

NOV 2, 3 & 4, 2018

THE SAINT PAUL CHAMBER ORCHESTRA

CATHEDRAL OF SAINT PAUL, ORDWAY CONCERT HALL

Jonathan Cohen, conductor

Nicholas Mulroy, tenor (Evangelist) | **Matthew Brook**, bass (Jesus) | **Joëlle Harvey**, soprano
Tim Mead, countertenor | **Nick Pritchard**, tenor | **William Berger**, baritone (Pilate)
The Singers – Minnesota Choral Artists, prepared by **Matthew Olson** and **Matthew Culloton**

BACH (1685–1750)

Saint John Passion, BWV 245

For the lyrics to *Saint John Passion*, please see the insert to this program at the Nov 2, 3 & 4 concerts.

Part I (42 min)

Chorus: Herr, unser Herrscher
Recit: Jesus ging mit seinen Jüngern
Chorus: Jesum von Nazareth
Recit: Jesus spricht zu ihnen
Chorus: Jesum von Nazareth
Recit: Jesus antwortete
Chorale: O große Lieb
Recit: Auf daß das Wort erfüllet würde
Chorale: Dein Will gescheh Herr Gott, zugleich
Recit: Die Schar aber und der Oberhauptmann

Aria: Von den Stricken meiner Sünden
Recit: Simon Petrus aber folgte Jesu nach
Aria: Ich folge dir gleichfalls
Recit: Derselbige Jünger war dem Hohenpriester bekannt
Chorale: Wer hat dich so geschlagen
Recit: Und Hannas sandte ihn gebunden
Chorus: Bist du nicht seiner Jünger einer
Recit: Er leugnete aber und sprach
Aria: Ach, mein Sinn
Chorale: Petrus, der nicht denkt zurück

INTERMISSION (20 min)

Part II (72 min)

Chorale: Christus, der uns selig macht
Recit: Da führeten sie Jesum
Chorus: Wäre dieser nicht ein Übeltäter
Recit: Da sprach Pilatus zu ihnen
Chorus: Wir dürfen niemand töten
Recit: Auf daß erfüllet würde das Wort
Chorale: Ach großer König
Recit: Da sprach Pilatus zu ihm
Chorus: Nicht diesen, sondern Barrabam
Recit: Barrabas aber was ein Mörder
Arioso: Betrachte, meine Seel
Aria: Erwäge, wie sein blutgefärbter Rücken
Recit: Und die Kriegsknechte flochten eine Krone
Chorus: Sei begrüßet, lieber Jüdenkönig
Recit: Und gaben ihm Bachenstreiche
Chorus: Kreuzige, kreuzige
Recit: Pilatus sprach zu ihnen
Chorus: Wir haben ein Gesetz
Recit: Da Pilatus das Wort hörte
Chorale: Durch dein Gefängnis, Gottes Sohn
Recit: Die Jüden aber schrienen und sprachen
Chorus: Lasset du diesen los
Recit: Da Pilatus das Wort hörte
Chorus: Weg, weg mit dem

Recit: Spricht Pilatus zu ihnen
Chorus: Wir haben keinen König
Recit: Da überantwortete er ihn
Aria: Eilt ihr angefochtenen Seelen
Recit: Allda kreuzigten sie ihn
Chorus: Schreibe nicht: der Jüden König
Recit: Pilatus antwortet
Chorale: In meines Herzens Grunde
Recit: Die Kriegsknechte aber
Chorus: Lasset uns den nicht zerteilen
Recit: Auf daß erfüllet würde die Schrift
Chorale: Er nahm alles wohl in acht
Recit: Und von Stund an nahm sie der Jünger
Aria: Es ist vollbracht
Recit: Und neiget das Haupt
Aria: Mein teuer Heiland, laß dich fragen
Recit: Und siehe da, der Vorhang im Tempel zerriß
Arioso: Mein Herz, indem die ganzel Welt
Aria: Zerfließe, mein Herze
Recit: Die Jüden aber, dieweil er der Rüsttag war
Chorale: O hilf, Christe, Gottes Sohn
Recit: Darnach bat Pilatum Joseph von Arimantia
Chorus: Ruht wohl, ihr heiligen Gebeine
Chorale: Ach Herr, laß dein lieb Engelein

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Saint John Passion, BWV 245 (1724)

JOHANN SEBASTIAN BACH

From 1723 until his death in 1750, Bach held the demanding position of Thomaskantor, directing music for the principal churches of Leipzig and training the young choristers at the church school. In his early years he wrote new cantatas for weekly services at an astounding pace, and he took special care with music for the all-important Vespers service on Good Friday, which always featured a rendition of the Passion—the account of Jesus’ last days, from his arrival in Jerusalem to his crucifixion, as recounted in the Gospels of Matthew, Mark, Luke and John.

Not many years earlier, the congregation would simply recite the Passion liturgy in an unadorned, plainchant style. The idea of presenting the Passion as a dramatic oratorio only took hold around 1712, when the poet Barthold Brockes published a libretto that was soon set to music by Telemann and Handel among other early adopters. It caught on first in more progressive cities like Hamburg and Frankfurt, and within a few years even conservative Leipzig warmed to the idea.

Bach probably attempted some sort of Passion setting earlier in Weimar, but the work that stands as his first great achievement in the new style was the *Saint John Passion* from 1724, offered during his first yearlong cantata cycle for Leipzig. He was probably hoping to follow the next year with a setting of the Gospel of Matthew, but that even larger composition did not appear until 1727; the Good Friday service in 1725 instead featured a revised version of the *Saint John Passion*, including some music that was later redirected to the *Saint Matthew Passion*. Bach brought the *Saint John Passion* back several more times, making musical adjustments along the way, until he directed the work for the last time in 1749.

The *Saint John Passion* is smaller in scale than its sibling work, and it has not enjoyed quite the celebrated status that the *Saint Matthew Passion* has had ever since Felix Mendelssohn resuscitated that work (and Bach’s reputation in general) with a landmark performance in 1829. But

the intimacy of the *Saint John Passion* is finally getting its due, thanks to decades of scholarship and historically-informed performance practice that have stripped back oversized choruses and orchestras, coming closer to the sound and spirit of the lean ensembles Bach would have squeezed into the tiny choir lofts of Leipzig’s churches.

An ornate chorus, “Herr, unser Herrscher” (Lord, Thou our Master), begins the first part of the Passion. With the recitative that follows, we meet the Evangelist, a tenor soloist who narrates the story with lines drawn verbatim from Martin Luther’s German translation of the Bible. The drama pauses for points of reflection in the form of solo arias, with texts assembled by an unknown librettist. Other key anchor points are the familiar Lutheran chorales that Bach’s congregation would have known well, including the hymns that bookend the break between Part I and Part II, marking the point in the service when the sermon would be delivered.

In the second part, Jesus appears before Pontius Pilate, with the chorus standing in at times for the inflamed crowd. Again arias magnify the richest emotions, with support from obligato counter-lines assigned to various solo instruments. The chorus that precedes the final hymn, beginning with the invitation to “Rest well,” underscores the sweet and humble essence of the *Saint John Passion*.

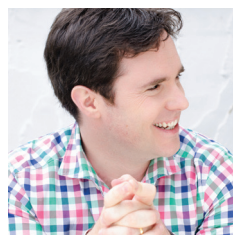
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ARTIST PROFILES

JONATHAN COHEN (conductor)

Artistic Partner profiles appear on pages 8–9.

NICHOLAS MULROY (tenor, Evangelist)



Born in Liverpool, Nicholas Mulroy studied at Clare College Cambridge and Royal Academy of Music, London. He performs at the world’s leading concert halls, opera houses and festivals

with notable ensembles and orchestras, including Monteverdi Choir with Sir John Eliot Gardiner, BBC Philharmonic, Orchestra of the Age of Enlightenment, Koelner Akademie, Staatskapelle Dresden, Copenhagen Philharmonic and Australian Chamber Orchestra.

Mulroy is particularly renowned for his early music performances. His recent highlights include Evangelist in Bach’s *Saint John Passion* at the BBC Proms, *Schütz* at the Edinburgh International Festival and Monteverdi *Vespers* throughout the USA and Europe. He also has an extensive and award-winning discography, most recently recording Piazzolla’s remarkable ‘tango operita’ *María de Buenos Aires* with Mr McFall’s Chamber. Further recordings include a Gramophone Award-winning *Messiah*, Bach’s *Passions* and *Christmas Oratorio* on Linn, Gavin Bryars’ *Petrarch Sonnets* on Delphian, *Easter Oratorio* and *Actus Tragicus* on SDG.

MATTHEW BROOK (bass, Jesus)



Matthew Brook has appeared widely as a soloist and has worked extensively with conductors such as Sir John Eliot

Gardiner, Richard Hickox, Sir Charles Mackerras, Harry Christophers, Christophe Rousset, Paul McCreech and Sir Mark Elder, and many ensembles including the Philharmonia, LSO, the St. Petersburg Philharmonic, the RPO, the English Baroque Soloists and the Royal Northern Sinfonia.

Recent and future highlights include Bach’s *Magnificat* and Brahms’ *Triumphlied* with the Cincinnati Symphony Orchestra, Il Re di Scozia (King of Scotland) in *Ariodante* with the Staatstheater Stuttgart, Bach’s *B minor Mass* at the Al Bustan Festival and with Les Violons du Roy, Mozart’s *Requiem* with the Fryderyk Chopin Institute in Warsaw, a tour of Bach cantatas with the Nederlandse Bachvereniging, a tour of Bach’s *Saint Matthew Passion* with the Orchestra of the Age of Enlightenment, and the roles of Herod and Father in Berlioz’s *L’Enfance du Christ* with the Melbourne Symphony Orchestra.

JOËLLE HARVEY (soprano)



Joëlle Harvey's performances in the 2018.19 season include Beethoven's 9th Symphony with the Utah Symphony,

Mahler's 2nd Symphony with the Cleveland Orchestra and the Toronto Symphony, and the *Saint John Passion* with the SPCO. She joins the Philadelphia Chamber Music Society for their *Emerging Voices* concert series, North Carolina Symphony for a program of Schubert songs as well as Mozart's Mass in C Minor, performs a joint recital with pianist Allen Perriello at Carnegie Hall, sings Barber's *Knoxville: Summer of 1915* and Mahler's 4th Symphony with the San Diego Symphony, Bach's *Coffee Cantata* with Music of the Baroque, and Mozart's *Requiem* with the New York Philharmonic and the Handel & Haydn Society. She also appears with Arcangelo for a concert of Handel, Bach and Buxtehude.

TIM MEAD (countertenor)



Countertenor Tim Mead is praised for his "alluring" and "consistently excellent" interpretations (*The New York*

Times). Highlights of his 2018.19 season include Endimione in Cavalli's *La Calisto* for Teatro Real Madrid, Bertarido in Handel's *Rodelinda* for Opera de Lille, Oberon in Britten's *A Midsummer Night's Dream* for Opera of Philadelphia, and a major European recital tour with Emmanuelle Haim and Le Concert d'Astree.

Recent highlights include his debut at the Opéra National de Paris as Hamor in Handel's *Jephtha*, Oberon in Britten's *A Midsummer Night's Dream* at Glyndebourne Festival Opera and Bergen National Opera, the title role in Philip Glass' *Akhmaten* and Ottone in Handel's *Agrippina* at Opera Vlaanderen, a reprisal of the role of Boy/Angel in George Benjamin's *Written on Skin* at the Bolshoi and he recently appeared with the Los Angeles Philharmonic at the Hollywood Bowl.

NICK PRITCHARD (tenor)



Nick Pritchard's highlights to date include *King Arthur* for the Early Opera Company, Bach's *Mass in B minor* with the

Monteverdi Choir, Bach's *Saint Matthew Passion* with the SPCO, Bach Cantatas with Ensemble Pygmalion, Matthew in Mark Simpson's *Pleasure* for Opera North, and Prologue *The Turn of the Screw* for Opera Holland Park. Recent and future engagements include: *Lysander A Midsummer Night's Dream* for the Aldeburgh Music Festival, Amphinomus *The Return of Ulysses* for the Royal Opera House, Ferrando *Così fan tutte* for Opera Holland Park, Henry Crawford *Mansfield Park* for The Grange Festival, *Acis Acis and Galatea* for the London Handel Festival, Charpentier's *Te Deum* with the Early Opera Company, Bach's *Saint John Passion* with the BBC National Orchestra of Wales, Polyphony and the OAE and with the Instruments of Time and Truth.

WILLIAM BERGER (baritone, Pilate)



Baritone William Berger, described as "one of the best of our younger baritones" (*Gramophone*), is making a

name for himself in concert halls and opera houses on both sides of the Atlantic. In concert, Berger has performed at leading venues including the Royal Albert Hall, Royal Festival Hall, Wigmore Hall, Birmingham Symphony Hall, Zellerbach Hall and Los Angeles' Disney Concert Hall, with orchestras and ensembles including the London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, English Consort, Handel & Haydn Society and Philharmonia Baroque Orchestra.

Berger's 2016 CD, *Duet* (Delphian), was named an "Editor's Choice" (*BBC Music Magazine*). His debut recital album, *Insomnia: A Nocturnal Voyage in Song* was named one of the "Top 10 Classical Albums of 2012" (*The Guardian*).

THE SINGERS — MINNESOTA CHORAL ARTISTS



Founded in 2004, The Singers organization is dedicated to giving world-class performances of the finest choral literature. The Singers,

a professional choir of 40 members, exists to serve as artists, educators and advocates of the choral art. Recognized nationally for their innovative programming, commitment to new music and peerless artistic quality, The Singers made their debut at the renowned Ravinia Festival in June 2013, and have made subsequent returns in 2014, 2015 and 2016.

The Singers and Matthew Culloton are very engaged in educational collaborations that pair the choir with school choirs around Minnesota. The Singers have premiered and commissioned nearly 80 new works by composers including Stephen Paulus, Tesfa Wondemagegnehu, Timothy Takach, Linda Kachelmeier, Abbie Betinis, Jocelyn Hagen, Joshua Shank, Craig Carnahan and conductor Matthew Culloton.

MATTHEW CULLOTON (artistic director)



Matthew Culloton is the Founding Artistic Director of The Singers. He holds a Bachelor of Music from Concordia College and a Master of

Music plus Doctor of Musical Arts from the University of Minnesota. Aside from his duties with The Singers, Culloton is Choirmaster at House of Hope Presbyterian Church in Saint Paul and adjunct faculty at the University of Saint Thomas, Graduate Music Program. He has received the MN ACDA Outstanding Young Choral Conductor of the Year Award and the VocalEssence/ACDA of Minnesota Creative Programming Award. He has been commissioned to compose for the Dale Warland Singers, Choral Arts Ensemble of Rochester and MMEA All-State Choir.

➔ To learn more about the musicians performing on this program, visit thespco.org/roster