

The logo for Ad Astra Music Festival features a stylized, abstract graphic of a star or constellation with several intersecting lines. To the right of this graphic, the text "AD ASTRA" is written in a large, bold, sans-serif font. Below "AD ASTRA", the words "5 YEARS" are written in a smaller, bold, sans-serif font, followed by "MUSIC FESTIVAL" in the same large, bold, sans-serif font as "AD ASTRA".

AD ASTRA
5 YEARS **MUSIC FESTIVAL**

presents

Matthew Passion

Johann Sebastian Bach

This performance is underwritten by an anonymous donor.

The appearance of the St. Matthew singers is made possible in part by a grant from the Russell County Area Community Foundation and the Dane G. Hansen Foundation.

St. Mary Queen of Angels Catholic Church
Saturday, July 28, 2018 · 7:30 pm

ARTISTS

Alex Underwood, conductor
John Irving, assistant conductor
Sasha Hildebrand, stage director

CHARACTERS

Brian Thorsett, tenor	Matthew the Evangelist
Robert Ward, baritone	Jesus
Sierra Kaufman, soprano	Student
John Irving, baritone	Judas
Michael Davidson, tenor	Peter
Victoria Lawal, soprano	Pilate's Wife, Witness
Alexandra Galla, mezzo-soprano	Witness
Logan Barat, tenor	Priest, Witness
Cooper McGuire, baritone	Pilate, Caiaphas, High Priest

CHORUS I

Madeline Apple Healey, soprano
Timothy Parsons, alto
Nathan Hodgson, tenor
Dan Moore, bass

CHORUS II

Aani Bourassa, soprano
Kim Leeds, alto
Gene Stenger, tenor
Edmund Milly, bass

ORCHESTRA I

Hilary Shepard, flute
Ellen Johnson Mosley, flute
Margaret Marco, oboe
Emily Foltz, oboe
Stephanie Raby, violin
Allison Lint, violin
Edwardo Rios, viola
Benjamin Cline, cello
Patty Fagan-Miller, bassoon
Patrick Murray, organ

ORCHESTRA II

Annie Gnojek, flute
Christina Webster, flute
Kristin Sarvela, oboe
Mika Allison, oboe
Madeleine Wething, violin
Arman Nasrinpay, violin
Caitlyn Fukai, viola
Sally Murphy, cello
William Brubaker, bassoon
César Cañón, harpsichord

PROGRAM

*The duration of this performance is approximately three hours,
including a 10-minute intermission.*

PART I

SCENE 1

Chorus I & II

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.

Student

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.

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.

Chorale

*Poem by Iowa high school student Samer
Suleman, read by Student*

It was in 2009, when I was only 9 years
old,
That I first heard of school shootings.
It was on the internet,
And only because I wandered off while on
YouTube.
“Columbine High School Massacre” was

the video’s title.
Clueless as to what massacre meant, my
English being so poor and innocent,
I decided to click and started watching.
I was astounded by what I discovered
And I thought about how rare it was
And how lucky I was to be living
A decade later where such things don’t
really happen anymore.
Well, here we are.
Just shy of a decade later from my naive
realization as a 9-year-old,
And I can’t help but think about just how
Rare it is to not hear about a mass
shooting every month.
I can’t help but think about how we’ve
grown so desensitized to this issue.
I can’t help but think about how we’ve
become conditioned
To know how to react to these atrocities.
See, it becomes a problem when all we
can do is grieve.
It becomes a problem when we’re used to
reading the words
“MASS SHOOTING”
In bold text, and seeing that mugshot of
that animal disguised as a human being,
And scrolling further to find headshots of
victims in the same 5-by-7 rectangles.
It becomes a problem when the very
elected officials that are meant to
represent us fake their remorse and
accept blood-money from vile
organizations because they’re even
more disgusting themselves.
It has become a cycle.
Stop, acknowledge problem, grieve, move
on.
Stop, acknowledge problem, grieve, move
on.
How long will we keep it up?

How long until the problem's here?
How long until we become another
statistic?
See, when I was 9 years old, I thought
about how rare mass shootings were.
Yesterday, my 9-year-old sister's first
reaction
To the mass shooting in Florida was:
"Again?"

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:

Chorus I & II

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

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:

Chorus I

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

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.

Alto & 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!

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.

SCENE 2

Evangelist

Then one of the twelve, named Judas
Iscaiot, 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.

Soprano & 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.

Evangelist

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

Chorus I

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

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.

Evangelist

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

Chorus I

Lord, is it I?

Chorale · Please join us in singing.

"Those Who Cannot Act" by Jane Hirschfield

For those who act will suf - fer, will suf - fer in to truth, — and

those who can - not, suf - fer, E - ven by - standers va - nish, and

one by one, pe - ri - ph'ral, in pain un - no - ticed while

"Those who act will suffer,
suffer into truth"—
What Aeschylus omitted:
those who cannot act will suffer too.

The sister banished into exile.
The unnamed dog
soon killed.

Even the bystanders vanish,
one by one,
peripheral, in pain unnoticed while

Evangelist

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.

Soprano & 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.

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.

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.

Chorale · Please join us in singing.

Amazing grace! How sweet the sound
That saved a wretch like me!
I once was lost, but now am found;
Was blind, but now I see.

Evangelist

Peter answered, however, and said to him:

Peter

Even though everyone will be angry at you, 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.

Chorale

White House Press conference

Child reporter

We recently had a lockdown drill. One thing that affects my and other students' mental health is the worry about the fact that we or our friends could get shot at school. Specifically, can you tell me what the administration has done and will do to prevent these senseless tragedies?

Sarah Huckabee Sanders

I think that as a kid, and certainly as a parent, there is nothing that could be more terrifying for a kid to go to school and not feel safe, so I'm sorry that you feel that way. This administration takes it seriously, and the school safety commission that the president convened is meeting this week—again, an official meeting to discuss the best ways forward and how we can do every single thing within our power to protect kids in our schools and to make them feel safe and make their parents feel good about dropping them off.

Please move to the north section.

SCENE 3

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!

Tenor, Chorus I, & 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!

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.

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.

Bass & 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.

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.

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.

Chorale

"Why" by Rascal Flatts

Now in my mind I keep you frozen as a
seventeen year old,
Roundin' third to score that winning run.
You always played with passion no matter
what the game.
When you took the stage you shined just
like the sun.

Oh why, that's what I keep askin'.
Was there anything I could have said or
done?

Oh I had no clue you were masking a
troubled soul, God only knows
What went wrong, and why you'd leave
the stage in the middle of a song.

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.

Soprano, Alto, Chorus I, & 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.

Chorus I, & Chorus 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!

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.

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.

10-minute intermission

Please move to the south section.

PART II**SCENE 1****Alto, Chorus I, & 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?

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.

Chorale

"This is America" by Childish Gambino

This is America
Don't catch you slippin' up
Don't catch you slippin' up
Look what I'm whippin' up
This is America
Don't catch you slippin' up
Don't catch you slippin' up
Look what I'm whippin' up

This is America
Don't catch you slippin' up
Yeah, this is America
Guns in my area (word, my area)
I got the strap
I gotta carry 'em
Yeah, yeah, I'ma go into this
Yeah, yeah, this is guerilla
Yeah, yeah, I'ma go get the bag
Yeah, yeah, or I'ma get the pad
Yeah, yeah, I'm so cold like yeah
I'm so dope like yeah
We gon' blow like yeah (straight up, uh)

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.

Tenor & 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.

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.

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:

Chorus I & II

He is worthy of death!

Evangelist

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

Chorus I & II

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

Chorale

"The First Child Martyr at Illinois Elementary" by Liz Rosenberg, read by Melinda Cross

His body should not have been in that place at that time.
He could not have been more than eight or nine,
so what did he think about his life to be so willing to desert it, leaping away as if to climb ropes in the gym?
He was only a child, falling like a player on the hardwood floor.
and what on earth did he know

that now we will never know?

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:

Chorus II

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

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.

Alto & 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!

Chorale · Please join us in singing.

Through many dangers, toils and snares,
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

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:

Chorus I & II

How does that concern us? See to it yourself!

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.

Bass & Chorus II

Give me my Jesus back!

See the money, the murderer's fee,
tossed at your feet by the
lost son!

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.

Chorale

"Bigger" by Sugarland

Don't give up, you're more than enough
Believe me, love, yeah, you're gonna be
bigger

If they're uninvited, don't shut your mouth,
don't keep quiet

Just let 'em know that they can't try it
That this body's your temple

And they can't buy it 'cause nobody's
money, no 'mount of power, no kind of
bait

Can make you take it and hate yourself
For what they did, you won't forget, you
can forgive, they think they're big

But you're bigger

'Cause we were born for better days
We'll find a way, yeah
We're gonna be bigger

SCENE 2

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

Barabbas!

Evangelist

Pilate said to them:

Pilate

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

Evangelist

They all said:

Chorus I & II

Let him be crucified!

Chorale · Please join us in reading.

"17" by Mary Pat King

It was

17 mornings like any other
17 snoozes and then another
17 breakfasts on the go
17 "byes" promising "hello"
17 bodies in sleepy motion
17 minds embracing commotion

But then

17 bullets destroyed sweet dreams
17 bullets fueled our screams
17 bullets detonated young lives
17 bullets stabbed hearts like knives
17 bullets swelled our tears
17 bullets rippled our fears

So now

17 families are stunned tonight
17 moms can't hold them tight
17 "byes" will sting the air
17 homes with an empty chair
17 bullets battled the God we trust
17 hearts returned to dust

Evangelist

The Governor said:

Pilate

What evil has he done then?

Soprano & 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!

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.

Evangelist

They screamed even more and said:

Chorus I & II

Let him be crucified!

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:

Chorus I & II

Let his blood be on us and on our
children.

Evangelist

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

Alto & 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!

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.

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:

Chorus I & II

Hail to you, King of the Jews!

Evangelist

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

Chorale · Please join us in singing.

New English translation by Brian Stone

O God, all scarred and bleed - ing, in pain with - out res - pect,
Your head is pierced with sharp thorns, with sor - row we have wept,

O God, once de - co - ra - ted with hon - or and with grace, but

now you are de - grad - ed, I'll stand by you al - ways.

Please move to the font.

SCENE 3

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.

Bass & Chorus I

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

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.

Please move to the main section.

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:

Chorus I & II

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!

Evangelist

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

Chorus I & II

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."

Evangelist

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

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

Alto, Chorus I, & 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.

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:

Chorus I

He is calling Elijah!

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:

Chorus II

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

Evangelist

But Jesus cried out loudly once again and died.

Chorale · Please join us in singing.

"You Are Mine," traditional funeral hymn at St. Mary's



"I will come to you in the si-lence; I will lift you from all your fear.
 5 You will hear my voice; I claim you as my choice. Be still and know I am here.
 9 Do not be a-fraid, I am with you. I have called you each by name.
 14 Come and fol-low me, I will bring you home; I love you and you are mine."

SCENE 4

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:

Chorus I & II

Truly, this was the Son of God.

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 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.

Bass & 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!

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!

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:

Chorus I & II

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!

Evangelist

Pilate said to them:

Pilate

You have guards there; go and guard it as you see fit!

Evangelist

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

Soprano, Alto, Tenor, Bass, Chorus I, & 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!

Chorus I & Chorus 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.

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NOTES

With his vast catalog of works and prodigious army of talented offspring, Johann Sebastian Bach (1685–1750) has every right to be called the godfather of Western music. Such embellishment, however, does disservice to both Bach and his equally talented contemporaries, but the richness and humanity of his compositions continue to place Bach in a class unto himself. With only a few exceptions, he composed in every major musical genre common to his era. In composing his Passions, musical settings of the final days of the life of Jesus, the composer came as close as he would in his lifetime to opera. The obituary written by Bach's son Carl Philipp Emanuel credits his father with five Passion settings, but music for only two has survived. Traditionally said to have been first

performed in April 1727, the *Matthew Passion* was preceded by the *John Passion* in 1724, but of the two, the *Matthew Passion* stands as the more powerful and more resonant. Like the oratorios of Handel, Bach's Passions are now staged as dramatic works, one of the most recent and celebrated examples being Peter Sellars's 2010 production with the forces of the Berlin Philharmonic.

The performance of Bach's Passions in worship demanded a unique arrangement and structure. In Leipzig, Passions were performed on Good Friday during Vespers (the evening service) and were split into two parts separated by the sermon. The bulk of the narrative is conveyed by text quoted from the respective Gospel. In Bach's Passions, this text is assigned to the character of the Evangelist as recitatives, or musicalized speech. Additional soloists take on specific characters in the narrative, Jesus being the most important. In between these passages, it was customary for composers to insert meditative passages for vocal soloists and the chorus that comment and reflect on the action in progress. (Bach organized his forces for the *Matthew Passion* into two distinct choruses and orchestras.) In the case of the *Matthew Passion*, these words came from Bach's contemporary Christian Friedrich Henrici, credited in the libretto under his penname Picander. Also echoing contemporary practice, Bach interspersed chorales intended to be sung by the congregation during the performance. The goal of these interpolations was to engage the community in the drama of the Passion, a goal which this performance takes further with its dialogue with current events in our own country. The format of the Passions allows for a communal sense of grieving but also self-assessment, questioning our culpability and impact as individuals and as a society.

Part One begins with the events in the two days leading up to Jesus's arrest in Jerusalem on Passover. Beginning with a stormy chorus of lamentation, the narrative moves through the machinations against the life of Jesus, his time in Bethany, his betrayal by Judas Iscariot, the Last Supper, the foreshadowing of the apostle Peter's denial, and finally, Jesus's arrest in the garden of Gethsemane. In contrast, Part Two begins with a more subdued aria with choral interjections. The action proceeds through the trials of Jesus, the false witnesses and the denials of Peter, Jesus's interrogation at the hands of Pontius Pilate, Pilate's capitulation to the mob, the torture of Jesus and his progression to Golgotha, and finally, his crucifixion and burial.

—Ryan M. Prendergast

BIOGRAPHIES



Alex Underwood is a choral conductor and music educator originally from Russell, Kansas. He is all-but-dissertation (ABD) in his doctoral program in Choral Music at the University of Illinois at Urbana-Champaign where he studies with Andrew Megill and served as the conductor of the University Women's Chorus. He earned an undergraduate degree from Sterling College (Kansas)

in music education and voice performance before teaching vocal music at Ruppenthal Middle School and Russell High School from 2008–2012. He is the recipient of the 2011 Young Director Award from the Kansas Choral Directors Association and the 2010 Horizon Award for first-year teachers from the Kansas Department of Education. Alex completed a

Master of Music in choral conducting at Westminster Choir College in 2014 where he studied with Joe Miller and James Jordan. He founded the Ad Astra Music Festival in 2014.



Sasha Hildebrand is honored to be working with the Ad Astra Music Festival for the first time this summer and with her good friend and festival director Alex Underwood. She is a native of Stafford, Kansas, and is currently working as the Assistant Professor of Theatre and Artistic Director for Sterling College in Sterling, Kansas. Sasha holds a BA in Theatre and Communications from Sterling College, a post-graduate degree in acting from The Liverpool Institute for the Performing Arts in Liverpool, England, and an MFA in theatre from the University of

Iowa. Sasha's first love is performance, and she has worked academically and professionally across the country and in Great Britain, specializing in musical and classical theatre performance with such companies as Drury Lane in Chicago, the Chicago Academy for the Arts, the Texas Shakespeare Festival, the National Youth Theatre of Britain, and the Springer Opera House Theatre Academy of Georgia. Directing is equally important to Sasha, with some of her favorite past projects being Shakespeare's *The Tempest*, *Romeo and Juliet*, and *The Taming of the Shrew*. Sasha's other passion is costume design, with over 50 shows completed, including some of her favorites *A Little Night Music*, *Macbeth*, and *The Boyfriend*.



Hailed as "a strikingly gifted tenor, with a deeply moving, unblemished voice," tenor **Brian Thorsett** has been seen and heard across the US and Europe in over 100 roles, as well as a stylistically diversified oratorio repertoire of 250-plus works. An avid recitalist, Brian is closely associated with expanding the vocal-

chamber genre and has premiered over 100 works. His recordings include *Transpire* (works of Daron Hagen), two song cycles on David Conte's forthcoming vocal album *Remembering the Voice of Firestone*, and several as a member of the award-winning Philharmonia Baroque Chorale. Brian has also been heard in commercials and movies as the voice for Soundron's library *Voice of Rapture: Tenor*. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme, and Music Academy of the West.



Dr. **Robert Ward** serves as the Director of Choral Activities at Emporia State University where he conducts the A Cappella Choir, Tallgrass Chamber Choir, and Emporia Chorale. He teaches courses in choral conducting, choral methods, and diction, sits on the music education committee, and chairs the graduate committee. Robert holds degrees from Oklahoma State University, Southern Methodist University, and the University of North Texas. As an educator, Robert taught middle and high school choir in North Texas, including eight years at The Oakridge

School in Arlington. Robert presented at the Texas Music Educators Association and the Southwest American Choral Directors Association conferences trying to bring the art of choral music and the art of classroom teaching into a singular focus. Robert maintains a full singing schedule as a baritone chorister and soloist with the Orpheus Chamber Singers,

South Dakota Chorale, Taylor Festival Choir, Texas Choral Artists, The Choral Pickup, and Vox Humana.



Sierra Kaufman is entering her sophomore year at Russell High School. She enjoys playing French horn, piano, and ukulele. Sierra is very passionate about music, and hopes to pursue it in the future. She is extremely excited and humbled to be a part of this performance.



Madeline Apple Healey, soprano, is known for her “gorgeous singing” (*Washington Post*) and “fetching combination of vocal radiance and dramatic awareness” (*Cleveland Plain Dealer*). This season’s engagements include appearances at Festival Oude Muziek Utrecht, National Sawdust, the Kennedy Center, Lincoln Center’s White Light Festival, and PROTOTYPE Festival, as well as collaborations with Urban Playground Chamber Orchestra, Variant 6, and les sôûls d’amour. Operatic credits include Olympia (*Les Contes d’Hoffmann*), La Musica/Ninfa (*L’Orfeo*), Papagena (*Die Zauberflöte*), Despina (*Così fan tutte*), and Cunegonde (*Candide*). She is a member of the GRAMMY-nominated Choir of Trinity Wall Street, co-founder of AMPERSAND, a chamber ensemble that prioritizes the work of female artists, and appears internationally as a soloist and ensemble singer. A Cleveland, Ohio native, she now resides in Brooklyn, New York.

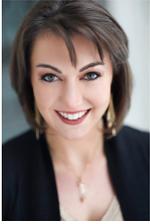


American soprano **Aani Bourassa** is a versatile actress of emotional depth, praised for her “brilliant, yet sparkling high notes” (*Burlington Hawk Eye*). In addition to her artist in residency at Ad Astra, noteworthy engagements include Larina (*Eugene Onegin*) and Second Lady (*Die Zauberflöte*) with Bel Cantanti Opera; solo recitals featuring the works of Bach, Purcell, and Barbara Strozzi; *Passion and Resurrection* (Ešenvalds) as part of the Latvian Embassy’s celebration of Latvia’s centennial; a world premiere of *The Night Psalms* by composer Griffin Candey and *Dona Nobis Pacem* (Vaughan Williams) with the Marquette Choral Society, as well as other oratorio, choral, and concert work. In addition to performing, Ms. Bourassa works as a producer for Acis Productions, a classical recording label, and sings with the Songs by Heart Foundation, whose mission is to enhance the quality of life for those suffering with age-related memory issues through music therapy.



Timothy Parsons, countertenor and conductor, performs in New York City, where he sings regularly with the GRAMMY-nominated Clarion Music Society and is a member of the Choir of Trinity Wall Street. His solo engagements include with Helicon Baroque, New Vintage Baroque, and New York Baroque Incorporated. Devoted to new music, Timothy premiered 2017 Pulitzer Prize-winning *Angel’s Bone* with the Prototype Festival and performs new works with vocal ensemble Ekmeles. Timothy has been hailed as a “most dazzling contributor...whose magnificently muscular singing...made one want to coin a new vocal category just for him—the heldencountertenor, ready to sing Wagnerian roles in his powerful falsetto” (*San Francisco Chronicle*). International appearances include the Montreal Bach Festival, The Festival Musica Sacra Quito, and the Utrecht Early Music Festival. Timothy is on the voice faculty at

William Paterson University and is the Music Director of the Park Slope Singers. This is Timothy's third season with Ad Astra.



With her "vivid, deeply satisfying sound" and "rich, smooth mezzo-soprano," **Kim Leeds** has soloed with the Bach Society of St. Louis, the Tafelmusik Baroque Chamber Orchestra and Choir, American Bach Soloists Academy, and has performed with the Carmel Bach Festival as a Virginia Best Adams Fellow. As a choral artist, Kim has toured with Helmuth Rilling and the Weimar Bach Academy in Eastern Germany and toured Northern Italy and Southern Germany with the Junges Stuttgart Bach Ensemble. In the US, she has performed with the Oregon Bach Festival and the Handel and Haydn Society. In the Boston area, Kim has appeared as a soloist with the Commonwealth Chorale, Cantata Singers, and Music at Marsh Chapel, and can be heard on the 2017 Boston Modern Orchestra Project's recording of Jeremy Gill's "Before the Wrestling Tides." Kim holds degrees from Mannes College of Music and the Boston Conservatory.



Nathan Hodgson is a New York-based tenor specializing in early and chamber music. He sings full-time with the Bach Vespers program at Holy Trinity Lutheran Church in New York City and performs regularly with ensembles across the nation. Recent performances include appearances with Ensemble VIII in Austin, Texas; The Thirteen Chamber Choir in Washington, D.C., Skylark Vocal Ensemble, and with Bricolage Ensemble in a series of workshops and performances in San Juan, Puerto Rico. A recent graduate of the University of North Texas, Nathan sang with the school's prestigious A Cappella Choir on their tour to South Korea and performance at the 2013 ACDA National Conference in Dallas, Texas, and with the school's early music ensemble Collegium. Before moving to New York, Nathan sang in the Dallas area with the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society.



Praised for "effortlessly mastering the many coloratura embellishments in his arias..." (*Bergsträsser Anzeiger*), and his "sweet vibrancy" (*Cleveland Plain Dealer*), tenor Gene Stenger's solo concert engagements include Evangelist in Bach's *St. Matthew Passion* with the 33rd annual Northeast Pennsylvania Bach Festival; Evangelist, and tenor arias in Bach's *Christmas Oratorio* (complete work) with Colorado Bach Ensemble; tenor arias in *St. John Passion* with Voices of Ascension, and the Yale Schola Cantorum led by Masaaki Suzuki at Lincoln Center; tenor arias in an international tour of *St. Matthew Passion* with Helmuth Rilling's Internationale Bachakademie Stuttgart with performances featured in a documentary about Helmuth Rilling's life entitled *Ein Leben mit Bach* (A Life with Bach). Gene holds degrees from Yale University's School of Music and the Institute of Sacred Music, Colorado State University, and Baldwin Wallace University Conservatory of Music. He currently resides in New Haven, Connecticut, where he serves as instructor of voice at Yale University.



Baritone **Dan Moore** is thrilled to be back at Ad Astra for his third year. Deemed "excellent" by *The New York Times* and hailed for his "warm" and "voluminous" sound by the *South Florida Classical Review*, Dan is a sought-after performer of solo and choral classical and new music. As a soloist, chamber musician, and recording

artist, he has performed throughout the US, Europe, and Asia with groups including GRAMMY-nominated Seraphic Fire, The Chorus of Westerly, Augusta Symphony Orchestra, Audivi, American Classical Orchestra, Clarion Society, Santa Fe Desert Chorale, and Spire Chamber Ensemble. Solo performances this past spring include the world premiere of Griffin Candey's cantata *The Night Psalms* with the Marquette Choral Society; premiering the role of Nathaniel Hawthorne in Scott Perkins' new opera *Pierce* (libretto by Nat Cassidy); and a concert of Bach and Vivaldi chamber music with the St. Thomas Choir of Men and Boys in NYC.



Edmund Milly brings "perfect diction" (*Los Angeles Times*) and "mellifluous" tone (*San Francisco Chronicle*) to every performance. He appears regularly with the GRAMMY-nominated Choir of Trinity Wall Street, and is a founding member of the male vocal sextet Trident Ensemble. Increasingly in demand as a soloist, he has recently shared the stage with the likes of the Charleston Symphony, Bach Akademie Charlotte, the Oregon Bach Festival, the American Classical Orchestra, Cantata Profana, and the Academy of Sacred Drama, and has also been

heard internationally on BBC and CBC. Equally well adapted to working within an ensemble, he enjoys contributing his voice to the Mark Morris Dance Group, the Clarion Choir, Spire Chamber Ensemble, and Musica Sacra. Edmund is a graduate of the American Boychoir School, McGill University, and the Yale Institute of Sacred Music.

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