church and Jordan Hall in Boston, Quigley Chapel and DePaul University in Chicago, and Odori Park in Sapporo Japan.

YUNWEN CHEN | *Cello*

Yunwen Chen, started her cello studies at age eight in Nanking, China. While studying at Shanghai Music Conservatory, she was one of the winners of the national competition held in Xiamen and received "Best Performance of Chinese Composition". At age seventeen, Yunwen went to Interlochen Arts Academy for further music study. She was the winner of concerto competition at IAA and she got the chance performing "*Schelomo*" by Ernst Bloch with IAA orchestra conducted by violist and conductor David Holland. Her trio, which formed in Shanghai, won the silver prize of 39th Fischhoff National Chamber Music Competition.

Yunwen is now a senior at Eastman School of Music studying with Professor Alan Harris.

KELVIN NG | *Double Bass*

Kelvin Ng's international solo competition debut began when he was 13-years-old and awarded First Runner-Up in the 2008 *Association des Bassistes et Contrebassistes de France*. At Eastman, he has frequently served as the principal bass of the Eastman Philharmonia and Eastman Philharmonia Chamber Orchestra. Last spring, Kelvin performed Dittersdorf Concerto with Eastman School Symphony Orchestra. Almost in the same period of time, he also awarded the prestigious Performer's Certificate for recognition of performance excellence. Kelvin is currently pursuing a bachelor's degree in double bass performance at the Eastman School of Music, where he studies with James VanDemark. Over the past summers Mr. Ng has participated and performed at Sarasota Music Festival, Asian Youth Orchestra, Round Top Festival Institute. This summer he will be playing at Pacific Music Festival, Sapporo. In addition, he has worked with pedagogues Paul Ellison, Lawrence Hurst, Thierry Barbé, Brett Shurtliffe and Gottfried Engels.

ISAAC POLINSKY | *Double Bass*

Isaac Polinsky began his musical studies on the piano at age 8 before switching to the string bass a year later, drawn to its deep, dark, and beautiful sound. Now a senior at the Eastman School of Music, he studies with James VanDemark and is completing a Bachelor of Music degree and Performer's Certificate. His career thus far has led him to play with orchestras in western, central, and northern New York including the Cayuga Chamber Orchestra, Orchestra of Northern New York, Southern Tier Symphony, Genesee Symphony Orchestra and the Greece Symphony Orchestra. He has served as principal of numerous Eastman ensembles and has spent his summers participating in the Round Top Festival Institute and Eastern Music Festival. Additionally, he has worked with pedagogues Brett Shurtliffe, Leonid Finkelshteyn, Joseph Conyers, and Michael Cascardi.

MAXWELL GRUBE | *Bassoon*

Maxwell Grube is an active bassoon performer and educator around Central, Western, and Northern NY. Since earning his DMA in Bassoon Performance and Literature from the Eastman School of Music, Maxwell created an online business (Basso Vento Bassoon Reeds, www.bassovento.com), and he will serve as guest instructor for several university performance and reed-making masterclasses this spring. His ongoing scholarship includes a published, critical edition of Dupuy's *Quintet in A Minor for Bassoon and Strings*, as well as 2017–18 publication of articles in *The Double Reed* journal. Maxwell serves as second bassoonist of the Orchestra of Northern New York, substitute bassoonist/contrabassoonist with Symphoria (formerly the Syracuse Symphony Orchestra), and substitute principal bassoonist of Northern Symphonic Winds. He had the pleasure of serving as acting-principal bassoonist for the Orchestra of the Southern Finger Lakes, and he has appeared with the Rochester Philharmonic Orchestra as substitute bassoonist on several occasions. Maxwell was awarded the ESM Performer's Certificate in 2014 and the ESM Teaching Assistant Prize in 2015. He holds degrees from Mansfield University of Pennsylvania, Arizona State University, and the Eastman School of Music, where he studied with Dr. Susan Laib, Dr. Albie Micklich, and Mr. John Hunt, respectively.

BLAIRE KOERNER | *Bassoon*

Blaire Koerner is a bassoonist, educator and entrepreneur, holding two Master's degrees - one in Elementary Education from Hofstra University and one in Bassoon Performance from Eastman School of Music. Currently completing a DMA for Bassoon at Eastman, she also serves as the Teaching Assistant, teaches secondary bassoon lessons and facilitates the online eTheory LIVE course through the Institute for Music Leadership. In addition, Blaire is the Eastman Community

Music School bassoon intern and was faculty bassoonist and chamber coach at the Luzerne Music Center Summer Camp, working with members of the Philadelphia Orchestra. In addition to avidly performing with Eastman ensembles and recording an album with the Eastman Wind Ensemble, Blaire has played locally with The () Project Chamber Orchestra, New York Ballet Company, Rochester Chamber Orchestra, Chamber Music Rochester, Geneseo Symphony Orchestra, Sunset Concerts, Cordancia, and Syracuse's *Symphoria*. She is the newest member of Project Bassoon Quartet, having recently been on a Christmas Tour in NYC, New Jersey and Pennsylvania in 2016. She has also played in Europe, performing in countries such as Germany, Austria, Switzerland and France. This past summer she participated in the New Music festival SoundSCAPE in Italy, premiering works alongside Eastman Broadband.

ELLIOT LICHTENBERG | *Oboe*

Elliot Lichtenberg is currently a senior oboist at the Eastman School of Music, where he studies with Richard Killmer. Performing orchestral and chamber music in various ensembles, his wind quintet has been yearly sponsored by the Lake Placid Sinfonietta to perform recitals and school outreach programs in Lake Placid, NY. Elliot has also performed with the Eastman Philharmonia and Wind Ensemble, and substitutes with the Battle Creek Symphony. Over the past summers Elliot has attended and performed at Le Domaine Forget Academy of Music, Aspen Music Festival, and Round Top Festival Institute. This summer he will be playing with the National Repertory Orchestra in Breckenridge, Colorado. In his free time, Elliot loves to eat with friends, explore the outdoors, fold origami, play piano, arrange music, and study orchestral scores.

JOHN UCHAL | *Oboe*

John Uchal, currently a senior at the Eastman School of Music and the University of Rochester, is pursuing both a Bachelor of Music Degree with Richard Killmer and a Bachelor of Science in Mechanical Engineering. After beginning the oboe at the age of 11, he studied with Sharon Lacey and Dr. Laura Shouha, both freelance musicians and teachers in the DFW metroplex, for 7 and 2 years respectively. John has played in a variety of ensembles, including the Eastman Philharmonia and their performance with Renée Fleming at Lincoln Center, Eastman Wind Ensemble and a couple tracks of their yet to be released Jeff Tyzik CD, Harmonie, and various small chamber ensembles including an Octet, reed trio, and a woodwind quintet. This past summer, John attended Banff Masterclass for Woodwinds and Strings for the second time and had the opportunity to work with Alex Klein. John has also worked with Pedro Diaz, Robert Walters, and Rebecca Henderson in previous masterclasses.

ANDREW BLANKE | *Oboe*

Andrew Blanke is an oboist and English horn player currently in his final year of undergraduate study at the Eastman School of Music, under the tutelage of Richard Killmer. Before studying at Eastman, he attended the South Carolina Governor's School for the Arts and Humanities. He performs regularly in various Eastman ensembles, including the Philharmonia, Wind Ensemble, Musica Nova ensemble, OSSIA, Collegium Musicum, etc. Thus far, he has enjoyed a wide palette of performance experiences, ranging from period performances on baroque and classical instruments to performances of far more contemporary music by the likes of Wolfgang Rihm, Isang Yun, Jo Kondo, Julian Andersson and others (with Eastman's Musica Nova and OSSIA ensembles), and everything in between. He recently performed Charles Wuorinen's *Iridule* with Edo Frenkel and Ensemble Id at Eastman. Andrew plans to continue pursuing diverse performance experiences in his graduate studies and foreseeable career.

VICTORIA FOMBELLE | *Oboe*

Victoria Fombelle studies oboe performance and creative writing at the Eastman School of Music/University of Rochester. In addition to performing regularly with the Eastman Philharmonia Orchestra and the Eastman Wind Ensemble, she has performed with the Rochester Chamber Orchestra, the Rochester Oratorio Society, the Madrigalia Chamber Choir, St. Andrew's Chamber Orchestra, and the Millikin-Decatur Symphony Orchestra. In 2014, she attended Eastern Music Festival where she studied with Randall Ellis and Katie Young-Steele. Her primary teachers include Richard Killmer from Eastman, Dan Stolper from the Interlochen Arts Academy, and Tina Nicholson from Millikin University.

MARTHA CHAN | *Flute*

Born and raised in Hong Kong, Martha Chan is currently earning her Bachelor of Music degree in Flute Performance at Eastman School of Music under the tutelage of Bonita Boyd. She was a full scholarship music student at the Hong Kong Academy for Performing Arts where she studied with Izaskun Erdocia. After winning “Young Musician of the Year” Winds Open Class Competition at age 14, Martha appeared as soloist in 2010 with the Hong Kong Philharmonic Orchestra. She has served as principal flute of the Eastman Philharmonia, Eastman School Symphony Orchestra, China Philharmonic Orchestra (Hong Kong), Hong Kong Festival Orchestra and more. Martha made her New York solo debut in Carnegie Hall's Weil Recital Hall after winning first prize at the 2015 American Fine Arts International Concerto Competition. She also won top prizes in the Vienna Virtuoso International Competition, Rochester Flute Association Emerging Artist Category, Parson Music Scholarship for Winds, Brass and Percussion Instruments, London Virtuoso International Competition. She was also a finalist in the Coeur d'Alene Symphony Young Artist Competition and the 56th Annual Eastern Connecticut Symphony Instrumental Competition. Recently, Martha was selected to receive a Performer's Certificate from Eastman School of Music for her achievements as a flutist.

CHRIS WONG | *Flute*

A native of Hong Kong, Chris began playing the flute at the age of 13. In Hong Kong, Chris studied with Brian Chan and Harry Winstanley, the former principal of the City Chamber and the Hong Kong Sinfonietta, respectively. In 2012, he began attending the Interlochen Arts Academy, under the tutelage of Nancy Stagnitta. While he was at the Academy, he frequently performed with Interlochen Arts Academy Orchestra and Band as principal flute; then graduated with distinction in 2014 and a music award in flute performance. Chris is currently a junior at the Eastman School of Music, where he was chosen as the winner of the Flute Concerto Competition, and performed with the Eastman Graduate Orchestra in 2016. As a soloist, Chris has won the Tallon Perkes flute competition, earned second prize in the International Jefferson Symphony Young Artist Competition and the Rising Star Grand Prix. Chris currently studies with Bonita Boyd.

ADAM SADBERRY | *Flute*

Adam Sadberry is a junior at the Eastman School of Music where he studies flute performance with Bonita Boyd. He regularly performs as principal flute with Eastman's premiere ensembles, including the Philharmonia, the Wind Ensemble, and the Opera Orchestra. Recently, he went on tour with the Eastman Philharmonia for a performance with René Fleming at the Lincoln Center. He has collaborated with other top artists such as Sasha Cooke, Béla Fleck, JACK Quartet, and Jennifer Koh. Adam is a YoungArts Winner, a Jack Kent Cooke Young Artist through the National Public Radio program "From the Top", and a silver medalist in the Houston Symphony League Concerto Competition. Through invitation and winning competitions, he has soloed with the Conroe Symphony, Clear Lake Symphony, and the Cordancia Chamber Orchestra. He has also performed at summer music festivals including the Round Top Festival Institute and the American Wind Symphony. In addition to performing, Adam loves teaching. He has been a student faculty member at the Baylor Flute Seminar and a full faculty member at the Southeast Asia Music Festival in the Philippines.

CASSIE DRIES | *Flute*

Cassie Dries received her B.S. in Music Education from Roberts Wesleyan College and her M.M. in Flute Performance from The University of Akron. She was the winner of the RWC concerto competition in 2007, honorable mention in the Rochester Flute Association's 2009 flute fair competition, and winner of Akron's Tuesday Musical Association Woodwind Competition in 2011. Her teachers have included Diane Smith, George Pope, Rebecca Gilbert and Katherine DeJongh. Cassie currently works at Sibley Music Library, as a nanny, teaches flute for the Roberts Community Music School, and coordinates and teaches at the RFA/Hochstein summer flute camp. She has served on the RFA board as newsletter editor.

and director of the flute choir. She has performed with the Lunaris Woodwind Quintet, Akron's Singers Company, various Rochester area musicals, and continues to perform with the Roberts Wesleyan College Community Orchestra.

NAOMI GREGORY | *Organ*

Naomi Gregory holds degrees in music (B.A. Hons, first class) and musicology (M. Phil.) from the University of Cambridge, UK, where she was Organ Scholar at Sidney Sussex College. In May 2014, Naomi was awarded the DMA degree in organ performance and literature from Eastman School of Music, in the studio of David Higgs. Her studies at Eastman have also included organ improvisation, harpsichord, and theatre organ with William Porter, and organ repertoire and continuo realization with Edoardo Bellotti. Naomi's DMA lecture recital (advised by Edoardo Bellotti) presented a reconstruction of Vespers from mid-seventeenth century Rome, featuring the Italian Baroque Organ at the Memorial Art Gallery. Naomi is currently completing a PhD in musicology at Eastman School of Music. Her dissertation explores the five and six-voice motet at the royal French court in the early sixteenth century and its role in the performance and practices of royal piety. She has presented her research at the annual meetings of the American Musicological Society and the Renaissance Society of America. Naomi serves as Music Director and Organist at the Episcopal Church of St. Luke and St. Simon Cyrene in downtown Rochester, and sings in the Christ Church Schola Cantorum.

SPECIAL THANKS

Dr. William Weinert
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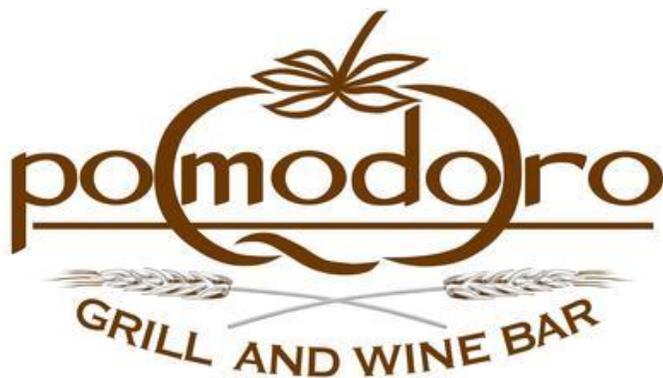
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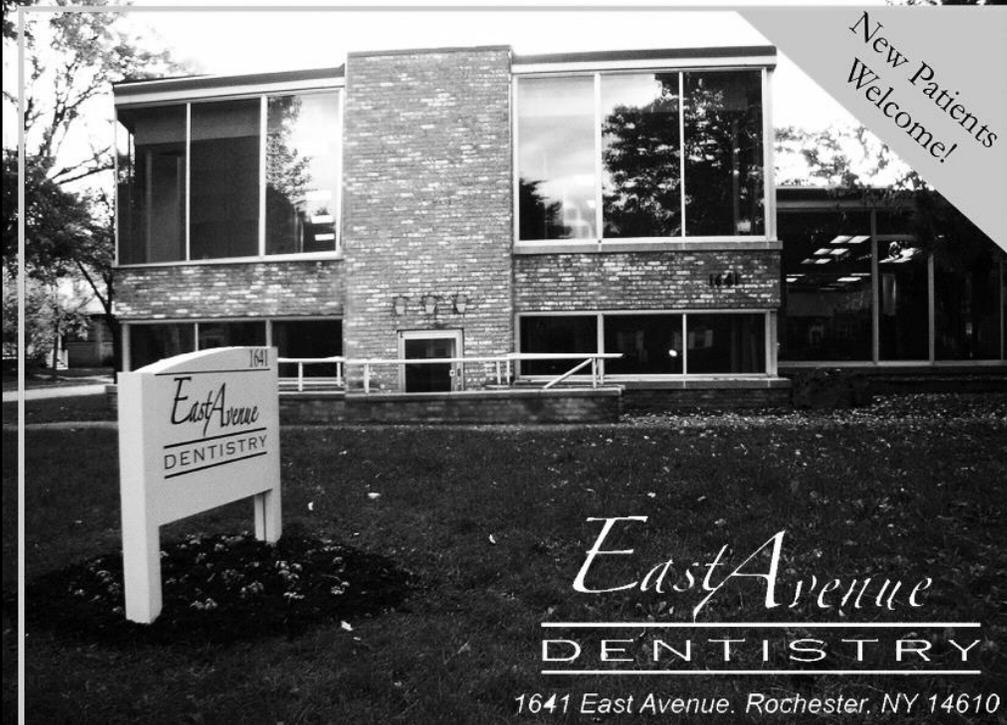
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April 13 | 6:30 pm

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- 7 pm Living tableaux of scenes from the life of Christ
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GOOD FRIDAY

April 14 | 6 am, 12 pm, 5 pm, 6 pm

- 6 am Informal service of Holy Communion
- 12 pm Worship service of reflection on art and music (music provided by Voices Chamber Choir)
- 5 pm Visit stations and...

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Music of Bach, Britten, Z. R. Stroope, Powell, Rheinberger, Holst, Sullivan

April 21, 2017 | 8:00 p.m. | Reformation Lutheran Church

Eastman Women's Chorus and Repertory Singers

Carlo Serrano & Philip Silvey, *conductors*

Durufle: *Requiem* & Brahms: *Nänie* & *Gesang der Parzen*

May 5, 2017 | 8:00 p.m. | Kodak Hall at Eastman Theatre

Eastman-Rochester Chorus & Eastman Philharmonia

Miles Canaday & William Weinert, *conductors*