

13 | THE THIRTEEN

PASSION TRANSFIGURED

Matthew Robertson, Artistic Director

Saturday, March 27, 2021 | 7:30 PM

St. Mark's Episcopal Church | 301 A Street SE | Washington, DC 20003

The Thirteen gratefully thanks our 2020-2021 season sponsors
J. Penny Clark, Charles Cerf & Cindy Dunbar, and Cheryl Naulty & Walter Hill

THE THIRTEEN

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ARTISTIC DIRECTOR'S NOTE

Welcome! I'm so glad that you've joined us for *Passion Transfigured*.

J.S. Bach's *St. John Passion* tells a 2000-year-old story that is at once familiar due to repetition and foreign due to the otherworldliness of its themes. In this work, the final days of Christ are recounted through musical and poetic meditations on the story and the concept of faith. Our 2020-2021 season focuses on the theme of transfiguration, the process by which an object is changed into its most elevated state. This piece's story, its societal themes, and the gloss we put on it through staging could not be more appropriate.

This production – a staged performance of J.S. Bach's *St. John Passion* – is one that I've been dreaming of since I first conducted the work in 2013. This dream began with a realization of the dramatic potential of this oratorio and became more urgent as I came to recognize its relevance to our shared communities. For example, Bach hammers home the thesis that glorification must come by way of debasement through uses of key structure and symmetry. A logical conclusion is that the most debased in our society are also the most glorious. As another example, the three main groups – the crowd, the Romans, and Christ and his disciples – are alienated from each other much as our contemporary society has become divided. Again, despite the fact that many groups of people are complicit in Christ's crucifixion, not one party takes responsibility for his death. The themes of silence, complicity, and failure to act resonate in recent events involving systemic racism and violence in this country. The Thirteen's staging of this work explores these contemporary parallels.

The original text of Bach's *St. John Passion* – and indeed the Gospel according to John – contains anti-Semitic language that has no place in our society. And there is a long and unfortunate history of the *St. John Passion* and other passion narratives being performed as Passion Plays for the specific purpose of inciting violence against Jews, with tragic and horrifying consequences. The Thirteen soberly recognizes the hurt to the Jewish community that has been caused by the misuse of this work, and firmly rejects anti-Semitism in all its forms.

In this production I made the decision to replace offensive language that has been used to promote the idea of collective guilt of Jewish people with less offensive text similar to what is written in the other three Gospels. Specifically, I replaced the words Jude, Juden, and Jüden (Jew, the Jews), with Leute, Mensch, Menge, and more (people, man, crowd, etc.). We also offer our audience two opportunities for thoughtful reflection on the appropriate uses and past misuses of Bach's *St. John Passion*. First, in February 2021 I interviewed Michael Marissen, a preeminent scholar on the subject of language. You may watch this interview by clicking [HERE](#). Secondly, in the coming days we will announce and host a panel discussion with Jewish leaders on this important subject. An invitation to this panel discussion will arrive via email.

This production has been a labor of love for me, for our amazing singers, for our players, and for our visionary production team – Tim Nelson and Max Kuzmyak. I hope that you enjoy it as much as we have enjoyed preparing it for you.



Matthew Robertson
Artistic Director

*The Thirteen gratefully thanks tonight's concert sponsors
Charles Cerf & Cindy Dunbar.*

INSTRUMENTALISTS

Violin I

Evan Few, *concertmaster*
Mandy Wolman
Francis Liu

Violin II

Asako Takeuchi, *principal*
Tatiana Chulochnikova

Viola

Sarah Darling, *principal*
Steph Zimmerman

Continuo

Ezra Seltzer, *cello*
Elena Smith, *cello & viola da gamba*
Anna Marsh, *bassoon*
Jessica Powell Eig, *contrabass*
Adam Pearl, *organ & harpsichord*
William Simms, *theorbo*

Flute

Kathie Stewart, *principal*
Forrest Ransburgh

Oboe

Meg Brown Owens, *principal*
Geoffrey Burgess

VIDEO PRODUCTION

Max Kuzmyak, *principal*
Amy Broadbent
Sean Mercer

STAGE DIRECTOR'S NOTE

From our contemporary perspective, Bach's *St. John Passion* flouts dramatic tradition, as indeed does the form of Passiontide storytelling itself. In fact, this work which, together with its extant sibling the *St. Matthew Passion*, are considered by scholars and critics as "Bach's operas." As such, they are part of a long and unbroken dramatic tradition stretching back to the very roots of Western theater in the Greeks.

From the rites and rituals of ancient Greek cults, comingled with Roman practices and early Christian formation, came the religious Mass, a theatrical form of drama in its own right. Over the intervening centuries a tradition emerged of dramatic recitation during the Passion season, collective storytelling that eventually required elevated speech forms, and later the use of multiple dramatic personae. It is from this place that the passion-play tradition developed. What seems to us novel in the work – the inclusion of multiple sources, perspectives, exchanged roles, commentary from within and without – was actually part of the liturgical theater tradition from which it emerged. This is precisely what allows the form to impact a contemporary audience in a uniquely powerful way.

Bach's *St. John Passion* is an interrogative piece. It asks unsettling questions of its audience – questions of shared responsibility, shared complicity, the failures of justice, the relativity of truth, the very definition of truth, the complicity of inaction. These questions go unanswered; by necessity it is a civic work, which raises a question that has no temporal resolution. It is only able to do this because of its unique dramatic structure, one which is formed in the fire of ancient history and rooted in the creative work of theatrical artists.

Timothy Nelson
Stage Director



Passion Transfigured, is made possible in part by the National Endowment for the Arts. The Thirteen was awarded a Grants for Arts Projects to support this staged performance of Bach's *St. John Passion*.



The Thirteen thanks our media partner for this concert, WETA.

PASSION TRANSFIGURED

Passio secundum Joannem, BWV 245

Johann Sebastian Bach (1685-1750)

Part I
intermission
Part II

Julie Bosworth, *soprano, Magd*
Molly Netter, *soprano*
Emily Marvosh, *mezzo-soprano*
Clifton Massey, *countertenor*
Andrew Bearden Brown, *tenor*
Gene Stenger, *tenor, Diener*
Will Doreza, *baritone, Petrus*
Enrico Lagasca, *bass-baritone, Pilatus*

Jonathan Woody, *Jesus*
Matthew Hill, *Evangelist*

Timothy Nelson, *Stage Director*
Matthew Robertson, *Artistic Director*

*Ich folge dir gleichfalls
Zerfließe, mein Herze
Es ist vollbracht
Von den Stricken
Ach, mein Sinn
Erwäge, wie sein blutgefärbter Rücken
Betrachte, meine Seel
Eilt, ihr angefochtenen Seelen*

*Mein teurer Heiland
Mein Herz, in dem die ganze Welt*

ABOUT THE PROGRAM

From 1723 until his death, Johann Sebastian Bach was employed as *Kantor* at the prestigious Thomaskirche in Leipzig. In this post he was tasked not only with leading the choir and teaching young students, but also, most notably, with composing music for the liturgy. In fact, not only was the *Kantor* responsible for the music at the Thomaskirche, but he was also responsible for many of the services at the nearby Nikolaikirche --as well as, to a lesser extent, at the Neuekirche and Peterskirche. It was during his time in Leipzig that Bach assiduously took on the role of a religious musical preacher, producing and curating “well-regulated church music.” His years in Leipzig were by far his most productive, and yet also likely his most contentious: at one point he was arrested and put in jail for his intemperance in negotiating with his employer.

It was in his first year in this post that Bach wrote his *Passio Secundum Joannem*, or *Passion According to John*, which premiered on Good Friday in 1724 at the red and white Nikolaikirche.

The *Passion* tells the story of Christ’s arrest, trial, and crucifixion as told in the Gospel according to John. John’s Gospel was the last of the Gospels to be written; indeed, it was written a full lifetime after the death of Christ, around 70 CE. Over the ensuing centuries, the liturgical use of Passion narrative took on an increasingly dramatic flair through recited text, sung plainchant, and sung polyphony in Latin. It was only after the reformation and the work of Martin Luther that the gospels were translated into the vernacular, German. In this atmosphere the recitation of the Passion story took on a more elaborate form as a *Passion Oratorio*, in which biblical texts were interposed with hymns and meditative arias, and a large cast of singers and instrumentalists were employed.

In his setting of John’s Gospel story, Bach weaves a rich tapestry of literary sources together to create a complete and unique musical narrative of the events surrounding Christ’s death. As we begin to explore this monumental work, it is first necessary to discuss the overall structure of the piece: how Bach creates this narrative in various musical languages. This is perhaps Bach’s truest genius: his mastery over such a wildly diverse palette of texture, form, and style. To communicate the details of the Passion story, Biblical text is delivered verbatim in *recitative* (sung solo writing with simple accompaniment) by the tenor Evangelist (narrator); other soloists contribute to the story as the individuals present during the events - Christ, Peter, Pontius Pilate, and various servants and individuals with more minor roles, all make appearances in *recitative*. Bach stops the action at times to comment on the narrative with poetry set as *arias* sung by the various soloists, and well-known Lutheran hymns as *chorales*. The melody of these chorales at the time would likely have been as familiar to the average Lutheran as *The Star-Spangled Banner* and *Happy Birthday* are to us today. Bach deploys these chorales at poignant moments during the action, and their familiarity would have allowed the congregation of listeners to reflect on the Passion story’s meaning in their personal lives.

The *Passion* is bookended by two major *choruses*, which exemplify some of Bach’s most complex and beautiful choral writing. The opening movement, *Herr, unser Herrscher*, undulating and unsettling, foreshadows the story to come with pulsing strings and jarringly dissonant oboes and flutes. The theological core belief is stated right up front: “Lord, show us by your Passion that you triumph even in deepest humiliation.” On the words “grössten Niedrigkeit” (“deepest humiliation”) the voices go to the lowest notes, then build up again with the words “verherrlicht worden bist” (“you are glorified”).

The chorus is also responsible for portraying the crowds gathered at Christ’s trial and crucifixion. These movements are often referred to as the *turba choruses* (*turba* being the Latin word for *crowd*) and they allow Bach to employ his dramatic powers to full effect. The *turba choruses* depict, at various times, the crowd of soldiers arresting Christ in the Garden of Gethsemane; the crowd outside the high priest’s residence; the crowd urging Pilate to crucify Christ; the crowd urging that Barabbas, not Christ, be freed; the crowd mocking Christ when he is crowned with thorns; and the soldiers dividing Christ’s clothing after his crucifixion. At times, these

choruses manifest almost overwhelming musical subject matter, a testament to Bach's powers of musical persuasion.

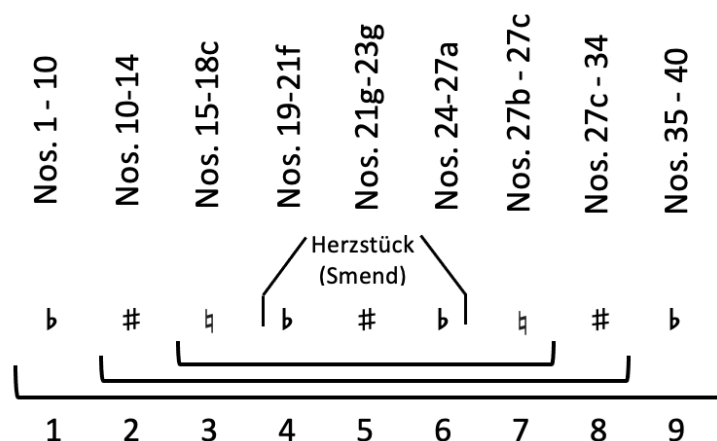
The solo *arias* take on an entirely different tone from the *turba choruses*. Bach uses these movements to reflect on the events that have just transpired. Sweet tenderness, excitement and urgency, and great sadness all flow from many of the arias, which are some of the most exquisite gems of the solo oratorio repertoire.

The closing sequence, too, is as powerful and beautiful as the opening. After Christ's death is announced by the Evangelist, Bach launches into a transcendent *aria and chorus* where the bass and gamba soloists ask "[Jesus], now that you have said yourself: It is finished, Am I made free from death?" The choir replies: "Jesus, You, who were dead, live now unendingly." This, as at the start, reminds us of Christ's divinity and the prophetic nature of this particular Gospel text. The final chorus, *Ruht wohl*, almost plodding in its sadness and ambiguous in its resolution, is again one of Bach's most beautiful examples of choral writing. The work closes with a *chorale*, praying for eternal rest for the assembled audience as well.

Having now thoroughly examined each individual musical component of the *Passion*, we may now explore the ingenuity of Bach the musical architect. In the center of the work exists a structural palindrome that frames the story of Christ's arrest, trial, and crucifixion. This mathematical curiosity is just one piece of a larger symbolic puzzle which runs throughout the work. While mirror images in Bach's *St. John Passion* abound (in fact, the entire work is a loose, large-scale palindrome), there is a nearly exact palindrome that has as its center the chorale, *Durch dein Gefängnis* (no. 22), which is described by scholars as the *Hertzstück* (heart-piece). This chorale comes at the height of the psychological drama, interrupting the action as Pontius Pilate searches for a way to release Christ as he is confronted by the High Priests, demanding that he instead be put to death. Curiously, on either side of this chorale, the same musical material is used in the *turba choruses* after no. 17 (*Ach Großer König*) and before no. 26 (*In meines Herzens*), set at palindromic opposites. Throughout the entire work, too, Bach pairs musically similar chorale movements along opposite sides of the central no. 22, beginning and ending with the major opening and closing choruses.

Analysis of this work would not be complete without referencing the rhetorical and allegorical meaning of Bach's choice of key centers. As is laid out in fig. 1, which is inspired by Bach scholar Eric Chafe's work, the key areas of the *St. John Passion* also make up a clear palindrome, at the heart of which remains no. 22. We see a ninefold (3 x 3, symbolizing the Trinity) pattern of movement coinciding at the moment where the crowds call for Christ's crucifixion. Consider, too, that the symbol for a sharp (#) appears to resemble two crosses overlaid one another, and the word for a musical sharp and cross are the same in German: *kreuz*. The *Passion* displays an extravagant range of key centers and modulations within movements, far outstripping any of Bach's other large works. Movement between unrelated key centers, too, is frequent, and further represents the seemingly irreconcilable conflicts of the Passion story.

FIGURE 1: The pattern of key areas in the *St. John Passion*



Bach's structural genius is matched by his sensitivity to text and drama. Consider, again, no. 22, the hinge at which his famous palindrome occurs, for instance. The text of this *Herzstück* alternates in imagery between opposites: references to prison, then freedom; cell, then sanctuary; servitude, and freedom therefrom. In no. 9, *Ich Folge Dir* (I will follow thee), the flute line *follows* the soprano by one beat as she moves through elegant moving lines of sixteenth notes. In no. 24 (*Eilt, ihr angefochten seelen*) Bach accompanies the fiery aria which implores the listener to "hurry" with furiously running sixteenth notes. These small moments of brilliance are present throughout the work and reinforce Bach's genius in ways that are clearly discernible to the attentive listener.

Bach the composer and Bach the theologian were not two distinct beings; indeed, he was unified in purpose through faith and music. In the *St. John Passion* his mastery of text, structure, and harmony combine to weave a rich and multi-layered tapestry of the Passion story.

Program note by Gilbert Spencer

TEXT AND TRANSLATION

Erster Teil

Chor

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

2a. Evangelist

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garte, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Part One

Chorus

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

2a. Evangelist

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

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chor

Jesum von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus

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

3. Choral

**O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden.
("Herzliebster Jesus, was hast du verbrochen," verse 7)**

4a. Evangelist

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

Jesus

2b. Chorus

Jesus of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

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

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

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

3. Chorale

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

4a. Evangelist

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

Jesus

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

5. Choral

**Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!
("Vater unser im Himmelreich," verse 4)**

6. Evangelist

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

7. Arie A, Clifton Massey, countertenor

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

8. Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. Arie S, Julie Bosworth, soprano

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
 Befördre den Lauf,
 Und höre nicht auf,
 Selbst an mir zu ziehen, zu schieben, zu bitten.

10. Evangelist

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

Magd

Bist du nicht dieses Menschen Jünger einer?

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

5. Chorale

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

6. Evangelist

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

7. Aria A

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

8. Evangelist

Simon Peter however followed after Jesus with another disciple.

9. Aria S

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

10. Evangelist

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

Maid

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

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Jesus

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

Evangelist

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

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

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

11. Choral

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

**Ich, ich und meine Sünden,
Die sich wie Körnlein finden**

Evangelist

He said:

Peter

I am not.

Evangelist

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

Jesus

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

Evangelist

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

Servant

Is this how You answer the high priest?

Evangelist

Jesus however answered:

Jesus

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

11. 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.**

I, I and my sins,

**Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.
("O Welt, sieh hier dein Leben," verses 3 and 4)**

12a. Evangelist

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

*Da verleugnete Petrus abermal, und alsobald
krähete der Hahn.*

*Da gedachte Petrus an die Worte Jesu und ging hinaus
und weinete bitterlich.*

(Matthew 26:75)

13. Arie T, Andrew Bearden Brown, tenor

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

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

12a. Evangelist

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

12b. Chorus

Aren't you one of His disciples?

12c. Evangelist

He denied it however and said:

Peter

I am not.

Evangelist

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

Servant

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

Evangelist

*Then Peter denied it again, and just then the cock
crew.*

*Then Peter recalled Jesus' words and went out and
wept bitterly.*

13. Aria T

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

14. Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!
("Jesu Leiden, Pein und Tod," verse 10)

Zweiter Teil

15. Choral

Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.
("Christus, der uns selig macht," verse 1)

16a. Evangelist

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

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

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

14. Chorale

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

Part Two

15. Chorale

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

16a. Evangelist

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

Pilate

What charge do you bring against this Man?

Evangelist

They answered and said to him:

16b. Chorus

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

16c. Evangelist

Then Pilate said to them:

Pilate

Then take Him away and judge Him after your law!

Evangelist

Evangelist

Da sprachen die Leute zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

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

Pilatus

Bist du der Menschenkönig?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

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

17. Choral

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

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

Then the people said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

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

Pilate

Are You the King of the People?

Evangelist

Jesus answered:

Jesus

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

Evangelist

Pilate answered:

Pilate

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

Evangelist

Jesus answered:

Jesus

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

17. Chorale

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

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

("Herzliebster Jesus, was hast du verbrochen,"
verses 8, 9)

18a. Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

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

Pilatus

*Ich finde keine Schuld an ihm. Ihr habt aber eine
Gewohnheit, daß ich euch einen losgebe; wollte ihr
nun, daß ich euch der Menschenkönig losgebe?*

Evangelist

Da schrieen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

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

19. Arioso B, Will Doreza, baritone

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

18a. Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

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

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

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

Pilate

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

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Evangelist

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

19. Arioso B

Contemplate, my soul, with anxious pleasure,
with bitter joy and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit

brechen
Drum sieh ohn Unterlass auf ihn!

20. Arie T, Gene Stenger, tenor

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

21a. Evangelist

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

21b. Chor

Sei begrüßet, lieber Menschenkönig!

21c. Evangelist

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

Pilatus

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

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

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

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

from his wormwood;
therefore gaze without pause upon Him!

20. Aria T

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

21a. Evangelist

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

21.b Chorus

Hail to You, dear King of the People!

21c. Evangelist

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

Pilate

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

Evangelist

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

Pilate

Behold, what a Man!

Evangelist

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

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

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

Evangelist

Die Menge antwortete ihm:

21f. Chor

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

21g. Evangelist

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

Pilatus

Von wannen bist du?

Evangelist

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

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

22. Choral

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

23a. Evangelist

Die Menge aber schrie und sprach:

23b. Chor

Lässest du diesen los, so bist du des Kaisers Freund

Evangelist

The crowd answered him:

21f. Chorus

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

21g. Evangelist

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

Pilate

Where do You come from?

Evangelist

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

Pilate

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

Evangelist

Jesus answered:

Jesus

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

Evangelist

From then on Pilate considered how he might release Him.

22. Chorale

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

23a. Evangelist

The crowd, however, screamed and said:

23b. Chorus

If you let this man go, you are not a friend of Caesar;

nicht; denn wer sich zum Könige machet, der ist wider den Kaiser. *for whoever makes himself a king is against Caesar.*

23c. Evangelist

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

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

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

24. Arie B, Enrico Lagasca, bass-baritone und Chor

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

25a. Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber

23c. Evangelist

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

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chorus

Away, away with Him, crucify Him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

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

24. Aria B and Chorus

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

25a. Evangelist

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate

schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Menschenkönig." Diese Überschrift lasen viel Leute, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester des Volkes zu Pilato:

25b. Chor

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

25c. Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

26. Choral

**In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!
("Valet will ich dir geben," verse 3)**

27a. Evangelist

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

27b. Chor

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

27c. Evangelist

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

however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the People." This signpost was read by many people, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the people said to Pilate:

25b. Chorus

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

25c. Evangelist

Pilate answered:

Pilate

What I have written, I have written.

26. Chorale

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

27a. Evangelist

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

27b. Chorus

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

27c. Evangelist

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

er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

28. Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!
("Jesu Leiden, Pein und Tod," verse 20>)

29. Evangelist

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

Jesus

Mich dürstet!

Evangelist

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

Jesus

Es ist vollbracht!

30. Arie A, Emily Marvosh, mezzo-soprano

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

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

28. Chorale

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

29. Evangelist

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

Jesus

I thirst!

Evangelist

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

Jesus

It is finished!

30. Aria A

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

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie B und Chor

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

**Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!
("Jesu Leiden, Pein und Tod," last verse)**

33. Evangelist

*Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.
(Matthew 27:51-52)*

34. Arioso T, Matthew Hill, tenor

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

35. Aria S, Molly Netter, soprano

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

36. Evangelist

Die Priester aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat

31. Evangelist

And bowed His head and departed.

32. Aria B and Chorus

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

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

33. Evangelist

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

34. Arioso T

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

35. Aria S

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

36. Evangelist

The priests however, since it was the Sabbath day, so that the corpses would not remain on their crosses

über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Choral

**O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!
("Christus, der uns selig macht," verse 8)**

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor der Menge), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derwegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Bürger pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je gelegt war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Bürger, dieweil das Grab nahe war.

39. Chor

**Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmt ist**

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

37. Chorale

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

38. Evangelist

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

39. Chorus

**Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you**

Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die
Hölle zu.

40. Choral

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!
("Herzlich lieb hab ich dich, o Herr," verse 3)

and encloses no further suffering,
opens heaven for me and closes off Hell.

40. Chorale

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

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ABOUT THE ARTISTS

Matthew Robertson, Artistic Director



Matthew Robertson, praised for his “sensitive and nuanced” conducting, is acclaimed as the driving force behind the all-star professional choir, The Thirteen, and is hailed as a leader in the field. As Founder and Artistic Director of The Thirteen, he has conducted the ensemble throughout the United States and on multiple recordings.

Robertson’s 2020-2021 season promises to be unlike any before it, with numerous live-streamed performances, including performances of Schütz’s *Musikalisches Exequien*, Handel’s *Messiah*, a staged performance of J.S. Bach’s *St. John Passion*, Monteverdi’s *The “Lost” Mass*, and more.

Robertson’s 2018-2020 seasons with The Thirteen saw nearly forty performances, repertoire spanning more than half of a millennium, collaborations with many of the finest instrumentalists of his generation, and world premieres by Scott Ordway, Melissa Dunphy, and Daniel Elder. Additional highlights of his 2018-2020 seasons included performances of Mozart’s *Requiem*, Handel’s *Messiah*, Monteverdi’s *The “Lost” Vespers (1641)*, Ordway’s *The Outer Edge of Youth*, Kile Smith’s *The Consolation of*

Apollo, Handel’s *Dixit Dominus*, Steffani’s *Stabat Mater*, Lang’s *the little match girl passion*, Poulenc’s *Figure Humaine*, Duruflé’s *Requiem*, and much of J.S. Bach’s oeuvre including his *St. John Passion*. Additionally, from 2018-2020 Robertson led workshops throughout the East Coast and served on the faculty of Oberlin Conservatory’s Baroque Performance Institute, a premiere summer institute and festival dedicated to music of the Baroque.

From 2010-2012 Robertson served as Assistant Conductor for the Westminster Symphonic Choir, conducting the choir in performance and assisting in preparation for concerts with the New York Philharmonic, Philadelphia Orchestra and the New Jersey Symphony Orchestra, for such conductors as Yannick Nezet-Seguin, Peter Schreier, Alan Gilbert and Jacques Lacombe.

Mr. Robertson was the Robert P. Fountain Scholar at the Oberlin Conservatory of Music, earning a degree in Organ Performance. While at the Oberlin Conservatory he conducted the Oberlin College Choir, College Singers, Musical Union, Conservatory Orchestra and Chamber Orchestra.

Robertson received his M.Mus. in conducting from Westminster Choir College where he studied with Andrew Megill and Joe Miller. He has also worked with such luminary conductors as Norman Scribner, Stan Engebretson, Robert Spano, Joseph Flummerfelt, Gary Graden and JoAnn Falletta.

A Washington, DC native, Robertson serves as Director of Music at Bradley Hills Church, in Bethesda, MD. Additionally active as an organist, Mr. Robertson has performed throughout the United States and in Western Europe.

Timothy Nelson, Stage Director



Timothy Nelson is active as a director and designer in both North America and Europe. Most recently Nelson directed *L'Incoronazione di Poppea* and *Il Ritorno d'Ulisse in Patria* at London's Barbican Hall for the Academy of Ancient Music, *Un Ballo in Maschera* for Iford Arts Festival, and *Les Pêcheurs de Perles* for the Nationale Riesopera, where he is a frequent guest and has also directed and designed production of *The Lighthouse* and *La Nozze di Figaro*. Other work includes productions of *Rigoletto* and *Madama Butterfly* for Sardinia's Festival Ente Concerti, *Aureliano in Palmira* for the famed Festival della Valle d'Itria in Martina Franca, *Riders to the Sea* for Amsterdam's Grachtenfestival, *Dido and Aeneas* and Vivier's *Love Songs* for the Rotterdam Opera Days, *La Voix Humaine* for the Residentie Orkest of the Hague, *Giulio Cesare* for Opera London, and European touring productions of *Where the Wild Things Are* and *L'Enfant et les Sortilèges* for the Dutch National Opera and NJO. From 2002-2012 he served as Artistic Director of American Opera Theater, directing and designing a diverse body of productions including baroque masterpieces *Messiah*, *La Calisto*, *Jephtha*, the American premiers of *La Didone* and *David et Jonathas* at the Brooklyn Academy of Music, and a national tour of his acclaimed circus

production of *Acis and Galatea*, called by the New York Times "The Future of Opera". The company also presented Phillip Glass' *Hydrogen Jukebox*, a new version of *Carmen* inspired by Peter Brook's version, and was said by the Washington Post to have "out-Brooked Brook", and an original Kurt Weill work entitled *Songspiel* with two-time Grammy winner Sylvia McNair.

Nelson served as Artistic Director of the Netherlands Opera Studio where he directed and designed productions of *Don Giovanni*, *La Bohème*, *Pelleas et Melisande*, *La Calisto*, and *The Rape of Lucretia*. He is also Artistic Director of the Accademia Europea dell'Opera where he has directed and designed *Les Dialogues des Carmélites*, *Die Zauberflöte*, *Il Ritorno d'Ulisse in Patria*, *Così fan Tutte*, and *Alcina*; as well as a regular guest director and designer at the Center for Opera Studies in Italy, having created productions of *La Clemenza di Tito* and *L'Incoronazione di Poppea*. Other guest credits include Bard College, Georgetown University, Indiana University, Oberlin College, Royal Hague Conservatory, and Peabody Conservatory.

Nelson was an awardee in the Opera Europa Directing Prize, and he was also awarded Belgium's Gouden Meeuw for his production of Sondheim's *Merrily We Roll Along* in Bruges (director and designer). Upcoming projects include *Orphée et Eurydice* for Opera Grand Rapids, *The Lighthouse* for Budapest's Arkel Festival, *The Fairy Queen* for Iford Arts Festival, and Stradella's *San Giovanni Battista* as an international co-production.

Jonathan Woody, *Jesus*



Bass-baritone Jonathan Woody maintains a full schedule of concert, operatic and chamber engagements, performing primarily early and new music in New York and across North America. Noted for his “resonance and authority,” (Washington Post) Jonathan has made appearances in recent seasons with historically informed orchestras and companies including Boston Early Music Festival, Apollo’s Fire, Tafelmusik Baroque Orchestra, Portland Baroque Orchestra and New York Baroque Incorporated. Recent and upcoming operatic highlights include the modern premiere of F.D. Philidor’s *Le Marechal Ferrant* with Opera Lafayette, Handel’s *Acis and Galatea* with Opera Idaho, and a national tour of Monteverdi’s *L’Orfeo* with Apollo’s Fire. Jonathan is committed to ensemble singing at the highest level and is regularly featured as a member of the Choir of Trinity Wall Street, earning praise as “charismatic” and “riveting” from the New York Times for his solo work. He performs regularly with TENET Vocal Artists, Spire Chamber Ensemble, the Thirteen, and with the Clarion Choir, notably on a 2019 international tour of Handel’s *Semele* with the English Concert, covering

the roles of Somnus and Cadmus.

An avid performer of new music, Jonathan has premiered several works in recent years, including Ted Hearne’s *The Source* (2014), a seminal work on the subject of Pvt. Chelsea Manning’s actions relating to the leak of classified U.S. documents. He is also featured on the cast recording of that work (New Amsterdam) and has reprised it at LA Opera’s REDCAT and San Francisco Opera Lab. Other recent premieres include Ellen Reid’s *prism*, 2019 Pulitzer-Prize winner, the NYC premiere of Missi Mazzoli’s *Breaking the Waves*, Du Yun’s Pulitzer-Prize winning *Angel’s Bone*, and works by Zachary Wadsworth and Laura Schwendiger.

Jonathan appears regularly at Staunton Music Festival and Carmel Bach Festival, and has performed with Portland Bach Festival, Oregon Bach Festival (as 2014 Vocal Fellow), American Bach Soloists Academy, and Amherst Early Music (appearing with New York Polyphony). Jonathan has recorded with the Choir of Trinity Wall Street under the Musica Omnia label and is featured on their GRAMMY®-nominated recording of *Israel in Egypt*. Other recording credits include Boston Early Music Festival’s *St. Matthew Passion* of J. Sebastiani (RadioBremen), New York Polyphony’s *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street’s *Missa Gentis Humanae* (Musica Omnia). Jonathan’s musical pursuits extend beyond his voice, and in recent seasons he has been commissioned as a composer for groups including the Handel & Haydn Society, Lorelei Ensemble and the Uncommon Music Festival. Jonathan enjoys a richly varied life in the arts based in Brooklyn, NY, and holds degrees from McGill University and the University of Maryland, College Park.

Matthew Hill, Evangelist



Garnering numerous accolades for performances of opera, art song, and oratorio, Matthew Hill has become one of the most sought-after tenors in the Washington D.C. metropolitan area. Highly regarded for his interpretations of Bach, his Evangelist was praised by the Washington Post for "delivering the Gospel texts with agile conviction." The 20-21 season includes multiple appearances with the Washington Bach Consort in their groundbreaking all-virtual season, where he will perform the Evangelist and tenor solos in the final cantata of the *Christmas Oratorio*.

Solo concert work includes Handel's *Messiah* and *Israel in Egypt*, Mozart's *Requiem*, Rachmaninoff's *All-Night Vigil*, Bach's *Mass in B Minor*, Evangelist in Bach's *St. Matthew* and *St. John Passions*, and numerous Bach cantatas, with ensembles including the American Bach Soloists, the Washington Bach Consort, and the Washington National Cathedral Choirs. Recent opera credits include his debut with Washington National Opera as Older brother in *Dead Man Walking*, understudying the title role in *Candide* with Washington National Opera, Marcellus in Ambroise Thomas's *Hamlet* with Washington Concert

Opera, Parpignol in *La Bohème* with Wolf Trap Opera, Tamino in *Die Zauberflöte* with the Maryland Opera Studio and Music Academy International, Don Ottavio in *Don Giovanni* with the Maryland Opera Studio, and Damon in *Acis and Galatea* with New Dominion Chorale. With the rank of Technical Sergeant, Matthew is also a member of the United States Air Force Band Singing Sergeants.

Matthew recently won first place in the National Association of Teachers of Singing Artist Awards Competition, and was a prize winner at the following competitions: the Metropolitan Opera National Council Middle Atlantic Regional Competition, Oratorio Society of New York Competition, the National Society of Arts and Letters Dorothy Lincoln-Smith Voice Competition, Choralis Young Artist Competition, and the Vocal Arts DC Art Song Competition. Matthew received both a Master of Music in Opera Performance and Bachelor of Music in Vocal Performance from the University of Maryland.

Julie Bosworth, soprano, Magd



From medieval cantigas to newly composed works, Julie Bosworth revels in versatile performance practice. Recognized for having "the richest, most buttery tone" (Washington Classical Review), this "notably stylish and expressive" singer finds joy and fulfillment in collaborating with artists across a vast array of musical genres.

On the operatic stage, Julie has performed with the IN Series, American Opera Theater, Raylynmor Opera, Opera AACC, and Peabody Opera Theater, singing such roles as Phaino (*Here be Sirens*), Queen of the Night (*The Magic Flute*), Cleopatra (*Giulio Cesare*), Belinda (*Dido and Aeneas*), Blanche de la Force (*Dialogues of the Carmelites*), and the title role in *L'incoronazione di Poppea*. Equally at home on the concert stage, she has appeared as a soloist with American Bach Soloists, Tempesta di Mare, the Baltimore Symphony Orchestra, the Indianapolis Early Music Festival, Mountainside Baroque, the Tucson Desert Song Festival, Baltimore Choral Arts Society, and The Bach Choir of Bethlehem. Julie is a core

member of the critically acclaimed chamber group The Broken Consort, an exuberant and experimental

medieval and new music ensemble. Furthermore, she has sung extensively with The Thirteen, Grammy-nominated True Concord, The Peabody Consort, Hesperus, Third Practice, Les Canards Chantants, The New Consort, and Zenith Ensemble.

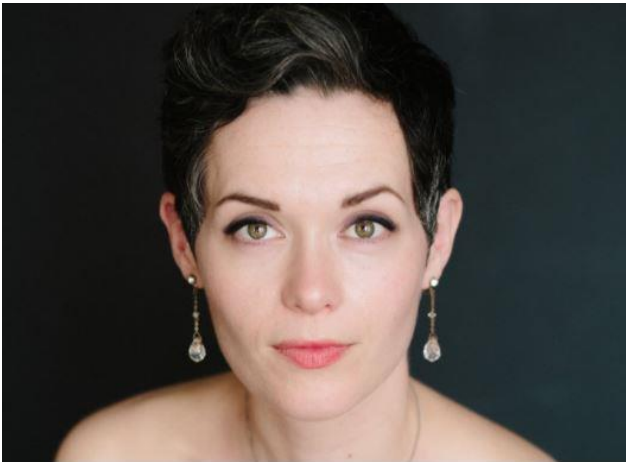
Julie holds a Bachelor's degree in Music Education from Millikin University and a Master of Music degree in Voice Performance and Early Music from The Peabody Institute of the Johns Hopkins University. She is a chorister at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C., and resides in Baltimore with her husband, baritone Corbin Phillips, and their two dogs.

Molly Netter, soprano



Canadian-American soprano Molly Netter enlivens complex and beautiful music, both old and new, with "clear, beautiful tone and vivacious personality" (NYTimes). This season includes the US premiere of a new solo work by David Lang conducted by Joe Hisaishi at Carnegie Hall and in Tokyo, as well as solo engagements with the GRAMMY Award-winning Boston Early Music Festival, the Grand Rapids Bach Festival, the New World Symphony, New York Baroque Incorporated, and the "Times Arrow Festival" at Trinity Wall Street, where she is also a current full-time member of the choir. Molly has performed as a soloist with the Chicago Symphony Orchestra, Apollo's Fire Baroque Orchestra, the Smithsonian Chamber Orchestra, the Albany Symphony, Yale Opera, Heartbeat Opera, BOP Opera in Montreal, Contemporaneous Ensemble, the Staunton Music Festival, with Juilliard415 at Lincoln Center, and in Lorelei Ensemble, Seraphic Fire, TENET, and Clarion Music Society. Molly has toured internationally with the Triplepoint contemporary/jazz ensemble and as a soloist in Japan, Singapore and Burma under Masaaki Suzuki.

Emily Marvosh, mezzo-soprano



American contralto Emily Marvosh has been gaining recognition for her "plum-wine voice," and "graceful allure," on the stages of Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague's Smetana Hall, and Vienna's Stefansdom. Following her solo debut at Boston's Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of Harry Christophers. Other recent solo appearances include the American Bach Soloists, Washington National Cathedral, and Charlotte Symphony (*Messiah*), Tucson Symphony Orchestra (Mahler's *Third Symphony*), Chorus Pro Musica (Stravinsky's *Les Noces*), Landmarks Orchestra (Beethoven's *Ninth Symphony*),

L'academie (Vivaldi's *Nisi Dominus*), Back Bay Chorale (Bach *Magnificat*), the Brookline Symphony (Elgar's *Sea Pictures*), the Boston Early Music Festival Fringe, Cantata Singers (Beethoven's *Missa Solemnis*), and the Chorus of Westerly (Dvořak *Stabat Mater* and Bach *Mass in B Minor*). Awards include the prestigious Adams Fellowship at the Carmel Bach Festival, the American Prize in the Oratorio and Art Song divisions, and second place in the New England Regional NATSAA competition.

Her contributions to 21st century repertoire and performance include world premiere performances with Juventas New Music and the Manchester Summer Chamber Music Festival, and in 2013, Miss Marvosh created the roles of Viviane and the Mother in the world premiere of Hugo Kauder's *Merlin* with the Hugo Kauder

Society. She is a founding member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has enjoyed collaborations with composer David Lang, the Boston Modern Orchestra Project, A Far Cry, Duke Performances, and the Boston Symphony Orchestra. Of a recent Lorelei performance, one critic wrote, “Marvosh, whose stage presence was a joy to behold, offered a tone that had the velvety soulfulness of a cello...and lent a refreshing pious solemnity to this more joyful of Mass texts.”

Miss Marvosh can be heard on two recent GRAMMY-nominated recordings: Brahms's *Ein Deutsches Requiem* with Seraphic Fire, and *Prayers and Remembrances* with True Concord Voices and Orchestra. She belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. She supports Common Cause and Rosie's Place through her performances.” She holds degrees from Central Michigan University and Boston University.

Clifton Massey, countertenor



Clifton Massey countertenor, was raised on a steady diet of country & western, bluegrass, and other close-harmony singing in Dallas, TX. These early influences instilled a love of pure tone and ensemble work, leading to rich musical experiences in a variety of styles. He has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston, and Utrecht. He collaborates frequently with notable early-music ensembles such as the Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra, and the American Classical Orchestra. He is an alumnus of the Grammy-award-winning group Chanticleer. Highlights of recent seasons include performing with pop icon Madonna at the Met Gala, modern premieres of Bassani's *Giona* and Stradella's *La Susanna* with the Academy of Sacred Music, and performing in the inaugural two month installation of *Reich Richter Pärt* at The Shed, a vibrant new venue in NYC. Clifton is thankful for many upcoming projects during this troubling time for the arts, including recordings with Yale Choral Artists, the Bach Vespers series at Holy Trinity Lutheran in NYC, The Thirteen, and

True Concord based in Tucson, AZ.

Clifton is based in Brooklyn NY, and sings full time with the professional choir of Trinity Church Wall Street under the direction of Julian Wachner. He holds degrees from TCU and the Indiana University Historical Performance Institute.

Andrew Bearden Brown, tenor



A Washington, D.C. native, Andrew Bearden Brown began his singing career as a treble in the Washington National Cathedral Choir of Men and Boys. At the Cathedral he sang for services of national importance, including the state funerals of Presidents Ronald Reagan and Gerald Ford, as well as prayer services for 9/11 and Hurricane Katrina. During this time he also soloed at the Kennedy Center and with Leonard Slatkin in acclaimed performances of Bernstein's *Chichester Psalms*. During his undergraduate years at Brown University, Andrew regularly performed with Brown University Chorus (*Messiah*, *All Night Vigil*) and Brown Opera Productions (Ernesto - *Don Pasquale*) and music directed Brown Madrigal Singers. Since returning to Washington, he has soloed with Schola Cantorum of Boston (*Matthäus-Passion*), Voce Chamber Singers (*Carmina Burana*), and the Carya Ensemble (Debussy's *L'Enfant Prodigue*). He has additionally performed as an ensemble musician with the National Cathedral Choir, the choir of St. John's Lafayette Square, Opera Lafayette, Cathedra, and Chantry. He currently lives in Silver Spring and is preparing for conservatory in Fall 2018.

Gene Stenger, tenor, Diener



Hailed as an "impressive tenor" (*The New York Times*) who sings with "sweet vibrancy" (*The Cleveland Plain Dealer*) and creates "the most lasting moments" (*The Virginia Gazette*) of the performance, Gene Stenger is rapidly making his mark as specialist in the oratorio repertoire.

Gene's 2019-2020 season will feature his debuts with the Buffalo Philharmonic Orchestra (Mozart's *Requiem*), Odyssey Opera (world premiere of Arnold Rosner's *The Chronicle of Nine*), Orchestra Seattle and Seattle Chamber Singers (Bach's *St. Matthew Passion*), Chatham Baroque (BWV 93), Mineola Choral Society (Haydn's *Creation*), Bach Vespers at Holy Trinity New York (BWV 140 & 144), and ARTEK. His return solo engagements include performances with the Virginia Symphony Orchestra (Beethoven's *Symphony No. 9*), Bach Society of St. Louis (Mozart's *Requiem*, and Bach's *Magnificat*), Wisconsin Chamber

Orchestra (Handel's *Messiah*), Colorado Bach Ensemble (Handel's *Messiah*), TENET Vocal Artists (Bach's *Christmas Oratorio*), Madison Bach Musicians (Monteverdi's *Vespers*), Bach Collegium at St. Peter's New York (Bach's *St. Matthew Passion*), and the Yale Camerata (Mendelssohn's *Elijah*).

The 2018-2019 season featured debuts with the Staunton Music Festival (Handel's *Theodora*, and Bach's *St. Matthew Passion*), Bach Akademie Charlotte (Bach's *Magnificat*, and *St. Matthew Passion*), the Harvard Baroque Orchestra (Handel's *Judas Maccabeus*), Emmanuel Music (BWV 24 & 28), and the Wisconsin Chamber Orchestra (Handel's *Messiah*). His return solo engagements included performances with the Virginia Symphony Orchestra (Handel's *Messiah*), TENET Vocal Artists (Handel's *Messiah*, and Bach's *St. Matthew Passion*), the Baldwin Wallace University Bach Festival (BWV 4), the Oregon Bach Festival (BWV 74), and Bach Collegium at St. Peter's New York (Bach's *St. John Passion*).

Mr. Stenger has also made appearances with the Internationale Bachakademie Stuttgart, performing as the tenor soloist in Bach's *St. Matthew Passion* under the baton of Helmuth Rilling, which included an international tour in both Germany, and South America, and was featured in a documentary about Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach), the American Classical Orchestra, Voices of Ascension, the Northeast Pennsylvania Bach Festival, the Yale Symphony Orchestra at Carnegie Hall, the Yale Schola Cantorum at Lincoln Center, and has also performed a solo quartet version of David Lang's *The Little Match Girl Passion* at the Metropolitan Museum of Art.

Equally at home in chamber music, he has performed with numerous professional ensembles, including the GRAMMY® award-winning Apollo's Fire: the Cleveland Baroque Orchestra, the Handel and Haydn Society, the GRAMMY® nominated True Concord Voices and Orchestra, the GRAMMY® nominated Choir of Trinity Wall Street, the Clarion Music Society, and the Yale Choral Artists.

In addition to concert repertoire, Mr. Stenger's opera credits include Tonio-cover (*La fille du Régiment*), Count Almaviva-cover (*Il Barbiere di Siviglia*), King Kaspar (*Amahl and the Night Visitors*), and El Remendado (*Carmen*) with Opera Fort Collins, where he served as an Apprentice Artist with the company from 2010-2013. Additional opera roles include Paolino (*Il matrimonio segreto*), Peter Quint-cover (*Turn of the Screw*), the roles of Pirelli and The Beadle (*Sweeney Todd*), and Marco Palmieri (*The Gondoliers*) with the Charles and Reta Ralph Opera Center, Pygmalion-cover (*Pygmalion*) with the American Bach Soloists Academy, Albert Herring (*Albert Herring*) with Opera in the Ozarks, and the role of the Stage Manager in the Ohio premiere of Ned Rorem's *Our Town* with Baldwin Wallace University Opera. Internationally, Gene has performed Ferrando (*Così fan tutte*) with Opera Orvieto, and has also participated in an opera scenes exchange program with students from East China Normal University in Shanghai, China.

Originally from Pittsburgh, PA, Gene holds degrees from Yale University's School of Music, and Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. Recent discography credits include tenor soloist in Schmelzer's *Le Memorie Dolorose* with TENET Vocal Artists and ACRONYM, and tenor soloist on Yale Schola Cantorum's album *Fauré Requiem and other sacred music* led by David Hill released on Hyperion Records. In 2017, Gene was a Virginia Best Adams vocal fellow with the Carmel Bach Festival, and was a prize winner in the annual Handel Aria Competition in Madison, WI. He currently resides in New Haven, CT, where he serves as instructor of voice at Yale University.

Will Doreza, baritone, Petrus



Will Doreza is a baritone with experience as both concert soloist and ensemble musician. A recent graduate of the Yale Institute of Sacred Music program in Early Music, Oratorio and Chamber Music, Will has performed as a soloist and member of the Yale Schola Cantorum, with conductors such as Masaaki Suzuki, Simon Carrington, Nic McGegan, and Yannick Nézet-Séguin. Festival highlights include the Bachfest Leipzig in a performance of Mendelssohn's *Elijah* with the Bach Collegium Japan, the Staunton Music Festival, premieres at the Hartford Women Composers Festival, several performances in the Spoleto Festival USA with the Westminster Choir, and the Uncommon Music Festival in Sitka, Alaska. Recent and upcoming engagements include projects with The Crossing, Santa Fe Desert Chorale, the New York Philharmonic, and the Philadelphia Orchestra. Will is also a trained pianist, conductor, and coach.

Enrico Lagasca, bass-baritone, Pilatus



Hailed by the New York times as having a “beautiful sound”, Filipino-American bass-baritone Enrico Lagasca performs oratorio, opera, chamber music, and recitals with repertoire from early to contemporary music both as soloist and chorister across the United States and internationally.

In New York, he has performed with the Metropolitan Opera Chorus, Choir of St. Ignatius Loyola, Bach Vespers of Holy Trinity Lutheran Church, St. Thomas Choir of Men and Boys, Musica Sacra, Cathedral Choir of St. John the Divine, Bard Festival Chorus, New York Choral Artists, TENET Vocal Artists, Clarion Music Society, and Choir of Trinity Wall Street. Across America, Enrico regularly performs with the Santa Fe Desert Chorale in New Mexico, Conspirare and Ensemble VIII in Austin, Texas, Skylark Vocal Ensemble and Kaleidoscope Vocal Ensemble in Massachusetts, Bach Collegium San Diego in California, Spire Vocal Ensemble in Kansas City, Missouri, and Seraphic Fire in Miami, Florida.

Enrico’s solo concert work has included Beethoven *Symphony no. 9*, Haydn *The Creation*, Mendelssohn *Die Erste Walpurgisnacht*, Bach *Mass in B Minor*, Haydn *Lord Nelson Mass*, Mozart *Requiem*, Rossini *Stabat Mater*, Handel *Dixit Dominus*, and many others. Enrico has performed a handful of Operatic roles, including the US premiere of Jonathan Dove’s *Monster in the Maze* as Daedalus and Gerald Cohen’s World Premiere of *Steal a Pencil For Me* as one of the Prison Guards, as L’arbre/Fauteuil in Ravel’s *L’Enfant et les sortilèges*, Collatinus in Britten’s *Rape of Lucretia*, and Lorenzo in Bellini’s *I Capuleti e I Montecchi*. In song recital, Enrico’s repertoire include Strauss, Schubert, Schumann, Mahler, Rachmaninoff, Brahms Muhly, Heggie, and many others. In 2019, Enrico was one of the select participants in the inaugural year of Renee Fleming’s Song Studio at Carnegie Hall.

Enrico has appeared with several orchestras including the New York Philharmonic Orchestra, American Symphony Orchestra, Orchestra of St. Luke’s, American Classical Orchestra, Pacific Symphony, Atlanta Symphony Orchestra, Israel Philharmonic Orchestra, New Orchestra of Washington, to name a few, and has worked with distinguished conductors and stage directors, including Riccardo Muti, Zubin Mehta, Pablo Heras-Casado, Joann Falletta, Alan Gilbert, Christoph von Donyanhi, Carl St. Clair, Joseph Colaneri, Craig Hella-Johnson, Joshua Habermann, Matthew Halls, Jane Glover, John Butt, John Nelson, Kevin Newbury, Thaddeus Strassberger, Laura Alley Dietrich, Anthony Laciura, RB Schlather, among others. Enrico has premiered works by Jonathan Dove, Gerald Cohen, Denise Hofmann, Stanislav Fridman, Jonathan Newman, Joseph Rubinstein, Nilo Alcalá II, Joshua Cerdénia, Luna Pearl Woolfe, and Richard Danielpour. Festival appearances include the Salzburg Festival, Oregon Bach Festival, Virginia Arts Festival, Mostly Mozart Festival, Twelfth Night Festival, Webern Festival, Time’s Arrow Festival, and the Bard Summerscape Festival.

Enrico has also been a guest vocalist for the Mark Morris Dance Company, Idan Cohen Dance Company, The Canales Project, Pacific Chorale, Baltimore Choral Arts, Choral Society of the Hamptons, Ars Musica New Jersey, Fairfield County Chorale, Westchester Choral Society, Danbury Orchestra, Bedford Chamber Orchestra, Crescendo Early Music Ensemble. He has recorded albums with the Philippine Madrigal Singers, ACRONYM, Bach Choir of Holy Trinity, Choir of Trinity Wall Street, American Symphony Orchestra, Skylark Vocal Ensemble, and the Santa Fe Desert Chorale. In 2013, he was a finalist in the Das Lied International Song Competition in Berlin Germany and in 2015 in the 24th International Vocal Arts Competition Le Centre Lyrique in Clermont-Ferrand, France.

Enrico studied at the University of the Philippines with Cecilia Valeña and at Mannes College of Music with Arthur Levy. He currently resides in New York City.

The Thirteen

Praised for performing with “striking color and richness” (The Washington Post) and “a tight and attractive vocal blend and excellent choral discipline” (American Record Guide), **The Thirteen** is an all-star professional ensemble known for reimagining the potential of vocal music. Since its founding in 2012, the choir has been at the forefront of invigorating performances of choral masterworks ranging from early chant to world premieres and the centuries in between.

The Thirteen draws its artists from among the finest ensembles in the world, including Chanticleer, Seraphic Fire, Apollo’s Fire, Conspirare, I Fagiolini, Opera Philadelphia, Boston Early Music Festival, and Trinity Wall Street. The choir’s peerless singers are best described by National Public Radio commentator M.D. Ridge: “to talk about the remarkable abilities and sound of the individual singers would... be like trying to say which whitecaps on the ocean reflect the sun most beautifully, or which leaves on a tree dance most gracefully with the wind... I stand in awe.”

The Thirteen’s growing discography includes “Truth and Fable,” which premiered in October 2019, “Voice Eternal,” which was pre-nominated for a Grammy® award, the critically acclaimed Christmas album “Snow on Snow,” “RADIANT DARK,” which features the finest works of the late Tudor period and reached #28 on the iTunes Classical Charts, as well as The Thirteen’s debut recording “...to St. Cecilia.”

In past seasons, The Thirteen has performed and been in residency at Yale University, Bowling Green State University, Eastern Illinois University, the University of Central Oklahoma, York College, The University of Tampa, Virginia Wesleyan University, St. Ambrose University, Southern Illinois University – Carbondale, Guilford College, as well as concerts at colleges and concert series throughout the United States. In 2018 The Thirteen was awarded the Greater Washington Area Choral Excellence award for Most Creative Programming.

The Thirteen is committed to educating and inspiring the next generation of musicians, and frequently coaches students at the high school and collegiate levels in masterclass, workshop, and collaborative performance sessions.

For more information about The Thirteen, please visit www.TheThirteenChoir.org

