

MENDELSSOHN CLUB
OF PHILADELPHIA

Sunday | February 8, 2015 | 4pm

Alan Harler Artistic Director

Girard College Chapel

2101 South College Avenue

Philadelphia PA 19121



A NORTH AMERICAN PREMIERE



Mendelssohn Club of Philadelphia

TURBINE

world premiere

FREE

May 16 & 17 2015 at 7:00pm
The Water Works
640 Water Works Drive
Philadelphia, PA 19130

Mendelssohn Club Chorus
Leah Stein Dance Company
Byron Au Yong, Composer
Alan Harler, Conductor

mcchorus.org

An immersive work for singers, dancers, and instruments,
featuring choreography and music shaped in response to
the site's architecture and landscape.



FROM THE CHORUS:

Dear Friends,

We are delighted to welcome you here today to share in one of the major highlights of Mendelssohn Club of Philadelphia's 141-year history. Not only is this 1841 Mendelssohn revision of Bach's *St. Matthew Passion* one of our most ambitious ventures to date, it has also been a career performance dream of our beloved Artistic Director Alan Harler. The chorus is thrilled to be able to share in making this dream become a reality, and to share in this culminating year of his most distinguished career. For almost three decades, Maestro Harler has led the chorus with his endearing way of teaching not only notes and rhythms, but also all the musical nuances that capture the greatness of the music being performed. The performers are encouraged to experience a total connection with the music through a deep understanding of the composer's intent and the music's historical context, which leads to inspired performances that deeply resonate with the audience. We are grateful to have had the privilege to share the creative process with such a warm, humble and talented conductor, and feel honored to also call him our dear friend.

Today's North American premiere of the Bach/Mendelssohn *St. Matthew Passion* highlights once again Mendelssohn Club's penchant for pairing masterworks with new or relatively unknown compositions. Mendelssohn's 1841 revision of Bach's masterpiece, which, surprisingly, has never been presented in North America, continues in that tradition. It has been a wonderful journey seeing this project progress through intense research, interviews, a symposium, and audience engagement in preparation for today's performance. Through it, and because of the tremendous dedication and commitment of the entire Mendelssohn Club organization, we hope you will be just as transformed by the beauty of this music as we have been.

Ending this year's season, we look forward to presenting our latest collaborative commission, *TURBINE*, written by composer Byron Au Yong and performed with the Leah Stein Dance Company in two performances, May 16 & 17 at 7:00 pm at the historic Fairmount Water Works, next to the Philadelphia Art Museum. And then, to culminate the year, we will be honoring Alan Harler with a special celebration on June 6. Watch our website for forthcoming details!

Congratulations to Alan Harler on his 27 fabulous years directing Mendelssohn Club of Philadelphia!

Come and be inspired!

Carolyn Linarello
Chorus President



Mendelssohn Club of Philadelphia

Alan Harler, Artistic Director

Johann Sebastian Bach

St. Matthew Passion

in the version of Felix Mendelssohn, Leipzig 1841

Passions-Musik nach dem Evangelisten Matthäus J. S. Bach

Part I

- 1 Chorus: *Kommt, ihr Töchter, helft mir klagen*
- 2 Recitative (Evangelist, Jesus)
- 3 Chorale: *Herzliebster Jesu, was hast du verbrochen*
- 4a Recitative (Evangelist)
- 4b Chorus: *Ja, nicht auf das Fest*
- 4c Recitative (Evangelist)
- 4d Chorus: *Wozu dienet dieser Unrat*
- 4e Recitative (Evangelist, Jesus)
- 5 Accompanied Recitative (alto)
- 6 Aria: *Buß und Reu* (alto)
- 7 Recitative (Evangelist, Judas)
- 8 Aria: *Blute nur, du liebes Herz* (soprano)
- 9a Recitative (Evangelist)
- 9b Chorus: *Wo willst du, dass wir dir bereiten*
- 9c Recitative (Evangelist, Jesus)
- 9d Recitative (Evangelist)
- 9e Chorus: *Herr, bin ich's*
- 10 Chorale: *Ich bin's, ich sollte büßen*
- 11 Recitative (Evangelist, Jesus)
- 12 Recitative (Evangelist, Jesus)
- 13 Chorale: *Erkenne mich, mein Hüter*
- 14 Recitative: (Evangelist, Jesus, Peter)
- 15 Recitative (Evangelist, Jesus)
- 16 Accompanied Recitative (tenor and chorus)
- 17 Aria: *Ich will bei meinem Jesum wachen* (tenor, chorus)
- 18 Recitative (Evangelist, Jesus)
- 19 Recitative (Evangelist, Jesus)
- 20 Chorale: *Was mein Gott will, das g'scheh allzeit*
- 21 Recitative (Evangelist, Jesus, Judas)
- 22a Aria: *So ist mein Jesus nun gefangen* (soprano, alto, chorus)

- 22b Chorus: *Sind Blitze, sind Donner in Wolken verschwunden*
 23 Recitative (Evangelist, Jesus)
 24 Chorale: *O Mensch, beweine deine Sünde groß*

Intermission

Part II

- 25 Aria: *Ach, nun ist mein Jesus hin* (alto and chorus)
 26 Recitative (Evangelist)
 27 Recitative (Evangelist, High Priest, Witnesses)
 28a Recitative (Evangelist, High Priest, Jesus)
 28b Chorus: *Er ist des Todes schuldig*
 28c Recitative (Evangelist)
 28d Chorus: *Weissage uns*
 29 Chorale: *Wer hat dich so geschlagen*
 30a Recitative (Evangelist, Peter, Maid)
 30b Chorus: *Wahrlich, du bist auch einer von denen*
 30c Recitative (Evangelist, Peter)
 31 Aria: *Erbarme dich, mein Gott* (soprano)
 32a Recitative (Evangelist, Judas)
 32b Chorus: *Was gehet uns das an?*
 32c Recitative (Evangelist, High Priests)
 33 Aria: *Gebt mir mein Jesum wieder* (bass)
 34 Recitative (Evangelist, Pilate, Jesus)
 35a Recitative (Evangelist, Pilate, Chorus)
 35b Chorus: *Lass ihn kreuzigen*
 36 Recitative (Evangelist, Pilate)
 37 Accompanied Recitative (soprano)
 38 Aria: *Aus Liebe will mein Heiland sterben* (soprano)
 39a Recitative (Evangelist)
 39b Chorus: *Lass ihn kreuzigen*
 39c Recitative (Evangelist, Pilate)
 39d Chorus: *Sein Blut komme über uns*
 39e Recitative (Evangelist)
 40 Accompanied Recitative (alto)
 41a Recitative (Evangelist)
 41b Chorus: *Gegrüßet seist du*
 41c Recitative (Evangelist)
 42 Chorale: *O Haupt voll Blut und Wunden*
 43 Recitative (Evangelist)
 44a Recitative (Evangelist)
 44b Chorus: *Der du den Tempel Gottes zerbrichst*
 44c Recitative (Evangelist)

- 44d Chorus: *Andern hat er geholfen*
44e Recitative (Evangelist)
45 Accompanied Recitative (alto)
46a Recitative (Evangelist)
46b Chorus: *Der rufet den Elias*
46c Recitative (Evangelist)
46d Chorus: *Halt, lass sehen*
46e Recitative (Evangelist)
47 Chorale: *Wenn ich einmal soll scheiden*
48a Recitative (Evangelist)
48b Chorus: *Wahrlich, dieser ist Gottes Sohn gewesen*
48c Recitative (Evangelist)
49 Accompanied Recitative (bass)
50 Aria: *Mache dich, mein Herze, rein* (bass)
51a Recitative (Evangelist)
51b Chorus: *Herr, wir haben gedacht*
51c Recitative (Evangelist, Pilate)
52 Accompanied Recitative (soprano, alto, tenor, bass, chorus)
53 Chorus: *Wir setzen uns mit Tränen nieder*

Susanna Phillips, soprano
Marietta Simpson, mezzo-soprano
Yusuke Fujii, tenor
Eric Owens, bass

Andrew Bogard, bass-baritone

Jessica Beebe, Margaret Nice (Maid 1, Maid 2)
Jean Bernard Cerin, Ryan Tibbetts (High Priest 1, High Priest 2)
Jennifer Beattie, Cory O'Niell Walker (Witness 1, Witness 2)

Alan Harler, conductor

Mendelssohn Club Chorus
Chamber Orchestra of Philadelphia

Sunday, February 8, 2015
4:00 pm
Girard College Chapel



Major funding for this concert provided by
The Pew Center for Arts & Heritage

The use of recording or photographic equipment during this concert is strictly prohibited. Please silence audible cell phones and alarms.

PROGRAM NOTES

If any concert can be said to have changed the musical landscape, it is Mendelssohn's landmark revival of Bach's monumental *St. Matthew Passion* on March 11, 1829. It was an auspicious date – 100 years to the day (according to the best available scholarship) since Bach first introduced the *Passion* to his congregation at the *Thomaskirche* in Leipzig. Two years in the making, the concert had generated intense anticipation, both by word of mouth – Mendelssohn was rehearsing the *Passion* with the *Singakademie*, whose members included the most socially well-connected people in Berlin – and through an extraordinary public relations campaign by Adolf Bernhard Marx, the influential editor of the *Berliner Allgemeine Musikalische Zeitung* (*Berlin General Music News*), who called the *Passion* “the greatest and holiest musical work of all peoples.” A thousand people were crammed into the *Singakademie* auditorium (which comfortably seated about 850), and an equal number were turned away at the door. The concert lived up to its billing, thrilling audience and performers alike and revealing an unknown side of Bach as a composer of music of profound beauty, great drama, and deep spirituality. The concert was repeated again on March 21 (Bach's birthday) and a third time on April 18 (Good Friday, the holy day for which the *Passion* had been composed.) It was the catalyst that ignited a revival of interest in Bach's music which has continued to this day.

The idea of a Bach revival suggests that the composer had somehow fallen into obscurity, which isn't quite accurate. As in his own lifetime, Sebastian Bach was mostly known as a virtuoso organist and teacher. (In the early 19th century, he was invariably called Sebastian Bach to distinguish him from his five sons who also became musicians.) He was largely represented by his keyboard music. His four-volume *Keyboard Works* had been published during his lifetime and *The Well-Tempered Clavier* was widely available in manuscript. Most keyboard players would have studied Bach, but more as exercises and examples in compositional style than as performance pieces. Bach's sons did much to keep his musical tradition alive, but again more through exposing their pupils to his music than through performing it in concert. Of Bach's incredible output of sacred choral music, almost none was published and very little was widely known. And even less had ever been heard in performance.

Felix Mendelssohn was only twenty when he conducted the *St. Matthew Passion*, but he was already a musician of uncommon maturity. He was a virtuoso on both the piano and organ and in great demand as a soloist. He had already composed some twenty works which he deemed worthy of opus numbers, including two unqualified masterpieces (the *Overture to A Midsummer Night's Dream*, and the *Octet for Strings*). He had even endured a rare public failure with his only professionally staged opera, *The Wedding of Camacho*. And he was in a unique position to bring Bach's masterwork to the public, being an



Felix Mendelssohn

heir to Bach's music and traditions through both family connections and his own musical training.

Mendelssohn's family was wealthy, socially well-connected, and highly musical, especially on his mother's side. His great-aunt Sara was a virtuoso harpsichord player who studied with Wilhelm Friedemann Bach (the eldest son) and commissioned and premiered Carl Philipp Emanuel Bach's (the second son) *Concerto for Harpsichord and Piano*. His great-aunt Fanny, grandmother Bella and his mother Lea were all talented keyboard players as well and studied with Johann Philipp Kirnberger, Sebastian Bach's most distinguished student and the author of an influential textbook on the art of composition. The family hosted musical salons showcasing both local and visiting musicians and heavily featuring the music of Sebastian Bach. They had an unusually proprietary feeling about Bach and his music, and considered it their mission to present his music to the world.

When Felix was eight, he and his equally talented older sister Fanny were sent for composition and theory lessons to Carl Friedrich Zelter, a highly respected teacher and director of the *Singakademie zu Berlin*. Zelter took an improbable path to becoming Prussia's most influential musician. He was the son of a master stonemason who operated as a contractor for Berlin's wealthy and socially well-connected. Zelter was drawn to music at an early age, and his father arranged piano and violin lessons but insisted that Zelter learn a trade because the life of a professional musician was precarious at best. Zelter obligingly was apprenticed, eventually becoming a master mason, but also kept up his musical activities on the side, playing in a theater orchestra and writing choral pieces which sometimes were performed. He took over the business upon his father's death with the intent of using it to fund his musical career. But when he approached Kirnberger with the idea of studying with him, Kirnberger famously told him he needed to decide whether he was a house builder who occasionally wrote music, or a composer who occasionally built houses. Zelter's choice was clear.

The *Singakademie* was a unique ensemble in many ways. It was composed mostly of amateur singers, mostly from the wealthier strata of society, and met to learn and rehearse music but not necessarily to present it in public performance. Equally unusual was their dedication to music of the past, especially that of Bach. Under Zelter's 30-year tutelage, the ensemble grew in size and reputation, and became the model for the many amateur ensembles that sprang up in the 19th century, including Mendelssohn Club. Zelter revered Bach and had acquired a vast collection of manuscripts for the *Singakademie* library, mostly



Carl Friedrich Zelter

through donations of collectors including the Mendelssohn family. He introduced a substantial number of Bach pieces to the chorus, including the *St. John Passion* and parts of the *B-minor Mass* and *St. Matthew Passion*. But while he revered Bach, he believed his music was not suitable for performance. It should be studied and appreciated by trained amateurs, but not placed

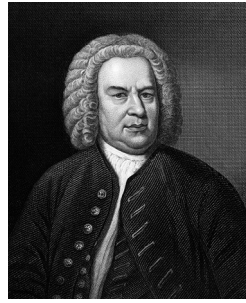
before a public which could not understand its nuances. So it was with great trepidation that Felix Mendelssohn approached him with the idea of presenting the *Matthew Passion* in concert.

It was grandmother Bella who had a copy made from Zelter's manuscript *St. Matthew Passion* and presented it to Felix on his 15th birthday. Felix was delighted and began an intense study of the score. By the time he was 18, he and his friend Eduard Devrient, eight years older and a leading baritone with the court opera, had evolved a plan to present the *Passion* using the forces of the *Singakademie*, with Mendelssohn conducting and Devrient singing the role of Jesus. In preparation, they gathered a small group of singers and instrumentalists and began regular rehearsals at Mendelssohn's house. They eventually went to Zelter and with no little difficulty won his grudging consent for the project. Mendelssohn carefully prepared the score and rehearsed the chorus, Devrient recruited soloists from his colleagues at the opera, and Eduard Rietz, a former court musician and Mendelssohn's violin teacher, put together an orchestra.

Mendelssohn had neither means nor intent to create a historically accurate recreation of Bach's original performances. He used the full 150-member *Singakademie*, while Bach probably used no more than 30 singers, including soloists. There were no oboe d'amore or oboe da caccia players, so Mendelssohn substituted clarinets for the antique instruments. His score contained no figured bass for the recitatives, so he provided his own harmonizations (which turned out to differ from Bach's in a number of places), and played the continuo himself on the keyboard rather than using the organ and strings that Bach had specified. Unaware of many Baroque musical conventions, he added Romantic markings for dynamics and shadings to support the dramatic and emotional content of the music. But the biggest change he made was to cut about one third of the numbers in the *Passion*. Mendelssohn was preparing the *Passion* for a concert performance, not a religious service, and his idea was to pare it down to its essential dramatic story. He cut some ten arias and six chorales, in the process reducing the *Passion* to a more manageable two hours of music. His concept seems drastic today, but his artistic vision was musically sound and captured the essence of Bach's monumental *Passion*. It proved revelatory to his audiences, who had never experienced the power and emotional intensity with which Bach had imbued the *Matthew Passion*, and they responded to it.

Mendelssohn presented the *St. Matthew Passion* again in 1841 at the historic *Thomaskirche* in Leipzig, where it had not been heard since the time of Bach. Mendelssohn made a few changes from the original Berlin performances. In Berlin, Devrient had secured the services of Anna Milder, the leading soprano of the day, and Mendelssohn had recast several alto recitatives and arias for soprano. He restored them to the alto soloist in Leipzig. In Berlin, he had played the continuo part on the keyboard, but here he set it for low strings, closer to Bach's original scoring. And perhaps more confident in his audience, he restored a chorale and four arias that had been cut in the 1829 performance. It is this version which is being performed today.

The *St. Matthew Passion* is one of five passion settings Bach wrote, of which only two survive. Set for vocal soloists, double chorus and double orchestra, it was his largest and most intricate composition. It was first heard in a Good Friday service on April 11, 1727 at the *Thomaskirche* in Leipzig. Bach continued to revise the *Passion* over the next twenty years. He added the two large choral movements which bracket part one for a performance in 1736 and made smaller revisions for its last performance in 1742. He compiled the final version between 1743 and 1746. Bach clearly regarded the *Passion* as one of his greatest accomplishments. He took exceptional care in preparing the autograph manuscript, drawing barlines with a straightedge and using red ink to highlight the scriptural texts and the chorale *O Lamm Gottes* (O Lamb of God) which appears as a cantus firmus in the opening movement.



Johann Sebastian Bach

Good Friday was a major holy day in the Lutheran calendar. It was a day of rest – no work was done or business transacted – and people fasted until dusk. Everyone was expected to attend the afternoon service, which encompassed the canonical three hours that Jesus hung upon the cross. Two overarching themes run through the Good Friday service: admission of and repentance for our sins, and God’s love for man that he would make so great a sacrifice. Bach’s *St. Matthew Passion* was written to be an integral part of that church service. It was designed to draw the congregation into the *Passion* story, to provide an opportunity for reflection on those two themes, and to elicit a personal, emotional response to the events as they unfold. The contents, form and structure of the *Matthew Passion*, and the drama, angst and pathos with which Bach imbues the music, must all be understood in this context.

Bach drew his text from three sources. The first is the *Passion* story from the Gospel of Matthew, which is set mostly as recitatives, where the text is presented with the cadence of ordinary speech. These are *secco* recitatives, accompanied only by the continuo (organ and low strings in this case), which punctuate the text with short chords. The words of Jesus, in contrast, are accompanied by long, sustained chords from the strings, a “halo” effect, until his final words on the cross, where his human nature finally asserts itself as he gives up his life. Bach provides these recitatives with an unexpected color and richness of expression, especially in the narration of the Evangelist, and in the long, legato lines of Jesus, which seem tinged with melancholy.

The two choirs participate in the Gospel narrative as well, variously portraying the disciples, priests, guards and crowds of people. They are almost always agitated, and Bach takes full advantage of the double choirs for antiphonal or overlapping entrances and rapid-fire text to create very dramatic crowd scenes. Only once does the chorus portray a single person, softly pronouncing the words of the centurion after Jesus’ death: “Surely this man was the Son of God.” But the polyphonic character of the beautiful, arched melody suggests that the chorus is also speaking for the congregation.

The second source is original poetry written by Bach's librettist Picander (pen name of poet Christian Friedrich Henrici). Bach generally sets these as solo accompanied recitatives, where the orchestra plays along, and solo arias. These are often placed at critical points in the middle of the narrative, suspending the action and leaving the moment frozen in time, while he distills a very personal emotional response out of it. It is a device which draws the congregation into the story and elicits their own emotional response to the moment. Sometimes one or both choirs are added, like a Greek chorus, providing elaboration or assent. These can be extraordinarily poignant moments, as in the penultimate movement of the *Passion*. Jesus has already been entombed, and the soloists bid farewell one by one with almost elegaic phrases, while the chorus softly echoes "My Jesus, good night" after each.

The third source of material are the Lutheran chorales, or hymns, which are central to the structure of the *St. Matthew Passion*. Bach includes eight different chorales in the *Passion*, and all together they appear fifteen different times at key moments throughout the *Passion* story. They would have been very familiar to Bach's congregation at the *Thomaskirche*, and they provide both an anchor point for the listeners as well as an opportunity for thought and introspection. Bach weaves a chorale into each of the large scale choral movements which frame part one of the *Matthew Passion*. The opening movement is drawn from Picander's poetry and features a question and answer dialog between the two choruses – "Behold him!" "Who?" "The bridegroom." "Behold him!" "How?" "As a lamb." It introduces two Biblical metaphors for Christ, the long-awaited bridegroom and the innocent lamb, offered up in sacrifice, both of which will appear again and again throughout the *Passion*. Floating above this is the chorale *O Lamm Gottes, unschuldig* (O Lamb of God, guiltless) as a cantus firmus. Bach would have had this sung by his boys' choir. Although Mendelssohn did have a boys' choir available in Leipzig, he chose instead to set the chorale for the four principal soloists singing in unison octaves. The final movement of part one is really an extended choral fantasy on the hymn *O Mensch, beweine deine Sünde groß* (O Man, weep for your great sin). As in the opening movement, the chorale is again heard as cantus firmus, this time in the soprano voices.

More often, the chorales appear by themselves, set in a straightforward four-part harmony. None is heard more prominently than *O Haupt voll Blut und Wunden* (O Sacred Head, now wounded). Bach set all six verses and it appears five different times in the *Passion*. Bach tailors each appearance to a specific moment in the *Passion* not only by which verse he chooses to set, but by the harmonization and even the key of the chorale. The three appearances that Mendelssohn retained in his version serve as an illustration. The first appearance is immediately after Jesus predicts Peter's denial of him, using the words "I will strike the shepherd and scatter the sheep." The chorale answers with the words, "Redeem me, my savior; gather me up, my shepherd." The chorale should end in what would be the comforting key of A major, but it ends on a half cadence, never actually resolving to A major, which creates a subtle feeling of unease and uncertainty.

The second appearance is just after the scene in which Jesus is dressed in a purple cloak and crown of thorns and is mocked, hit and spat upon by the soldiers. The chorale text reflects the moment, “O Head, full of blood and wounds, full of pain and scorn.” Bach sets the chorale in the dark, serious key of D minor, reflecting suffering and sorrow, but ends the chorale in a brighter F major, perhaps reflecting faith and resolve.

You can see Mendelssohn’s hand most clearly in its final appearance, the final chorale of the *Passion*. It comes immediately after the death of Jesus. It is an intensely personal text – “When I must finally depart from this life, do not depart from me.” Mendelssohn sets this *a cappella*, something Bach would never have done, and marks the dynamic as pianissimo, both of which heighten its dramatic effect. And he makes one of his rare changes to the music itself. There are some very uncomfortable harmonic shifts in the third line, which ends with a suspension in the alto part that Bach resolves with a C#, creating a more reassuring A major chord. Mendelssohn changes the resolution to a C natural, creating a much darker and less reassuring A minor chord.

– Michael Moore

Program notes copyright © 2015 Mendelssohn Club of Philadelphia. All rights reserved.



MENDELSSOHN MEDLEY 2015

The ninth annual event blending glorious song & musical conversation, accompanied by delightful fare, held at the magnificent and historic Oaks Cloister in the Wissahickon

Meet Artistic Director *Alan Harler* and Honorary Chairs *Barbara Berry, Robert R. Berry, and Susan Berry-Gorelli*. And hear selections of choral classics performed by members of Mendelssohn Club Chorus of Philadelphia.

Sunday, April 12, 4 pm

A very special afternoon, not to be missed — please mark your 2015 calendars now!

Invitations will be mailed in mid-February. For more information and to purchase tickets, please visit www.mcchorus.org/wp/mendelssohn-medley.

THE TEXTS

Bach: *St. Matthew Passion* version of Felix Mendelssohn, Leipzig 1841

First Part

1. Chorus

*Kommt, ihr Töchter, helft mir klagen,
Sehet – Wen? – den Bräutigam,
Seht ihm – Wie? – als wie ein Lamm!
Sehet, – Was? – seht die Geduld,
Seht – Wohin? – auf unsre Schuld;
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!*

*O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!*

2. Recitative [Tenor, Bass]

Evangelista:

*Da Jesus diese Rede vollendet hatte, sprach
er zu seinen Jüngern:*

Jesus:

*Ihr wisset, daß nach zweeen Tagen Ostern
wird, und des Menschen Sohn wird
überantwortet werden, daß er gekreuziget
werde.*

3. Chorale

*Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat
gesprochen?
Was ist die Schuld, in was für Missetaten
bist du geraten?*

4a. Recitative [Tenor]

Evangelista:

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

4b. Chorus

*Ja nicht auf das Fest, auf daß nicht ein
Aufruhr werde im Volk.*

*Come, you daughters, help me to lament,
See – Whom? – the bridegroom,
See him – How? – like a lamb!
See – What? – see his patience,
See – Where? – our guilt;
See how from love and grace
He bears the wood of the cross himself!*

*O Lamb of God, innocent
Slaughtered on the beam of the cross,
Always found to be patient
No matter how much you were despised.
All our sins you have borne
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 after two days it will be
Passover, and the son of man will be
handed over so that he may be crucified.*

*Jesus, most dear to my heart, what have
you done wrong,
So that such a harsh judgement is pro-
nounced?
What is your guilt, in what sort of
wrongdoing have you been caught?*

Evangelist:

*Then the chief priests gathered together
and the scribes and the elders among the
people in the palace of the high priest,
who was called Caiaphas, and they held a
council, how with cunning they might seize
Jesus and put him to death. But they said:*

*Certainly not during the festival, so that
there is not a riot among the people.*

4c. Recitative [Tenor]

Evangelista:

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goss es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

4d. Chorus

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

4e. Recitative [Tenor, Bass]

Evangelista:

Da das Jesus merket, sprach er zu ihnen:

Jesus:

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Da sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich ich sage euch: Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

5. Accompanied Recitative [Alto]

*Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!*

6. Aria [Alto]

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

7. Recitative [Tenor, Bass]

Evangelista:

Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern und sprach:

Evangelist:

Now when Jesus was at Bethany, in the house of Simon the leper, there came to him a woman who had a jar with precious ointment and she poured it on his head, while he sat at the table. When his disciples saw this, they became indignant and said:

What is the purpose of such a waste? This ointment could have been sold at a high price and given to the poor.

Evangelist:

When Jesus noticed that, he said to them:

Jesus:

Why do you trouble the woman? She has done a good deed for me. You have the poor with you always, but you will not always have me. The reason why she poured ointment on my body is that she did this because I am going to be buried. Truly, I say to you: wherever the gospel is preached in the whole world, people will also talk in her memory about what she has done.

*You, dear saviour, you
When your disciples foolishly quarrel
Because this good woman
With salve your body
Wants to prepare for the tomb,
Then let me meanwhile
With floods of tears from my eyes
Pour water on your head!*

*Penance and remorse
Grind my sinful heart in two,
So the drops of my tears
May produce pleasing spices
for you, faithful Jesus.*

Evangelist:

Then one of the twelve, who was called Judas Iscariot, went to the chief priests and said:

Judas:

Was wollt ihr mir geben? Ich will ihn euch verraten.

Evangelista:

Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

8. Aria [Soprano]

*Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.*

9a. Recitative [Tenor]

Evangelista:

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

9b. Chorus

Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?

9c. Recitative [Tenor, Bass]

Evangelista:

Er sprach:

Jesus:

Gehet hin in die Stadt zu einem und sprecht zu ihm: "Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern."

Evangelista:

Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:

Jesus:

Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

9d. Recitative [Tenor]

Evangelista:

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

9e. Chorus

Herr, bin ich's?

Judas:

What are you willing to give me? I shall betray him to you.

Evangelist:

And they offered him thirty pieces of silver. And from then on he sought an opportunity, so that he might betray him.

Bleed now, loving heart!

Ah! A child, whom you reared,
That sucked at your breast,
Is threatening to murder its guardian
For that child has become a serpent.

Evangelist:

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

Where do you want us to make preparations for you to eat the Passover lamb?

Evangelist:

He said:

Jesus:

Go into the city to a certain man and say to him: "The master wants us to tell you: My time has come, I shall with you keep the Passover with my disciples."

Evangelist:

And the disciples did what Jesus had ordered them, and they prepared the Passover lamb. And in the evening he sat at table 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 distressed and began each one among them to say to him:

Lord, is it I?

10. Chorale

*Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel.*

I am the one, I should pay for this,
With hands and feet
Bound in hell.
The scourges and the bonds
And what you endured,
My soul has deserved that.

11. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Evangelist:

Er antwortete und sprach:

He answered and said:

Jesus:

Jesus:

*Der mit der Hand mit mir in die Schlüssel
tauchet, der wird mich verraten. Des
Menschen Sohn gehet zwar dahin, wie von
ihm geschrieben stehet; doch wehe dem
Menschen, durch welchen des Menschen
Sohn verraten wird! Es wäre ihm besser, daß
derselbige Mensch noch nie geboren wäre.*

The one who dips his hand with me in
the dish, it is he who will betray me.
The son of man indeed goes on his way,
as it is written of him; But woe to the
man, through whom the son of man will
be betrayed! It would be better for that
same man if he had never been born.

Evangelista:

Evangelist:

*Da antwortete Judas, der ihn verriet, und
sprach:*

Then Judas, who betrayed him,
answered and said:

Judas:

Judas:

Bin ich's, Rabbi?

Is it I, Rabbi?

Evangelista:

Evangelist:

Er sprach zu ihm:

He said to him:

Jesus:

Jesus:

Du sagest's.

You are saying it.

Evangelista:

Evangelist:

*Da sie aber aßen, nahm Jesus das Brot,
dankete und brach's und gab's den Jüngern
und sprach:*

As they were eating, Jesus took the
bread, gave thanks and broke it and
gave it to his disciples and said:

Jesus:

Jesus:

Nehmet, esset, das ist mein Leib.

Take, eat, this is my body.

Evangelista:

Evangelist:

*Und er nahm den Kelch und dankte, gab
ihnen den und sprach:*

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

Jesus:

Jesus:

*Trinket alle daraus; das ist mein Blut des
neuen Testaments, welches vergossen wird
für viele zur Vergebung der Sünden. Ich sage
euch: Ich werde von nun an nicht mehr von
diesem Gewächs des Weinstocks trinken bis
an den Tag, da ich's neu trinken werde mit
euch in meines Vaters Reich.*

Drink all of you from this; this is my
blood of the new Testament, which will
be shed for many for the forgiveness of
sins. I say to you: from now on I will no
more drink from this fruit of the vine
until that day, when I shall drink it new
with you in my father's kingdom.

12. Recitative [Tenor, Bass]

Evangelista:

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:

Jesus:

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

13. Chorale

*Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.*

14. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Petrus aber antwortete und sprach zu ihm:

Petrus:

Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

Evangelista:

Jesus sprach zu ihm:

Jesus:

Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

Evangelista:

Petrus sprach zu ihm:

Petrus:

Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.

Evangelista:

Desgleichen sagten auch alle Jünger.

Evangelist:

And when they had said the song of praise, they went from there to the Mount of Olives. Then Jesus said to them:

Jesus:

This night you will all be offended because of me. For it is written: I shall strike the shepherd and the sheep of the flock will be scattered. But when I rise again, I shall go from here before you into Galilee.

*Recognise me, my guardian,
My Shepherd, accept me!
From you, source of all goodness
Much good has been done for me.
Your mouth has refreshed me
With milk and sweet food,
Your spirit has endowed me
With many heavenly delights.*

Evangelist:

But Peter answered and said to him:

Peter:

Even if everybody else is offended because of you, yet I shall never be offended.

Evangelist:

Jesus said to him:

Jesus:

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

Evangelist:

Peter said to him:

Peter:

Even if I had to die with you, I shall not deny you.

Evangelist:

The same said all his disciples.

15. Recitative [Tenor, Bass]

Evangelista:

*Da kam Jesus mit ihnen zu einem Hofe,
der hieß Gethsemane, und sprach zu seinen
Jüngern:*

Jesus:

Setzet euch hie, bis daß ich dort hingehe und bete.

Evangelista:

*Und nahm zu sich Petrum und die zween
Söhne Zebedäi und fing an zu trauern und
zu zagen. Da sprach Jesus zu ihnen:*

Jesus:

*Meine Seele ist betrübt bis an den Tod,
bleibet hie und wachet mit mir.*

16. Accompanied Recitative [Tenor, Chorus]

O Schmerz!

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

Was ist die Ursach aller solcher Plagen?

*Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.*

Ach! meine Sünden haben dich geschlagen!

*Er leidet alle Höllenqualen,
Er soll für fremden Raub bezahlen.*

*Ich, ach Herr Jesu, habe dies erverschuldet,
was du erduldet.*

*Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!*

17. Aria [Tenor, Chorus]

*Ich will bei meinem Jesu wachen.
So schlafen unsre Sünden ein.
Meinen Tod büßet seine Seelen Not;
Sein Trauren machet mich voll Freuden.
Drum muss uns sein verdienstlich Leiden
Recht bitter und doch süße sein.*

Evangelist:

*Then Jesus came with them to a place
called Gethsemane, and said to his
disciples:*

Jesus:

Sit here, while I go over there and pray.

Evangelist:

*And he took with him Peter and the two
sons of Zebedee and he began to grieve
and be disheartened. Then Jesus said to
them:*

Jesus:

*My soul is distressed even to death, stay
here and keep watch with me.*

O sorrow!

*Here trembles his afflicted heart;
How it sinks down, how pale his face!*

What is the cause of such torments?

*The judge leads him to judgement.
There is no comfort, no help at all.*

Ah! my sins have struck you!

*He suffers all the torments of hell,
He must pay for the robbery of others.*

*I, O Lord Jesus, have deserved what
you are suffering.*

*Ah, if only for you my love could,
My salvation, lessen your trembling and
your discouragement
Or help you to bear them,
How willingly I would remain here!*

*I shall keep watch by my Jesus.
Then our sins go to sleep.
For my death atonement is made by his
soul's distress;
His grieving makes me full of joy.
For this reason to us his suffering
which benefits us
Must be truly bitter and yet sweet.*

18. Recitative [Tenor, Bass]

Evangelista:

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

Jesus:

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

19. Recitative [Tenor, Bass]

Evangelista:

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

Jesus:

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

Evangelista:

Zum andernmal ging er hin, betete und sprach:

Jesus:

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

20. Chorale

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

21. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

Evangelist:

And he went forward a little, 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, but rather as you will.

Evangelist:

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

Jesus:

Could you not keep watch an hour with me? Keep watch and pray, so that you do not fall into temptation! The spirit is willing, but the flesh is weak.

Evangelist:

A second time he went away, prayed and said:

Jesus:

My father, if it is not possible that this cup should pass from me, unless I drink it, then your will be done.

May what my God wills happen always
His will is what is best,
For he is ready to help those
Who believe firmly in him.
He helps them in their distress, the righteous
God,
And chastises in measure.
The person who trusts God, builds firmly
on him,
He will not abandon.

Evangelist:

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

Jesus:

*Ach! wollt ihr nun schlafen und ruhen?
Siehe, die Stunde ist hier dass des Menschen
Sohn in der Sünder Hände überantwortet
wird. Stehet auf, lasset uns gehen; siehe, er
ist da, der mich verrät.*

Evangelista:

*Und als er noch redete, siehe, da kam Judas,
der Zwölfen einer, und mit ihm eine große
Schar mit Schwertern und mit Stangen von
den Hohenpriestern und Ältesten des Volks.
Und der Verräter hatte ihnen ein Zeichen
gegeben und gesagt: "Welchen ich küssen
werde, der ist's, den greifet!" Und alsbald
trat er zu Jesu und sprach:*

Judas:

Gegrüßet seist du, Rabbi!

Evangelista:

Und küsstete ihn. Jesus aber sprach zu ihm:

Jesus:

Mein Freund, warum bist du kommen?

Evangelista:

*Da traten sie hinzu und legten die Hände an
Jesum und griffen ihn.*

22a. Aria (Duet) [Soprano, Alto, Chorus]

*So ist mein Jesus nun gefangen.
Mond und Licht ist vor Schmerzen
untergegangen;
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.*

Laßt ihn, haltet, bindet nicht!

22b. Chorus

*Sind Blitze, sind Donner in Wolken ver-
schwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümme, verderbe, verschlinge, zer-
schelle
Mit plötzlicher Wut
Den falschen Verräter, das mörderische Blut!*

23. Recitative [Tenor, Bass]

Evangelista:

*Und siehe, einer aus denen, die mit Jesu
waren, reckete die Hand aus und schlug des
Hohenpriesters Knecht und hieb ihm ein Ohr
ab. Da sprach Jesus zu ihm:*

18

Jesus:

*Ah! Do you want now to sleep and rest?
See, the hour is here, when the son of
man will be given over into the hands of
sinners. Arise, let us go; see, here he is,
the man who betrays me.*

Evangelist:

*And as he was still speaking, see, there
came Judas, one of the Twelve, and with
him a great crowd with swords and with
clubs from the chief priests and elders
of the people. And the traitor gave them
a sign and said: "The man I shall kiss,
that's him, seize him!" And at once he
went up to Jesus and said:*

Judas:

Greetings to you, Rabbi!

Evangelist:

And he kissed him. Jesus said to him:

Jesus:

My friend, why have you come?

Evangelist:

*Then they came to him and laid hands
on Jesus and seized him.*

*So my Jesus is now captured.
Moon and light have set in sorrow,
Since my Jesus is captured.
They lead him away, he is bound.*

Let him go, stop, do not bind him!

*Have lightning, has thunder vanished in
the clouds?
Open your fiery abyss, O Hell,
Smash, destroy, swallow up, dash to
pieces
With sudden fury
The false betrayer, the murderous blood!*

Evangelist:

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

Jesus:

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschicke mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

Evangelista:

Zu der Stund sprach Jesus zu den Scharen:

Jesus:

Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

Evangelista:

Da verließen ihn alle Jünger und flohen.

24. Chorale

*O Mensch, beweine dein Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.*

Jesus:

Put up your sword in its place; for whoever takes up the sword will perish by the sword. Or do you think that I could not ask my father to send me more than twelve legions of Angels? But how would the Scripture be fulfilled? It must go in this way.

Evangelist:

At that hour Jesus said to the crowds:

Jesus:

You have come out as if I were a murderer with swords and clubs to seize me; yet I sat daily among you and have taught in the temple and you did not seize me. But all this has happened so the writings of the prophets may be fulfilled.

Evangelist:

Then all his disciples abandoned him and fled.

Oh man, bewail your great sin,
For this Christ from his father's bosom
Went forth and came to earth;
Of a virgin pure and gentle
He was born here for us,
He was willing to become the mediator.
To the dead he gave life
And in this way put aside all illness
Until it came to the time
That he would be sacrificed for us,
Bear the heavy burden of our sins
For a long time indeed on the cross.

Second Part

25. Aria [Alto, Chorus]

*Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Frauen?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?*

Ah! Now has my Jesus gone!
Where then is your friend gone,
O you most beautiful among women?
Is it possible, can I behold it?
Where is your friend turned to?
Ah! my lamb in tiger's claws,
Ah! where has my Jesus gone?
Then we shall seek him with you.
Ah! what shall I say to my soul
When it shall ask me anxiously?
Ah! where has my Jesus gone?

26. Recitative [Tenor]

Evangelista:

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphäs, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesus auf daß sie ihn töteten, und funden keines.

27. Recitative [Tenor I, Alto, Tenor II, Bass]

Evangelista:

Zuletzt traten herzu zweien falsche Zeugen und sprachen:

Testis I, II:

Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

Evangelista:

Und der Hohepriester stund auf und sprach zu ihm:

Pontifex:

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

Evangelista:

Aber Jesus schwieg stille.

28a. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Und der Hohepriester antwortete und sprach zu ihm:

Pontifex:

Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du siehest Christus, der Sohn Gottes?

Evangelista:

Jesus sprach zu ihm:

Jesus:

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist:

But those who had seized Jesus led him to the high priest Caiaphas, where the scribes and elders had gathered together. The chief priests and the elders and the whole council sought false witness against Jesus to put him to death, and they found none.

Evangelist:

Finally two false witnesses came forward and said:

Witness I, II:

He has said: I can break down God's temple and in three days build it again.

Evangelist:

And the high priest stood up and said to him:

High Priest:

Do you answer nothing to what these men testify against you?

Evangelist:

But Jesus remained silent.

Evangelist:

And the high priest answered and said to him:

High Priest:

I adjure you by the living God, to tell us whether you are Christ, the son of God?

Evangelist:

Jesus said to him:

Jesus:

You have said it. But I say to you: From now on it will happen that you will see the son of man sitting on the right hand of the power and coming on at the clouds of heaven.

Evangelista:

*Da zerriss der Hohepriester seine Kleider
und sprach:*

Pontifex:

*Er hat Gott gelästert; was dürfen wir weiter
Zeugnis? Siehe, itzt habt ihr seine Gottes-
lästerung gehört. Was dünket euch?*

Evangelista:

Sie antworteten und sprachen:

28b. Chorus

Er ist des Todes schuldig!

28c. Recitative [Tenor]

Evangelista:

*Da speieten sie aus in sein Angesicht und
schlugen ihn mit Fäusten. Etliche aber
schlugen ihn ins Angesicht und sprachen:*

28d. Chorus

*Weissage uns, Christe, wer ist's, der dich
schlug?*

29. Chorale

*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 nichts.*

30a. Recitative [Tenor, Soprano, Bass]

Evangelista:

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

Magd:

*Und du warest auch mit dem Jesu aus
Galiläa.*

Evangelista:

Er leugnete aber vor ihnen allen und sprach:

Petrus:

Ich weiß nicht, was du sagest.

Evangelista:

*Als er aber zur Tür hinausging, sahe ihn
eine andere und sprach zu denen, die da
waren:*

Evangelist:

*Then the high priest tore his garments
and said:*

High Priest:

*He has blasphemed God. What need
have we for further witness? See, you
have heard his blasphemy against God.
What do you think?*

Evangelist:

They answered and said:

He is guilty of death!

Evangelist:

*Then they spat in his face and struck him
with their fists. But some struck him in
the face and said:*

*Prophecy to us, Christ, who is it who has
struck you?*

*Who has struck you in this way,
My saviour, and with torments
Treated you so badly?
You are certainly not a sinner
Like us and our children;
Of wrongdoing you know nothing.*

Evangelist:

*But Peter sat outside in the palace; and a
maid came up to him and said:*

Maid:

*And you also were with Jesus from
Galilee.*

Evangelist:

But he denied it before them all and said:

Peter:

I don't know what you're saying.

Evangelist:

*But when he went to the door, another
maid saw him and said to those who
were there:*

Magd:

Dieser war auch mit dem Jesu von Nazareth.

Evangelista:

Und er leugnete abermal und schwur dazu:

Petrus:

Ich kenne des Menschen nicht.

Evangelista:

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

30b. Chorus

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

30c. Recitative [Tenor, Bass]

Evangelista:

Da hub er an, sich zu verfluchen und zu schwören:

Petrus:

Ich kenne des Menschen nicht.

Evangelista:

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.

31. Aria [Alto]

*Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.*

32a. Recitative [Tenor, Bass]

Evangelista:

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammmt war zum Tode, gereuete es ihn und brachte her wieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:

Maid:

This man was also with Jesus of Nazareth.

Evangelist:

But he denied it again and swore an oath to it:

Peter:

I do not know the man.

Evangelist:

And after a short while those who were standing there came up to him and said to Peter:

You really are one of them; your speech gives you away.

Evangelist:

Then he began to curse and swear an oath:

Peter:

I do not know the man.

Evangelist:

And at once the cock crew. Then Peter thought of Jesus' words, when he said to him: Before the cock crows, you will deny me three times. And he went out and wept bitterly.

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

Evangelist:

In the morning all the chief priests and the elders of the people held a council about Jesus, so that they might put him to death. And they bound him, let him out and handed him over to the governor Pontius Pilate. When Judas, who had betrayed him, saw this, that he was condemned to death, he felt remorse and brought back the thirty pieces of silver to the chief priests and the elders and said:

Judas:

Ich habe übel getan, daß ich unschuldig Blut verraten habe.

Evangelista:

Sie sprachen:

32b. Chorus

Was gehet uns das an? Da siehe du zu!

32c. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

Pontifex I, II:

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

33. Aria [Bass]

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

34. Recitative [Tenor, Bass I, Bass II]

Evangelista:

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

Pilatus:

Bist du der Juden König?

Evangelista:

Jesus aber sprach zu ihm:

Jesus:

Du sagest's.

Evangelista:

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts.

35a. Recitative [Tenor, Bass, and Chorus]

Evangelista:

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen

Judas:

I have done evil, in that I have betrayed innocent blood.

Evangelist:

They said:

What's that to do with us? See to it yourself!

Evangelist:

And he threw the silver pieces into the temple, departed, went away and hanged himself. But the chief priests took the silver pieces and said:

High Priest I, II:

It is not proper to put the money in the holy Treasury, since it is blood money.

*Give me back my Jesus!
See, the money, the wages of murder,
Is thrown by the lost son
Down at your feet!
Give me back my Jesus!*

Evangelist:

But they held a council and bought a potter's field for the burial of pilgrims. But Jesus stood before the governor; and the governor questioned him and said:

Pilate:

Are you the king of the Jews?

Evangelist:

But Jesus said to him:

Jesus:

You are saying this.

Evangelist:

And when he was accused by the chief priests and elders, he answered nothing.

Evangelist:

At the festival the governor had a custom of releasing to the people a prisoner,

loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Pilatus:

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

Evangelista:

Sie sprachen:

Volk:

Barrabam!

Evangelista:

Pilatus sprach zu ihnen:

Pilatus:

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

Evangelista:

Sie sprachen alle:

35b. Chorus

Laß ihm kreuzigen!

36. Recitative [Tenor, Bass]

Evangelista:

Der Landpfleger sagte:

Pilatus:

Was hat er denn Übels getan?

37. Accompanied Recitative [Soprano]

*Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgerich't,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.*

38. Aria [Soprano]

*Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben*

whomever they wished. At that time, he had a prisoner, one who stood out among the rest, and was called Barabbas. But the chief priests and the elders persuaded the people that they should ask for Barabbas and destroy Jesus. Then the governor answered and said to them:

Pilate:

Which of these two do you wish me to release for you?

Evangelist:

They said:

People:

Barabbas!

Evangelist:

Pilate said to them:

Pilate:

What should I do with Jesus, of whom it is said that he is the Christ?

Evangelist:

They all said:

Let him be crucified!

Evangelist:

The governor said:

Pilate:

What evil has he done?

*He has done good to all of us:
To the blind he gave sight
The lame he made able to walk
He told to us his father's word
He drove out the devils,
He raised up those who are distressed,
He received and accepted sinners
Nothing else has my Jesus done.*

*Out of love,
Out of love my saviour is willing to die,
Of any sin he knows nothing.
So that eternal ruin*

*Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.*

39a. Recitative [Tenor]

Evangelista:

Sie schriean aber noch mehr und sprachen:

39b. Chorus

Laß ihn kreuzigen!

39c. Recitative [Tenor, Bass]

Evangelista:

*Da aber Pilatus sahe, daß er nichts schaffete,
sondern daß ein viel großer Getümmel ward,
nahm er Wasser und wusch die Hände vor
dem Volk und sprach:*

Pilatus:

*Ich bin unschuldig an dem Blut dieses
Gerechten, sehet ihr zu.*

Evangelista:

Da antwortete das ganze Volk und sprach:

39d. Chorus

*Sein Blut komme über uns und unsre
Kinder.*

39e. Recitative [Tenor]

Evangelista:

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

40. Accompanied Recitative [Alto]

Erbarm es Gott!

Hier steht der Heiland angebunden

O Geißelung, o Schläg, o Wunden!

Ihr Henker, haltet ein!

Erweicht euch

Der Seelen Schmerz,

Der Anblick solches Jammers nicht?

Ach ja! ihr habt ein Herz,

Das muss der Martersäule gleich

Und noch viel härter sein.

Erbarmt euch, haltet ein!

41a. Recitative [Tenor]

Evangelista:

*Da nahmen die Kriegsknechte des Land-
pflegers Jesum zu sich in das Richthaus
und sammelten über ihn die ganze Schar*

*And the punishment of judgment
May not remain upon my soul.*

Evangelist:

But they cried all the more and said:

Let him be crucified!

Evangelist:

*But when Pilate saw that he was achieving
nothing, but instead the commotion was be-
coming greater, he took water and washed
his hands in front of the people and said:*

Pilate:

*I am innocent of the blood of this just man.
See to it yourselves.*

Evangelist:

Then the whole people answered and said:

His blood be upon us and our children.

Evangelist:

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

Have mercy, God!

Here stands the saviour, bound,

O scourging, O blows, O wounds!

You executioners, stop!

Are you not softened by

The soul's agony,

The sight of such misery?

Ah yes! You have a heart

That must be like the post used for torture

And even far harder still.

Have mercy, stop!

Evangelist:

*Then the soldiers of the governor
took Jesus into the hall and gathered
the whole band around him and they*

und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

41b. Chorus

Gegrüßet seist du Judenkönig!

41c. Recitative [Tenor]

Evangelista:

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

42. Chorale

*O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gekrönt
Mit höchster Ehr und Zier,
Jetzt aber so verhöhnet,
Gegrüßet seist du mir!*

43. Recitative [Tenor]

Evangelista:

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

44a. Recitative [Tenor]

Evangelista:

Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum. Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

44b. Chorus

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

stripped him and put on him a purple cloak and plaited a crown of thorns and set it on his head and a reed in his right hand and bowed their knees before him and mocked him and said:

Hail to you, King of the Jews!

Evangelist:

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

O head full of blood and wounds,
Full of sorrow and full of scorn,
O head bound in mockery
With a crown of thorns,
O head once beautifully crowned
With greatest honour and adornment,
But now most shamefully derided,
Let me greet you!

Evangelist:

And when they had mocked him, they took off the cloak and put his own clothes on him and led him out to be crucified. And as they went along they found a man from Cyrene who was called Simon, whom they compelled to carry his cross.

Evangelist:

Then they crucified him, and divided up his clothing and drew lots for it. And two murderers were crucified with him, one on his right and one on his left. But those who passed by reviled him and shook their heads and said:

You who destroy God's temple and build it in three days, help yourself! If you are God's son, then come down from the cross!

44c. Recitative [Tenor]

Evangelista:

*Desgleichen auch die Hohenpriester
spotteten sein samt den Schriftgelehrten und
Ältesten und sprachen:*

44d. Chorus

*Andern hat er geholfen und kann sich selber
nicht helfen. Ist er der König Israels, so
steige er nun vom Kreuz, so wollen wir ihm
glauben. Er hat Gott vertrauet, der erlöse ihn
nun, lüsted's ihn; denn er hat gesagt: Ich bin
Gottes Sohn.*

44e. Recitative [Tenor]

Evangelista:

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

45. Accompanied Recitative [Alto]

*Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muss schimpflich
hier verderben,
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden.
Soll Erd und Luft entzogen werden.
Die Unschuld muss hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!*

46a. Recitative [Tenor, Bass]

Evangelista:

*Und von der sechsten Stunde an war eine
Finsternis über das ganze Land bis zu der
neunten Stunde. Und um die neunte Stunde
schrie Jesus laut und sprach:*

Jesus:

Eli, Eli, lama asabthani?

Evangelista:

*Das ist: Mein Gott, mein Gott, warum hast
du mich verlassen? Etliche aber, die da stunden,
da sie das hörten, sprachen sie:*

46b. Chorus

Der rufet dem Elias!

Evangelist:

In the same way the chief priests also
derided him together with the scribes
and elders and said:

He helped others and he cannot help
himself. If he is the king of Israel, then
let him now come down from the cross,
and we will believe in him. He trusted in
God, let him deliver him, if he delights
in him; For he said: I am God's son.

Evangelist:

In the same way also the murderers, who
were crucified with him, reviled him.

Ah Golgotha, accursed Golgotha!
The Lord of glory must shamefully perish
here,

The blessing and salvation of the world
Is put on the cross as a curse.
From the creator of the heaven and the earth
The Earth and the air will be taken away
The innocent must here die as guilty,
That touches my soul deeply;
Ah Golgotha, accursed Golgotha!

Evangelist:

And from the sixth hour there was dark-
ness over the whole land until the ninth
hour. And at the ninth hour Jesus cried
aloud and said:

Jesus:

Eli, Eli, lama asabthani?

Evangelist:

That is: my God, my God, why have you
forsaken me? But some, who were stand-
ing there, when they heard this, said:

He is calling on Elijah!

46c. Recitative [Tenor]

Evangelista:

Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig, und steckte ihn auf ein Rohr, und tränkete ihn. Die andern aber sprachen:

46d. Chorus

Halt! laß sehen, ob Elias komme und ihm helfe?

46e. Recitative [Tenor]

Evangelista:

Aber Jesus schrie abermal laut und verschied.

47. Chorale

*Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du dann herfür!
Wenn mir am allerbängsten
Wird um das Herze sein
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein!*

48a. Recitative [Tenor]

Evangelista:

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, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahren Jesus, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen:

48b. Chorus

Wahrlich, dieser ist Gottes Sohn gewesen.

48c. Recitative [Tenor]

Evangelista:

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Evangelist:

And one of them quickly ran, took a sponge and dipped it in vinegar, and put it on a reed and gave it to him to drink. But the others said:

Wait! Let's see if Elijah comes and helps him?

Evangelist:

But Jesus again gave a loud cry and left this life.

*When I one day must depart from here
Then do not depart from me,
When I must suffer death
Then step forward next to me!
When most full of fear
I am in my heart,
Then snatch me from my fears
By the strength of your agony and pain!*

Evangelist:

And see, the veil in the temple was torn into two pieces from the top to the bottom. And the earth quaked, and the rocks split, and the graves were opened, and there rose up many bodies of holy people who were sleeping there, and they went from the graves after their rising and came into the holy city and appeared to many. But the captain and those who were with him and were guarding Jesus, when they saw the earthquake and what had happened, they were very afraid and said:

This man really was the son of God.

Evangelist:

But in the evening came a rich man from Arimathea, who was called Joseph and who also was a disciple of Jesus. He went to Pilate and asked him for Jesus's corpse. Then Pilate gave orders that it should be given to him.

49. Accompanied Recitative [Bass]

*Am Abend, da es kühl war,
Ward Adams Fallen offenbar;
Am Abend drückt ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluss ist nun mit Gott
gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh.
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlich's Angedenken!*

50. Aria [Bass]

*Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.*

51a. Recitative [Tenor]

Evangelista:

*Und Joseph nahm den Leib und wickelte ihn
in ein rein Leinwand und legte ihm in sein
eigen neu Grab, welches er hatte lassen in
einen Fels hauen, und wälzete einen großen
Stein vor die Tür des Grabes und ging
davon. Des andern Tages, der da folget nach
dem Rüsttage, kamen die Hohenpriester und
Pharisäer sämtlich zu Pilato und sprachen:*

51b. Chorus

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!

51c. Recitative [Tenor, Bass]

Evangelista:

Pilatus sprach zu ihnen:

Pilatus:

Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!

Evangelista:

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

In the evening, when it was cool,
The fall of Adam was manifest;
In the evening the Saviour presses down on him.

In the evening the dove returned
And carried an olive branch in its mouth.
O beautiful time! O evening hour!
The peace treaty with God is now made
For Jesus has brought to fulfillment his cross.
His corpse comes to rest.
Ah! Dear soul, pray,
Go, let them give you the dead Jesus,
O salutary, O precious remembrance!

Make yourself pure, my heart,
I want to bury Jesus himself within me.

Evangelist:

And Joseph took the body and wrapped it in a clean linen cloth and laid it in his own new grave which had been carved for him in a rock, and he rolled a great stone in front of the door of the grave and went away. On the next day, the one that followed the day of rest, the chief priests and Pharisees came together to Pilate and said:

Lord, we have remembered that this deceiver said, while he was still alive: I shall rise again after three days. Therefore give orders that the tomb should be guarded until the third day so that his disciples do not come and steal his body and say to the people: "He has risen from the dead," and the last deception would be worse than the first!

Evangelist:

Pilate said to them:

Pilate:

You have guards of your own; go away and keep watch as best you can!

Evangelist:

They went away and kept watch over the grave with guards and sealed the stone.

**52. Accompanied Recitative [Bass,
Tenor, Alto, Soprano, Chorus]**

*Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!*

*Die Müh ist aus, die unsre Sünden ihm
gemacht.
Mein Jesu, gute Nacht!*

*O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,*

*dass euch mein Fall in solche Not gebracht!
Mein Jesu, gute Nacht!*

*Habt lebenslang
Vor euer Leiden tausend Dank,
Dass ihr mein Seelenheil so wert geacht'.
Mein Jesu, gute Nacht!*

53. Chorus

*Wir setzen uns mit Tränen nieder
und rufen dir im Grabe zu
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhe-kissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die
Augen ein.*

Now is the Lord brought to peace.
My Jesus, goodnight!

The trouble is over, which our sins caused
for him.
My Jesus, goodnight!

O sacred limbs,
See how I weep for you with penance and
remorse

That my fall has brought you into such
distress!

My Jesus, goodnight!

As long as life lasts

Have a thousand thanks for your suffering
For having valued so highly the salvation
of my soul.

My Jesus, goodnight!

We sit down with tears
And call to you in your tomb

Rest gently, gently rest,
Rest, exhausted limbs.

Your grave and tombstone

For our anguished conscience shall be
A pillow that gives peace and comfort
And the place where our souls find rest
With the greatest content there our eyes
will close in sleep.

English translation by Francis Browne (2008)
Contribution for the Bach Cantata Website
(www.bach-cantatas.com)

Mendelssohn Club would like to acknowledge Artistic Advisor Koji Otsuki, and Project Consultants Masaaki Suzuki and Hiromi Hoshino for their invaluable expertise offered throughout this project.

Additionally, we offer our sincere thanks to Rebecca Thornburgh for serving as Interim Executive Director for the majority of this project.



Mendelssohn Club of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

THE PERFORMERS

Mendelssohn Club of Philadelphia

Mendelssohn Club of Philadelphia, one of America's oldest musical ensembles, is performing in its 141st consecutive season. It began in 1874 as an eight-voice male chorus founded by William Wallace Gilchrist, one of the most important musical figures in nineteenth century Philadelphia. The chorus rapidly expanded, and was able to provide more than three hundred singers for the 1916 American premiere of Mahler's *Eighth Symphony* with the Philadelphia Orchestra under the direction of Leopold Stokowski. Since then, Mendelssohn Club has earned a prestigious reputation by giving the first performance outside the Soviet Union of Shostakovich's *Thirteenth Symphony* and the Philadelphia premieres of Brahms' *German Requiem*, Prokofiev's *Ivan the Terrible*, Scriabin's *First Symphony*, Bartók's *Cantata Profana*, and the full orchestral version of Britten's *War Requiem*, among many others.

Under the dynamic leadership of Artistic Director Alan Harler, the 140-voice Mendelssohn Club is known for its professional productions of choral/orchestral programs, as well as performances in guest engagements with prominent area orchestras. Harler's programs combine new or rarely heard works with more traditional works in order to enhance the presentation of each and to provide the audience with a familiar context for the new experience. Dedicated to the ongoing vitality of the choral art, Mendelssohn Club and Alan Harler have made a significant commitment to the commissioning of new choral music, and have commissioned and premiered fifty-five new works since 1990. This commitment has earned Mendelssohn Club two ASCAP/Chorus America Awards for Adventurous Programming. Mendelssohn Club has also been honored with an award from the Philadelphia Commission on Human Relations for "bringing the community together in song" through Harler's multicultural concert programming.

Mendelssohn Club also explores interdisciplinary concert presentations and, in May 2005, presented the Philadelphia premiere of Richard Einhorn's 1994 cantata *Voices of Light* with the 1928 silent film masterpiece by Carl Dreyer,



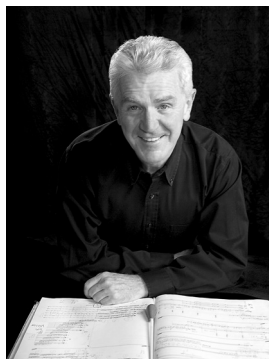
J. L. Shipman

Maestro Alan Harler leads the Mendelssohn Club Chorus, the Chamber Orchestra of Philadelphia and baritone Sanford Syloan in the world premiere of Andrea Clearfield's *The Golem Psalms* in May, 2006.

The Passion of Joan of Arc. The November 2006 co-production of *Carmina Burana* with the Leah Stein Dance Company was the first dance collaboration in Mendelssohn Club's recent history. This collaboration continued in 2009 with *battle hymns*, with a score by David Lang and a choreography for the full chorus and nine professional dancers, and last season's immersive multimedia presentation *Anthracite Fields*, with a score by Julia Wolfe, choreography for the full chorus, and scenography and projection by Jeff Sugg.

Alan Harler, Artistic Director

Alan Harler became Mendelssohn Club's twelfth Music Director in 1988 and was named Artistic Director in 2009. Maestro Harler served for three decades as Laura H. Carnell Professor and Chairman of Choral Music at Temple University's Esther Boyer College of Music. He has appeared at the Festival Casals in San Juan, Puerto Rico and the Aspen Choral Institute, and has given master classes and conducted performances in Taiwan, China and South Africa. He currently serves as a Conducting Mentor with the Conductors Guild, making himself available for consultation with young conductors internationally.



J. L. Shipman

Alan Harler is a strong advocate for new American music. He was founder and director of the Contemporary Vocal Ensemble of Indiana University. During his tenure with Mendelssohn Club, he has commissioned and premiered 55 new compositions including such major works as David Lang's *battle hymns* (2009), Jennifer Higdon's *On the Death of the Righteous* (2008), Andrea Clearfield's *The Golem Psalms* (2006), James Primosch's *Fire-Memory/River-Memory* (1998), Roberto Sierra's *Lux aeterna* (1996), Charles Fussell's *Specimen Days* (1992) and Robert Moran's *Requiem: Chant du Cygne* (1990). He conducted Mendelssohn Club in a critically acclaimed recording of the Moran *Requiem* for Argo/London Records in 1994. In 2012, Innova Records released a CD featuring the Higdon, Primosch, and Clearfield commissions for large chorus and orchestra. With the Temple University Concert Choir, he presented many Philadelphia premieres, including Moran's *Hagoromo*, Alfred Schnittke's *Requiem*, and Arvo Pärt's *Passio Domini Nostri Jesu Christi Secundum Joannem*. Maestro Harler has prepared choruses for many of the country's leading conductors, including Riccardo Muti, Klaus Tennstedt, Charles Dutoit, Zubin Mehta, Rafael Frühbeck de Burgos, Lorin Maazel, David Robertson, and Wolfgang Sawallisch.

In 2004, Alan Harler received the Emanuel Kardon Foundation Award for "contributing to the vitality and excellence of the Philadelphia arts community." In 2007, Harler received the Elaine Brown Award for Lifelong Service to Choral Music, given by the American Choral Director's Association. In 2009, he was honored with Chorus America's prestigious Michael Korn Founders Award for Development of the Professional Choral Art, and the Musical Fund Society of Philadelphia's Honorary Lifetime Membership for a Distinguished Contribution to the Musical Life of Philadelphia.

Susanna Phillips, soprano

Alabama-born soprano Susanna Phillips, recipient of The Metropolitan Opera's 2010 Beverly Sills Artist Award, continues to establish herself as one of today's most sought-after singing actors and recitalists. Phillips returned to the Metropolitan Opera this season for a seventh consecutive season starring as Antonia in Bartlett Sher's production of *Les Contes D'Hoffmann* under the baton of James Levine, as well as a reprise of her house debut role of Musetta in *La Bohème*. Additional engagements include Countess in *Le Nozze di Figaro* with Paul McCreech and the Gulbenkian Orchestra in Lisbon and the title role in Handel's *Agrippina* with Boston Baroque under Martin Pearlman.



Phillips' 2014-15 orchestral engagements are highlighted by a performance of Fauré's *Requiem* with the Dallas Symphony Orchestra with Jaap van Zweden and a return to the San Francisco Symphony for Mahler's *Fourth Symphony* with Michael Tilson Thomas. Additional performances include Strauss' *Four Last Songs* at the opening night gala of the Louisiana Philharmonic's season and with the Mexico National Symphony Orchestra, a "Rival Queens" program with Elizabeth Futral and *Music of the Baroque* conducted by Jane Glover, and Haydn's *Die Schöpfung* with Oratorio Society of New York.

Her 2013-14 season was highlighted by what the New York Times called a "breakthrough night" as Fiordiligi in *Così fan tutte* at the Metropolitan Opera which also marked the return of music director James Levine, as well as performances of Rosalinde in a new production of *Die Fledermaus* which premiered on New Year's Eve, and Musetta in *La Bohème*. Highlights of Phillips's previous seasons include numerous additional Metropolitan Opera appearances as Donna Anna in *Don Giovanni*, Pamina in Julie Taymor's production of *The Magic Flute*, Musetta in *La Bohème* (both in New York and on tour in Japan), and as a featured artist in the Met's Summer Recital Series in both Central Park and Brooklyn Bridge Park. She also appeared at Carnegie Hall for a special concert performance as Stella in Previn's *A Streetcar Named Desire* opposite Renée Fleming – a role she went on to perform to rave reviews at Lyric Opera of Chicago. She made her Santa Fe Opera debut as Pamina, and subsequently performed a trio of other Mozart roles with the company as Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le Nozze di Figaro*, and Donna Elvira in *Don Giovanni*. As a member of the Ryan Opera Center, Phillips sang the female leads in *Roméo et Juliette* and *Die Fledermaus*. Additional roles include Elmira in Reinhard Keiser's *The Fortunes of King Croesus*, Euridice in *Orfeo ed Euridice*, and the title role in *Lucia di Lammermoor*, the Countess in *Le Nozze di Figaro*, and Donna Anna, as well as appearances with the Dallas Opera, Minnesota Opera, Fort Worth Opera Festival, Boston Lyric Opera and Opera Birmingham.

In August 2011, Phillips was featured at the opening night of the Mostly Mozart Festival, which aired live on Live From Lincoln Center on PBS. The same

year saw the release of *Paysages*, her first solo album on Bridge Records. The following year saw her European debut as Pamina in *Die Zauberflöte* at the Gran Teatro del Liceu Barcelona.

Highly in demand by the world's most prestigious orchestras, Phillips has appeared with the Royal Stockholm Philharmonic under Alan Gilbert, Chicago Symphony Orchestra, San Francisco Orchestra, Philadelphia Orchestra, Oratorio Society of New York, Santa Fe Symphony, Santa Barbara Symphony, St. Louis Symphony, Orchestra of St. Luke's, and Santa Fe Concert Association.

Other recent concert and oratorio engagements include *Carmina Burana*, Beethoven's *Ninth Symphony*, Mahler's *Fourth Symphony*, Mozart's *Coronation Mass*, the Fauré *Requiem* and the Mozart *Requiem*, and Handel's *Messiah*. She made her Carnegie Hall debut with Skitch Henderson, Rob Fisher, and the New York Pops. Following her Baltimore Symphony Orchestra debut under Marin Alsop, the Baltimore Sun proclaimed: "She's the real deal."

As resident artist at the 2010 and 2011 Marlboro Music Festivals, she was part of the Marilyn Horne Foundation Gala at Carnegie Hall, made her New York solo recital debut at Lincoln Center's Alice Tully Hall, and appeared at the Kennedy Center in Washington, DC under the auspices of the Vocal Arts Society.

Phillips has won four of the world's leading vocal competitions: Operalia (both First Place and the Audience Prize), the Metropolitan Opera National Council Auditions, the MacAllister Awards, and the George London Foundation Awards Competition. She has also claimed the top honor at the Marilyn Horne Foundation Competition, and has won first prizes from the American Opera Society Competition and the Musicians Club of Women in Chicago. Phillips has received grants from the Santa Fe Opera and the Sullivan Foundation, and is a graduate of Lyric Opera of Chicago's Ryan Opera Center. She holds two degrees from The Juilliard School and continues collaboration with her teacher Cynthia Hoffmann.

Marietta Simpson, mezzo-soprano

Marietta Simpson, whose deeply expressive, richly beautiful voice has made her one of the most sought-after mezzo-sopranos today, has sung with major orchestras throughout the United States, under many of the world's greatest conductors, including the late Robert Shaw in her Carnegie Hall debut in 1988 as soloist in Brahms' *Alto Rhapsody* with the Atlanta Symphony Orchestra. In 2014-15 she sings as soloist in Bach's *St. Matthew Passion* with the Mendelssohn Club of Philadelphia.



Recently Marietta Simpson appeared as Queenie in *Showboat* with Houston Grand Opera, as soloist in Mahler's *Symphony No. 3* with Louisiana Philharmonic Orchestra under Carlos-Miguel Prieto, in Beethoven's *Symphony No. 9*

with Chamber Orchestra of Philadelphia, soloist in *Messiah* with the United States Naval Academy, and in Bruckner's *Te Deum* and Tippett's *A Child of Our Time*, both with Collegiate Chorale. Other highlights include her performances as soloist in *Messiah* at Washington National Cathedral, also Bethel's First AME Church; in Beethoven's *Missa Solemnis* with Richmond Symphony; in Tippett's *A Child of Our Time* with Utah Symphony; Mahler's *Rückert Lieder* with the Memphis Symphony Orchestra; Beethoven's *Symphony No. 9* with the Columbus Symphony Orchestra; Verdi's *Requiem* with the Louisville Orchestra; *Messiah* with Cincinnati Symphony Orchestra, also Detroit Symphony; Mendelssohn's *Die Erste Walpurgisnacht* and Bach's *St. Matthew Passion*, both with Alabama Symphony; an appearance in recital at the Kennedy Center; as soloist in Beethoven's *Symphony No. 9* with the Boston Symphony Orchestra at Tanglewood under Kurt Masur; and in "Summertime Songs with the Philadelphia Orchestra" at Mann Center for the Performing Arts.

As a concert artist, Marietta Simpson made her New York Philharmonic debut under Kurt Masur in Mendelssohn's *Elijah*, followed by performances of Beethoven's *Missa Solemnis* and *Symphony No. 9*, and Bach's *St. John Passion*, also under Masur. She sang in Carnegie Hall's commemoration of the 250th anniversary of *Messiah*, and performed Beethoven's *Symphony No. 9* with the New Jersey Symphony Orchestra, under Zdenek Macal, for the inauguration of the New Jersey Performing Arts Center in Newark. Both events were nationally televised. She toured in Poland, Germany and Russia with Helmuth Rilling and the Stuttgart Bachakademie Orchestra and Chorus, and has sung at the Prague and Brno Festivals, as well as many festivals in the United States, including Grant Park, Ojai, and at the Mann Music Center.

Among Ms. Simpson's concert highlights are her performances of Handel's *Messiah* with the Philadelphia Orchestra, Milwaukee Symphony Orchestra under Nicholas McGegan, and with Lyric Opera of Chicago; Beethoven's *Symphony No. 9* with the Chicago Symphony Orchestra under Daniel Barenboim; and Szymanowski's *Stabat Mater* in a debut with the Vienna Philharmonic conducted by Sir Simon Rattle, which she also reprised under Rattle with the Berlin Philharmonic. She has also sung Mozart's *Requiem* with St. Louis Symphony under David Robertson; Elgar's *Sea Pictures* with Louisville Orchestra under Raymond Leppard; Beethoven's *Symphony No. 9* with Phoenix Symphony under Michael Christie; Mahler's *Das Lied von der Erde* with Greater Pensacola Symphony; and the world premiere of a new work entitled *The Thread*, composed by J. Mark Scarce to text by Toni Morrison, with Nashville Chamber Orchestra.

On the operatic stage, Ms. Simpson made her debut at Lyric Opera of Chicago singing the role of Addie in Marc Blitzstein's opera *Regina*, a role which she later reprised at both the Kennedy Center and Bard SummerScape Festival; and her debut at the Royal Opera House, Covent Garden in Trevor Nunn's production of *Porgy and Bess*, which was filmed for British television. She has also toured Europe with Lorin Maazel and the Pittsburgh Symphony in concert performances of *Porgy and Bess*. She has also appeared as Maria in *Porgy and Bess* for Washington National Opera, Opera Birmingham, Los Angeles Opera and Opera Pacific and as Dominga de Adviento in the world

premiere of Peter Eotvos's opera, *Love and Other Demons*, with Glyndebourne Festival Opera. She was a member of the Houston Opera Studio for several seasons, has sung roles with Mobile and Minnesota Operas, and New York City Opera.

Ms. Simpson can be seen on Video Artists International's complete version of Handel's *Messiah* with Robert Shaw and the Atlanta Symphony Orchestra, shown seasonally on PBS television. She has recorded Vivaldi's *Gloria*, Bach's *Magnificat*, Schubert *Masses No. 2 and No. 6*, Beethoven's *Mass in C*, Bach's *B Minor Mass*, Janacek's *Glagolitic Mass*, Mahler's *Symphony No. 8*, and both Dvorák's and Szymanowski's *Stabat Mater* on the Telarc label, also with Robert Shaw and the Atlanta Symphony Orchestra. She can be heard on the EMI recording of *Porgy and Bess*, conducted by Sir Simon Rattle; and on the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and Experience*, with Leonard Slatkin conducting, on the Naxos label.

A native of Philadelphia, Ms. Simpson graduated from Temple University and received her Master's Degree in Music from the State University of New York at Binghamton. She is currently an associate professor of voice at Indiana University.

Yusuke Fujii, tenor

The Japanese tenor Yusuke Fujii started singing from the age of fourteen. He studied with Togawa Kanao, Olga Luo-roller, Makoto Okuda, Edagawa Kazuya, Hirokazu Suzuki, Chieko Teratani, and Brian Parsons. He studied in Akira Miura choral teaching method. He graduated from the Hiroshima University Faculty of Education. He graduated from the Tokyo University of the Arts Department of Music Vocal Department doctoral studies and the School of Music Studies master's program.



Thus far, Yusuke Fujii has appeared as a soloist primarily in vocal works, including the Evangelist in J.S. Bach's *Johannes-Passion*, George Frederic Handel's *Messiah*, Haydn's *The Creation*, Mozart's *Requiem*, Dvorak's *Stabat Mater*, and Robert Schumann's *Pilgrimage of the Rose*. He has performed under conductors including Kotaro Sato, Kenichiro Kobayashi, Junichi Hirokami, Shigeo Genda, and Rolf Beck, and has appeared with the Japan Philharmonic Orchestra, Kanagawa Philharmonic Orchestra, and Orchestra Ensemble Kanazawa, among others. With Masaaki Suzuki and the Bach Collegium Japan, he appeared in a large number of performances or recordings at home and abroad as a soloist, including as a soloist in *Israel in Egypt* in the 2007 Handel Project and in Felix Mendelssohn's *Paulus* in 2012. In May 2009, he appeared at the New National Theatre in the *Coronation of Poppea* by Monteverdi.

Eric Owen, bass-baritone

A native of Philadelphia, bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and opera performances, Owens brings his poise, expansive voice, and instinctive acting faculties to stages around the world. Owens has been recognized with multiple honors, including the 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition.



Mr. Owens began his 2014-2015 season by rejoining Sir Simon Rattle, Peter Sellars, and the Berlin Philharmonic for highly anticipated performances of Bach's *St. Matthew Passion* at the Lucerne Festival, as well as additional performances at The BBC Proms festival and New York's Park Avenue Armory as part of Lincoln Center's White Light Festival. Mr. Owens opened his operatic season by returning to Lyric Opera of Chicago, where he has been appointed as their Community Ambassador, for performances of Gershwin's *Porgy and Bess* directed by Francesca Zambello. He will also appear in his title role debut of *Der fliegende Holländer* with the Washington National Opera conducted by Phillippe Auguin. Owens makes additional role debuts this season as King Philip II in Verdi's *Don Carlo* at Opera Philadelphia, Scarpia in Puccini's *Tosca* with Leonard Slatkin and the Detroit Symphony Orchestra, and the title role in Verdi's *Macbeth* at the Glimmerglass Festival where he returns as an Artist in Residence. Symphonic highlights of the season include performances of Ravel's *L'enfant et les sortilèges* with the Swedish Radio Symphony under the baton of Esa-Pekka Salonen. Owens and Salonen then bring *L'enfant et les sortilèges* and Debussy's *Pelléas et Mélisande*, in which Owens makes his role debut as Golaud, to the United States for performances with the Chicago Symphony Orchestra. Owens can also be seen in performance with the Chicago Symphony Orchestra under Riccardo Muti in Beethoven's *Ninth Symphony*.

Owens began his 2013-2014 season in Berlin, performing in Bach's *St. Matthew Passion* with the Berliner Philharmonic and Sir Simon Rattle. After mentoring the next generation of opera stars at the American Singers' Opera Project at the Kennedy Center with friend and collaborator Renée Fleming, Owens appeared as Sarastro in Mozart's *The Magic Flute* at the Metropolitan Opera. He made his role debut as Vodnik in *Rusalka* at Lyric Opera of Chicago at the start of 2014. In the spring, of 2014, Owens joined what director Peter Sellars called his "dream cast" of Handel's *Hercules* with the Canadian Opera Company as the title role alongside Alice Coote, David Daniels, and Richard Croft. 2013-2014 also saw a duo recital with soprano Susanna Phillips presented by the Chicago Symphony Orchestra.

Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the

title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival, in a production directed and designed by Julie Taymor. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope Festival in Vienna and later with the Los Angeles Philharmonic. *Doctor Atomic* was later recorded and received the 2012 Grammy for Best Opera Recording. Owens made his Boston Symphony Orchestra debut under the baton of David Robertson in Adams's Nativity oratorio *El Niño*.

Owens's career operatic highlights include his San Francisco Opera debut in *Otello* conducted by Donald Runnicles; his Royal Opera, Covent Garden, debut in *Norma*; *Aida* at Houston Grand Opera; *Rigoletto*, *Il Trovatore*, and *La Bohème* at Los Angeles Opera; *Die Zauberflöte* for his Paris Opera (Bastille) debut; and *Ariodante* and *L'Incoronazione di Poppea* at the English National Opera. He sang Collatinus in a highly acclaimed Christopher Alden production of Britten's *The Rape of Lucretia* at Glimmerglass Opera. A former member of the Houston Grand Opera Studio, Owens has sung Sarastro, Mephistopheles in *Faust*, Frère Laurent, Angelotti in *Tosca*, and Aristotle Onassis in the world premiere of *Jackie O* (available on the Argo label) with that company. Owens is featured on two Telarc recordings with the Atlanta Symphony: Mozart's *Requiem* and scenes from Strauss' *Elektra* and *Die Frau ohne Schatten*, both conducted by Donald Runnicles. He is featured on the Nonesuch Records release of *A Flowering Tree*.

Owens began his musical training as a pianist at the age of six, followed by formal oboe study at age eleven under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music. He currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services.

Andrew Bogard, bass-baritone

Bass-baritone Andrew Bogard is currently pursuing his Master of Music degree from the Curtis Institute of Music, where he is a student of Marlena Malas. He has been heard at Opera Philadelphia as the First Priest/Second Armored Guard in Mozart's *Die Zauberflöte*, Maestro in Golijov's *Ainadamar*, as The Abbott in Britten's *Curlew River* at Ballet Opera Pantomime (Montreal), as Alidoro in Rossini's *La Cenerentola*, Dulcamara in *L'elisir d'amore*, Spencer Coyle in Britten's *Owen Wingrave*, Sarastro in *Die Zauberflöte*, Dr. Reischmann in Henze's *Elegy for Young Lovers*, and Mephistopheles in Gounod's *Faust* at the Curtis Institute of Music. At the Chautauqua Music Festival, Andrew sang le Marquis de la Force in *Dialogue of the Carmelites*, Leporello in *Don Giovanni*, Dulcamara in Donizetti's *L'elisir d'amore*, Simone in *Gianni Schicchi*, Reverend Hale in *The Crucible*, and Colline in *La Bohème*. As an oratorio soloist, he has appeared in *The Messiah* with the Park Avenue Chamber Orchestra and Marion Civic Orchestra, and as Raphael/Adam in *The Creation* with Symphony in C. He won first place in the 2014 Mario Lanza Scholarship Competition, and was a Mid-Atlantic regional finalist and encouragement award recipient in the 2014 MET Competition.

Koji Otsuki, Artistic Advisor

Koji Otsuki is a versatile conductor and performer specializing in the music of J. S. Bach. A former student of Alan Harler and Masaaki Suzuki, he serves as overall project consultant and artistic adviser to the conductor for the project. In addition to being a conducting instructor at Temple University, he is also head music librarian and Bach cantata coach at the Marlboro Music Festival where he collaborates with world-class musicians. His Bach lectures and master classes have been received with enthusiasm and are sought-after internationally. He is founding director of the Gamut Bach Ensemble.

Orchestra 1

Violin I

Emilie-Anne Gendron
concertmaster
Aisha Dossumova
Nina Vieru
Azer Damirov
Elena Chernova-Davis
Gergana Haralampleva

Violin II

Eunice Kim
principal
Kate Y. Suk
Nikita Morozov
Hannah Ji
Abigail Fayette
Piotr Filochowski

Viola

Yoshihiko Nakano
principal
Adelya Shagidullina
Michael Davis
Ardath Belzer

Cello

Paul Wiancko
principal
Will Chow
Elizabeth Thompson

Bass

Tomoya Aomori
principal

Flute

Eva Friedman
Mary Schmidt
Oboe
Alexandra von der Embse
principal
Terence Belzer

Clarinet

Robert Huebner
principal
Amy Christmas Halteman

Organ

Michael Stairs

Orchestra 2

Violin I

Valissa Willwerth
Beverly Shin
Laura Park
Natasha Colkett
Brandon Garbot
Antony Verner

Violin II

S. Tavani
Yumi Oshima
Alexandra Switala
Mugurel Radu
Set Rodriguez
Jody Rajesh

Viola

Joseph Kauffman
William Hakim
Alison Avery
Mihaela Matei

Cello

Lynne Beiler
Susan Lerner
James Holesovsky

Bass

Heather Miller Lardin

Flute

Susanna Loewy

Oboe

Michelle Farah
Matthew Shipp

Understudy for Susanna Phillips: Rachel Sterrenberg
Understudy for Marietta Simpson: Jennifer Beattie
Understudy for Yusuke Fujii: Mingjie Lie
Understudy for Eric Owens: Andrew Bogard

Mendelssohn Club Chorus

Soprano

Joan Dwyer Aspan
Jessica Beebe
Elizabeth Benjamin
Barbara Berry
Rachelle E. Brisson
Caitlin Butler
Rachel Castro-Diephouse
Lillie Ann Claitt
Judy Ann Curtis
Ana del Puerto
Lauren Eliza Darkes
Jean Dowdall
Roberta Fischer
Lindsay Jackson
Emily Grace Kane
Julianna Kelley
Lynn Kirby
Alexandra Lastowski
Megan Lee
Carolyn Linarello
Jennifer Loux
Ilene Meyers Miller
Sybille V. Pierre
Gabrielle Rinkus
Roberta L. Rote
Julia Richie Sammin
Margaret C. Satell
Lee Scarborough-Kirk
Lizzy Schwartz
Linda Anne Shashoua
Christina King Smith
Linda W. Spitko
Erin Swanson
Alice McKillip
Thornburgh
Rebecca Thornburgh
Sallie Van Merkensteijn
Kathryn Wadsworth
Laura Yavru-Sakuk

Alto

Brenda B. Bary, Ph.D.
Jennifer Beattie
Shahara M. Benson
Sonja C. Bontrager

Linda D. Carpenter
Christine Chaapel
Katie Conklin
Erin M. Donovan
Robin Eaton
Ellie Elkinton
Emily Erb
Carol Everett
Sara Gao
Karen H. Gildea
Anne F. Gold
Emily Guendelsberger
Katherine Haas
Jennifer Hay
Amber Nicole Johnson
Bobbie Konover
Deborah L. Laird
Allison Levine
Susan M. Lin
Priscilla Lo
Florence Moyer
Maggie Nice
Margaret Oravetz
Kelly Seymour
Jennifer Sheffield
Maria Sisto
Jean L. Sugars
Rebecca C. Test
Jane Uptegrove

Tenor

Andrew Beck
Stephen Bennett
Matthew G. Borkowski
Frank Cassel
Kyle Connor
Mark Davidson
Josh Dearing
Joshua Edwards
Nathan P. Gibney
Brad Gragilla
Josh Hartman
William J. Horan
Nicandro Iannacci
Robert Laird
John P. Leonard
John H. Luttenberger, III

Simon Mosbah
Daniel S. Ojserkis
Ben Perkins
Mark Pinzur
Bob Rodgers
Nathanael Russell
Roy Schmidt
Joseph Scholl
John E. Spitko, Jr.
Jared Susco
Evan B. Towle
Regis William Wagner, IV
Cory O'Niell Walker

Bas

David G. Alpern
Stephen F. Barsky
Evan Birnholz
Jean Bernard Cerin
John Curtis
Tom Elkinton
Timothy Erdmann
Donald Gilchrist
Steven Glasser
Dwayne Grannum
Donald Hunt
Alexander Irvine
Philip H. Jones
Gabor Kari
Jon Kochavi
John Kohlhas
Changho Lee
Martin Levitas
Michael Moore
Matt Nabinger
Larry Passmore
Bob Ranando
Cleveland Rea
James Scarborough-Kirk
Joel Sheffield
Daniel Simpson
Thomas D. Sutton
Ryan Tibbetts
Richard J. Tolsma
AJ Walker
Austen Wilson

Mendelssohn Club makes its concert programs available in Braille for audience members who are visually impaired. Requests must be made at least one week in advance by calling Mendelssohn Club at 215.735.9922 or visiting our website at www.mcchorus.org.

MENDELSSOHN CLUB

O F P H I L A D E L P H I A

Staff

Alan Harler
Artistic Director

Ryan Tibbetts
Assistant Conductor

Donald St. Pierre
Composer-in-Residence
Rehearsal Accompanist

Amanda Schkeeper
Executive Director

Elena Grace Smith
Production Manager

Katie Ringwood
Stage Manager

Sharon Torello
Marketing Manager and Photography

Michael Stiles
Development Associate and Executive
Assistant

Board of Directors

Charlotte E. Sibley
Chair

Eleanor M. Elkinton
Vice-chair

Michael B. Schaedle
Secretary

Matthew M. Schreck
Treasurer

Dr. Jeffrey M. Cornelius

Florence T. Gardner

Alan Harler
ex officio

Landon Y. Jones

Kendra E. Lawton

Martin Levitas

Carolyn Linarello
Bradford J. Sandler
Carol F. Spinelli
David B. Thornburgh
Amanda Schkeeper
ex officio
Caroline H. West

Honorary Advisory Council

George G. Smith III

Chorus Management Council

Carolyn Linarello
Chorus President
Mark Pinzur
Vice-President
Elizabeth Benjamin
Secretary
Martin Levitas
Singer Delegate
Frank Cassel
Robin Eaton
Karen Gildea
Nathan Russell

Program Editor

Michael Moore

Braille Programs

John H. Luttenberger, III

Personnel Manager

Bobbie Konover

Music Librarians

Carolyn Linarello
Sallie van Merkensteijn

Singer Directory Photographer

Lauren Linarello

Designer

John Kohlhas

Mendelssohn Club of Philadelphia

PO Box 59522, Philadelphia, PA 19102

215.735.9922

www.mcchorus.org

MENDELSSOHN CLUB THANKS THE FOLLOWING ORGANIZATIONS AND INDIVIDUAL DONORS WHOSE GENEROUS CONTRIBUTIONS MAKE OUR SEASON POSSIBLE. (*contributions through Jan. 28, 2015*)

Institutional Giving

The Aaron Copland Fund for New Music
 The Archie W. & Grace Berry Foundation
 Citizens for the Arts
 Environetics, Inc.
 George G. & Elizabeth G. Smith
 Foundation
 Grainger Matching Gifts Program
 Musical Fund Society Foundation
*In support of Julia Wolfe's Anthracite
 Fields*
 National Endowment for the Arts
*In support of Julia Wolfe's Anthracite
 Fields*
 New Music USA, Commissioning
 Music/USA Program
*In support of Julia Wolfe's Anthracite
 Fields*
 PayUSA, Inc.
 PECO
 Pennsylvania Council on the Arts
 The Pew Center for Arts & Heritage
*In support of Julia Wolfe's Anthracite
 Fields*
*In support of the Bach-Mendelssohn
 Project*

Philadelphia Cultural Fund
 The Presser Foundation
*In support of the Bach-Mendelssohn Project
 and for General Operating Support*
 The William Penn Foundation

In Kind Contributions

Above the Fold Media
 The Anthracite Heritage Museum
 Art in the Age
 Marilou Buffum
 Flying Fish Brewing Company
 John & Jennifer Kohlhas
 Lauren Linarello
 Michael Moore
 Richard Tolsma Productions
 Matthew Schreck
 Carol & Steve Spinelli
 Charlotte Sibley & Leif Magnusson
 Lyn Tate
 Rebecca Thornburgh
 Sally & Andy Williams

Maestro's Society

**Platinum Patron
 (\$10,000+)**

Thomas D. & Eleanor M.
 Elkinton

**Gold Patron (\$5,000-
 9,999)**

Brian G. Kight
*In memory of Duane
 Kight*
 Kristen Phillips & Matt
 Schreck
 Margaret C. Satell
 Charlotte Sibley and Leif
 Magnusson
 George G. Smith, III

**Silver Patron (\$2,500-
 4,999)**

Jeffrey Cornelius

Robin Eaton

*In memory of Lorraine
 Eaton*

Janet Wilson Smith
 Carol & Steve Spinelli
 Caroline West & Jonathan
 Sprague

**Bronze Patron (\$1,000-
 2,499)**

Anonymous
 Dr. Joshua Atkins &
 Priscilla Lo
 Judy Borie
 Ann Marie Dimino
 Florence Gardner
 Don & Dorie Gilchrist
 Landon Jones & Beth
 Vaccaro
 John & Jenifer Kohlhas
 Martin Levitas & Roberta
 Rote

Sallie van Merkensteijn
 Bradford J. & Lisa Sandler
 Michael Schaedle & Maria
 Sisto
 David & Rebecca
 McKillip Thornburgh
 Sally & Andy Williams

Chorister's Circle

Diva (\$500-999)

D. James & Emily Baker
 Steve Barsky & Rebecca
 Test
 Fran H. & Jeffrey N.
 Barton
 Louise & Harris
 Clearfield
 Elizabeth H. Gemmill
 Caroline Goodman
 Moshe Kam
 Bobbie Konover

Alan & Edina Lessack
In memory of Rose Salus
Tom & Barbara Mercer
Rosa & Bernie Meyers
James Roy Schmidt, Jr. &
Kirsten Olson
Jean L. Sugars
Judith Sussholtz
Thomas Sutton & Andrea
Casher
Sharon Torello

Virtuoso (\$250-499)

Joan & Paul Aspan
Richard and Jane Baron
Frank Cassel & Chris
Clyde
Chris Chaapel
Rosetta & Dr. Lawyer
Chapman
Jeffrey Gelles & Sharon
Gornstein
Bill and Karen Gildea
Steven & Lynne Glasser
Kathy Haas
Kendra Lawton
Carolyn Linarello
Ilene & Steven Miller
In honor of Roberta Rote
In honor of Janelle
McCoy & Derek Smythe
Michael & Rita Moore
Dan & Amy Ojserkis
Lawrence H. Passmore
Mark & Maxine Pinzur
Cleveland Rea
Jerry & Stephen Reid
In memory of Duane Kight
Robert & Pat Rodgers
John & Linda Spitko
Elizabeth A. Van
Steenwyk
Roslyn S. Tate
Kathryn Wadsworth
Louis Willig

Soloist (\$100-249)

Anonymous
Carolyn and Tim Adams
Lawrence Baker
Vilma Barr
Brenda B. Bary & James
McGlinchey

Elissa Becker
In honor of Janelle
McCoy & Derek Smythe
Elizabeth Benjamin
Beverly Bennett
Luis O. & Clara V. Biava
Linda & Raymond
Brisson
In honor of Janelle
McCoy & Derek Smythe
Baird & Carol Brown
Peter & Miriam
Burwasser
Linda Carpenter
Joseph P. & Arlene
Carrello
Susan Cassel
Anthony P. Checchia
Alvin & Lillie Claitt
George Cooney
George Corson
Gail & Tom Crane
In honor of Janelle
McCoy & Derek Smythe
Karen Cromley
Harriet L. Dichter & John
H. Shapiro
Marc Dinardo and
Elizabeth Drum
Edwin C. Dreby &
Margaret Mansfield
Roberta Fischer
Sonya C. Garfinkle &
Jacob L. Friesen
Anne Gold
Shannon Gorman
In honor of Janelle
McCoy & Derek Smythe
Janet Grace
Neil and Teresa
Gutekunst
Roberta Hacker
In honor of Janelle
McCoy & Derek Smythe
Nadine Haines and
Alfred O'Neill
Matt Hartman & Toni
Stefano
Gwen Hauser
Susan & Douglas
Heckrotte
Gayl & Herb Henze
Alice Hershberger

D. Alicia & Peter Hickok
Mark F. & Geryld J.
Huxsoll
In honor of Janelle
McCoy & Derek Smythe
Lisa Illman
Gay Johnson
Ann & Philip Jones
Landon Y. & Sarah Jones
Sara Jones
In honor of Janelle
McCoy & Derek Smythe
Gary King & Eleanor
Kazdan
Susan Kelly
Lynn & Sean Kirby
Richard & Maria Klafter
Jon & Cheryl Kochavi
Mary Ellen Krober
Harriette Land
Eugene Leff
Susan Lin
Robert & Carol Lockyer
John H. Luttenberger, III
In memory of Duane
Kight
In honor of Janelle
McCoy & Derek Smythe
Jan and Bill Lutz
Wallace & Henrietta
Martindale
Irene McHenry & Randy
Granger
Constance Moore
Eleanor Murdoch
Jeffrey Nemeth
Alfred O'Neill & Nadine
Haines
Daniel Pantano
Mark Putnam & Linda
Reichert
Terri Radway
Paul Rardin
In honor of Janelle
McCoy & Derek Smythe
Sunil & Rebekah Reddi
Catherine Reeve
In honor of Janelle
McCoy & Derek Smythe
Harriet Rubenstein
Jean and Parvin Sharpless
Robert G. & Karen M.
Sharrar

Jonne and Corey Smith
 Michal Jane Smith
*In honor of Janelle
 McCoy & Derek Smythe*

Bruce & Margaret Tharp
*In honor of Janelle
 McCoy & Derek Smythe*

Mr. & Mrs. Chaunce
 Thompson, Jr.
*In memory of Duane
 Kight*

Gladys & Jack Thonus
 Ryan & Katharine
 Tibbetts
*In honor of Janelle
 McCoy & Derek Smythe*

Kim Tomlinson & Dr.
 Laura Stanton

Joan Mintz Ulmer
*In honor of Janelle
 McCoy & Derek Smythe*

Jane Uptegrove
 Michael Vogelman
 Dick & Cheryl Wade
 Paul Welde & Janet Grace
 Lawrence Weisberg &
 Rebecca Johnson
 Barbara Willig
 Caryl L. Wolf
 Janet Yamron

Vocalist (up to \$99)

Concha Alborg
 Ashley Alden
 David, Ellen, & Emma
 Alpern
 Peter Barsky
 Judith Beck
 Kim Chapman Belin
 Shahara Benson
 Jeffrey Bishop
 Michael Blaakman
 Frank & Sandra
 Bontempo
 Sonja Bontrager
 Annelore Butler
 Rachel & David Castro-
 Diephouse
 Christine Cayer
 Wilmagene Clark
*In honor of Janelle
 McCoy & Derek Smythe*

Warren M. & Ellen W.
 Cohen
 Harrington E. Crissey, Jr.
 Suzann Crumbock
 John and Helen Davies
 Allison & Roy DeCaro
 Ray DiSandro Sr.
 Renee Donovan
 Steven Elkinton
 Rebecca Erdmann
 Michelle Fabian
 Becky Fisher
 Pamela Floyd
 Pamela Freyd
 John & Eugenia Gerdes
 Leslie & David Glickman
In honor of Roberta Rote
 Michele Godin
 Scott N. Grayson
 Dr. Regina Gordon &
 Carol Grey
 John & Mary Ellen
 Hagner
 Emily Harting
 Allan Hasbrouck
 Caroline Hausserman
 Jennifer Hay
 Marion Heacock
 Shepard & Betsy
 Holcombe
 Amey Hutchins & Dylan
 Steinberg
 Laura Jackson
 Lindsay Jackson
 Gay Johnson
 Emily Kane
 Grace Karschner
 David Katz
 Kathryn Keeler & Grant
 Greapentrog
 Julianna Kelley
 Wayne Kressley
 Jan Krzywicki & Susan
 Nowicki
 Martha Lask
 Alexandra Lastowski
 Gerald Paul Leude
 Peter & Lisa Levasseur
*In honor of Janelle
 McCoy & Derek Smythe*
 Allison Levine
 Erin Levine

Natalie Levkovich
 Elizabeth Lindsay
 Jennifer Loux
 Linda Lynn
 Meghan Machnik
 Donald Maloney
 Suzanne Marx
 Barbara A. & Joseph P.
 McLaughlin
 Deborah Mielewski
 LaNeshe Miller-White &
 Tim White
*In honor of Janelle
 McCoy & Derek Smythe*

Susan Mills
 Rosemary & Jeffrey
 Moller
 Charles Nelsen
 Carolyn O'Neill
 Irene Palmer
 Fran & Bill Paullin
 Jane Pepper
 William Phillips
 Roma Popewiny
*In honor of Janelle
 McCoy & Derek Smythe*

Laura Pritchard
 Jamal Patterson
 Nathan & Jody Pierce
*In honor of Janelle
 McCoy & Derek Smythe*
 Sherry Pierce
*In honor of Janelle
 McCoy & Derek Smythe*

Hannah Ritchie Poole
 Sameer Rao
 Robert Ranando & Roy
 Harker
 Ashley Ratka
 Marion Rector
 Ann Riggan
 Cynthia Roberts
 Patricia Roberts
 Julia and Kyle Sammin
 William Sanderson
 Matthew Satell
*In honor of Margaret C.
 Satell*
 Stuart & Lori Scherr
 Ed Scholl
 Joel Sheffield
 Lesley and James Shepard

Susan Sheridan
Rachel Simon
Daniel Simpson
David L. Simpson
Robert Spiller & Susan
Walla
John Spitko Sr.
Barbara Supplee

Jared Susco &
Christopher Stearns
Judith Sussholtz
Ralph Swan
Michael & Cynthia
Swanson
Valerie Sweeney
John J. Taggart
Gladys & Jack Thonus

Becky & Paul Tkacs
Margaret Tsukaguchi
*In honor of Janelle
McCoy & Derek Smythe*
John Murray Wilson &
Vera Wilson
Patricia Wood
Peter Zutte

Duane Kight Memorial Fund

Contributions given in memory of Duane Kight, devoted singer and dear friend.

Brian Kight
*in honor of Louis Gross,
Dick Liberty, Sallie Van
Merkensteijn, Ann Marie
Dimino, Alan Harler and
Janelle McCoy*
Stephen F. Barsky &
Rebecca C. Test
Brenda B. Bary
Kathleen Butler
Ann Marie Dimino

Jean Dowdall
Thomas D. & Eleanor M.
Elkinton
Florence Gardner
Alan Harler
Haverford College
Helen Jang
Philip Jones
John H. Luttenberger, III
Robert Ranando
Ashley Ratka

Cleveland Rea, Jr. &
Stephanie Judson
Jerry & Stephen Reid
Margaret C. Satell
Bruce & Meg Tharp
Chaunce Thompson, Jr.
Rebecca McKillip
Thornburgh
Sallie Van Merkensteijn

MANY THANKS TO THE FOLLOWING CONTRIBUTORS TO MENDELSSOHN CLUB'S FUNDRAISING EVENT, THE 8TH ANNUAL MENDELSSOHN MEDLEY, HELD ON APRIL 6, 2014.

Medley Honorary Chair

Julia Wolfe

Medley Sponsors

Environetics , Inc.
PayUSA, Inc.

Medley Patron Circle

Kathryn & Patrick
Carpenter
Frank Cassel
Susan Cassel
Jeff Cornelius*
Robin Eaton
Thomas D.* & Eleanor M.
Elkinton*
Mary Ellen Hagner
Mary Ellen Krober
Miyoko Moriuchi
Lisa* & Bradford Sandler*
Margaret C. Satell
Michael Schaedle* &
Maria Sisto*
Matthew Schreck* &
Kristen Phillips*
Charlotte Sibley* & Leif
Magnusson*
Janet Wilson Smith
Carol* & Steve Spinelli,
Jr.*
Dr. Laura Stanton
Caroline West* &
Jonathan Sprague*
Lyn Tate*

Medley Friends Circle

Carolyn Adams
Margaret Anderson
Barbara Berry & George
Cooney
Bob Berry
Natalie Bielak
Judy Borie
Marilou* & Peter Buffum*
Alvin* & Lillie Claitt*
Louise & Harris
Clearfield
Karen Cromley
Nancy DeLucia & Matt
Scott
Martha & Dr. Jay
Eshleman

Janet Fink
Don* & Dorie Gilchrist*
Steven Glasser
Julian Gorelli
Teresa & Neil Gutekunst
Marion Heacock
Alice Herschberger
Landon Jones* & Beth
Vaccaro*
Sarah & Lanny Jones, Jr.
Susan Kohlhas
Bobbie Konover*
Kendra Lawton*
Jerry Leube
Martin Levitas** &
Roberta Rote**
Carolyn Linarello*
Phyllis Linn
Bill & Jan Lutz
Wallace & Henrietta
Martindale
Eleanor Murdoch
Robert Reid
Theresa & John Rollins
Kathy Rue
Karen Scholnick
Jean & Parvin Sharpless
James & Lesley Shepard
Judy Sussholtz
David* & Rebecca
McKillip Thornburgh*
Rich Tolsma
Heidi White
Janet Yamron

**Medley In Kind
Supporters and Donors**

Adventure Aquarium
Ashley Alden
D. James & Emily Baker
Barnes Foundation
Bellevue Salon and Spa
Tom & Janice Biron
Sonja Bontrager*
Brandywine River
Museum
Carol & Baird Brown
Peter & Marilou Buffum
Chaddsford Winery
Rosetta & Dr. Lawyer
Chapman
Alvin & Lillie Claitt

Cunningham Piano
Allison & Aurelio DeCaro
Paul DuSold
Eastern State Penitentiary
Josh Edwards
Thomas D. & Eleanor M.
Elkinton
Carl Ellinwood
Florence Gardner*
Trina Gardner
Elizabeth J. Gemmill
Ghost Tours of New Hope
Girard College
Grim Philly Tours
Alan Harler
Allen & Alexis Harris
Dr. Russell Harris & John
Casavecchia
Josh Hartman
Gwen Hauser
Jennifer Hay
Gayl & Herb Henze
Alicia D.* & Peter
Hickok*
Inis Nua Theatre
Company
Inn at Montchanin
Interact Theater
Ron Jaworski
Rebecca Johnson &
Lawrence Weiseberg
Beth Vaccaro & Landon
Jones
David Katz
John Kohlhas
Lantern Theater
Kendra Lawton
John Leonard
Martin Levitas & Roberta
Rote
Carolyn & Bernard
Linarello*
Elizabeth Lindsay
Robert & Carol Lockyer
Longwood Gardens
Chef Amy Lutz
David & Rebecca
McKillip Thornburgh
Rosemary & Jeffrey
Moller
Michael Moore
Florence Moyer

National Constitution
Center
Alfred O'Neill
Opera Philadelphia
Meg Oravetz
Philadelphia Art Museum
Philadelphia Chocolate
Tours
Philadelphia Eagles
Philadelphia Phillies
Kristen Phillips & Matt
Schreck
Mark & Maxine Pinzur

Please Touch Museum
Quintessence Theater
group
Randolph's Fine Jewelry
The Red Store
Rosenbach Museum and
Library
Shofuso Japanese House
and Gardens
Charlotte Sibley & Lief
Magnusson
Christina King-Smith
Derek Smythe

Carol & Steve Spinelli
Starr Restaurants
Donald St. Pierre
Tim Stopper
Sunset World
Erin Swanson
Walt Disney World Co.
Paul Welde & Janet Grace
Willow Creek Winery
Winterthur
Patricia Wood

* Members of the Medley Committee

** Chairs of the Medley Committee

Contributions in Honor of Ellie Elkinton's Eleven-Year Board Chairwomanship

D. James & Emily Baker
Jane & Richard Baron
Judith Beck
Thomas D. Elkinton
Steven Elkinton
Gay Johnson
Philip & Ann Jones

Martin Levitas & Roberta
Rote
Barbara & Joseph
McLaughlin, Jr
Eleanor Murdoch
Charlotte Sibley & Leif
Magnusson

Carol & Steve Spinelli
Jared Susco & Chris
Stearns
Ryan Tibbetts
Dick & Cheryl Wade

ORIGINAL ARTISTS, ORIGINAL MUSIC.

*LiveConnections presents
performing artists who write
their own original music.*

November 6, 2014
Andrew Lipke & the Aizuri Quartet
with **Denice Frohman**

November 23, 2014
Michi Wiancko & Judd Greenstein

February 6, 2015
Performer-Songwriters from Curtis

March 20, 2015
Flutronix & Ryan Matthews

April 16, 2015
Uri Caine & PRISM Quartet

May 7, 2015
Jason Vieaux &
the Al-Bustan Takht Ensemble

"Breathtaking"

—Philadelphia Weekly

LiveConnections.org

ALAN HARLER NEW VENTURES FUND

Under the leadership of Artistic Director Alan Harler, Mendelssohn Club has become a chorus whose audiences know to expect the unexpected. The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler's first 20 years as Mendelssohn Club's Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. To contribute to the Alan Harler New Ventures Fund please use any of the payment methods outlined on our website (www.mcchorus.org).

The Mendelssohn Club Board of Trustees has allocated portions of this growing fund to a number of significant ventures: the March 2009 commissioned piece by Pulitzer Prize-winning composer Jennifer Higdon, *On the Death of the Righteous*, paired with the Verdi *Requiem; battle hymns*, the June 2009 collaboration with the Leah Stein Dance Company and Pulitzer Prize-winning composer David Lang; and the 2011 commission of Rollo Dilworth's *Rain Sequence*, which was supported by a special gift to the Alan Harler New Ventures Fund. The Fund also supported the production of *Metamorphosis*, a commercially produced CD featuring three recent Mendelssohn Club commissioned works: Higdon's *On the Death of the Righteous*, Andrea Clearfield's *Golem Psalms*, and James Primosch's *Fire-Memory/River-Memory*.

Contributors to the Alan Harler New Ventures Fund

Anonymous	Carole Haas Gravagno	Margaret C. Satell
D. James & Emily Baker	Anne Gold	Michael Schaedle & Maria Sisto
Jane & Richard Baron	Jennifer Hay	Anna Shaffer
Rebecca C. Test & Stephen F. Barsky	Gay Johnson	Linda Shashoua
Fran Barton	Philip & Ann Jones	Joel B. Sheffield
Brenda Bary & James McGlinchey	Moshe Kam	Charlotte Sibley & Leif Magnusson
Kathryn & Patrick Carpenter	Eleanor Kazdan	Christina King Smith
Joseph Carrello	Duane W. Kight	Janet Wilson Smith
Frank Cassel	Jon Kochavi	Carol & Steve Spinelli
Christine Chaapel	Bobbie Konover	John & Linda Spitko
Rosetta Chapman	Carolyn & Bernard Linarello	Jean Sugars
Lillie A. Claitt	Jennifer Loux	Jared Susco & Chris Stearns
Harriet Dichter & John J. Schapiro	John H. Luttenberger, III	Judith Sussholtz
Ann Marie Dimino	Nick Marini	Thomas D. Sutton
Jean & George Dowdall	Barbara A. McLaughlin	Nyssa Taylor
Margaret Mansfield & Edwin Dreby	Thomas Mercer	Gladys M. Thonus
Robin Eaton	Ilene Miller	Rebecca & David Thornburgh
Thomas D. & Eleanor M. Elkinton	Eleanor Murdoch	Ryan Tibbetts
Christopher & Melissa Elkinton	Meg Oravertz	Becky Tkacs
Steve Elkinton	Kristen Phillips & Matt Schreck	Jane Uptegrove
Lynn & Jeffrey Faust	Maxine & Mark Pinzer	Sallie Van Merkensteijn
Donald R. Gilchrist	Leanne M. Porter	Elizabeth A. Van Steenwyk
Karen H. Gildea	Andrew C. Price	Cheryl Wade
Steven Glasser	Terri Radway	Kay Wadsworth
	Sandy Rea	
	Gene Leff & Michele Richman	
	Martin Levitas & Roberta Rote	

Mendelssohn Club of Philadelphia

Commissions and Premieres under Artistic Director Alan Harler

- 2015 Byron Au Yong – **TURBINE**
Commissioned for performance at Philadelphia's historic Water Works in collaboration with the Leah Stein Dance Company.
- 2014 Donald St. Pierre – **Tomorrow Shall Be My Dancing Day**
Based on the traditional folk carol
- Julia Wolfe – **Anthracite Fields**
Folk cantata commissioned for chorus and folk/classical chamber orchestra, with choreography for the chorus by Leah Stein
- 2013 Donald St. Pierre – **Watchman, Tell Us of the Night**
Setting of the traditional carol for soprano solo, chorus and brass
- Jeremy Gill – **Before the Wrestling Tides**
Based on the poetry of Hart Crane and commissioned for performance with Beethoven's Choral Fantasy
- 2012 Donald St. Pierre – **In the Company of Angels**
Cantata with a text taken from the writings of Emanuel Swedenborg
- Thomas Whitman – **At War's End**
Setting for chamber chorus
- Robert Moran – **Angele Dei**
World premiere of Moran's setting of St. Anselm's Prayer to One's Guardian Angel for chorus and chamber orchestra
- Robert Moran – **Trinity Requiem**
Written for the 10th anniversary of the 9/11 tragedy; originally commissioned by Trinity Wall Street for treble voices and now reset for full chorus and treble voices.
- Donald St. Pierre – **Morning Has Broken**
A cantata inspired by the famous hymn, with a text by Thomas Traherne
- Andrea Clearfield – **Tse Go La**
Based on folk music used in the Buddhist traditions of Nepal and collected by the composer
- 2011 Rollo Dilworth – **Rain Sequence**
A traditional spiritual and settings of poems by Langston Hughes and Paul Laurence Dunbar
- 2010 Donald St. Pierre – **Three Carols**
Settings of three traditional English carols
- Robert S. Cohen – **Sleep, Little Baby, Sleep**
Setting of a poem by Christina Georgina Rossetti
- 2009 Donald St. Pierre – **A Visit From St. Nicholas**
Setting of the famous Christmas poem by Clement C. Moore
- David Lang – **battle hymns**
Commissioned with the Leah Stein Dance Company for performance at the historic Armory of the First Troop Philadelphia City Cavalry
- Peter Hilliard – **Consider Krakatau**
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum

- Robert Maggio – ***Into the Light***
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Cynthia Folio – ***Voyage: I, Too, Can Sing a Dream***
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Jennifer Higdon – ***On the Death of the Righteous***
Commissioned for performance with the Verdi Requiem; text taken from a sermon of John Donne
- 2008 Anthony Mosakowski – ***Resonet in Laudibus***
Setting of the famous medieval Christmas carol premiered at the From Heaven on High holiday concerts
- Pauline Oliveros – ***Urban ECHO: Circle Told***
Improvisational soundscape performed in collaboration with the Leah Stein Dance Company at the Live Arts Festival / Philly Fringe
- Maurice Wright – ***Vox Humana***
For chorus and bass soloist with electroacoustic sound
- 2007 Donald St. Pierre – ***Caído se la ha un Clavel / A Carnation Has Fallen***
Setting of a Nativity poem by the Spanish writer Luis de Góngora
- 2006 Donald St. Pierre – ***little tree***
Setting of a Christmas poem by e. e. cummings
- Jan Krzywicki – ***Fortuna***
Commissioned to be paired with Carl Orff's Carmina Burana
- Andrea Clearfield – ***The Golem Psalms***
Music based on the legend of the Golem of Prague with an original libretto by Ellen Frankel, scored for baritone solo, chorus and orchestra
- 2005 Donald St. Pierre – ***A New Song***
Based on a traditional Norwegian folk hymn
- Kim D. Sherman – ***The Happiest and Unhappiest of Men***
Text taken from the writings of Beethoven and set for chorus and orchestra
- 2004 Donald St. Pierre – ***Agnus Dei***
Commissioned to complete the text of Mozart's unfinished Mass in C minor
- Jay Krush – ***Fanfare Felix***
Processional written for Mendelssohn Club's 130th Anniversary Season
- 2003 Donald St. Pierre – ***Billings with Brass***
Arrangements of hymns by William Billings
- Charles Fussell – ***High Bridge***
Large scale work for soprano, alto, tenor and bass soli, chorus and orchestra and based on the poetry of Hart Crane
- 2002 Donald St. Pierre – ***Love Came Down at Christmas***
Text taken from the poetry of Christina Rossetti and set for chorus and children's choir
- 2001 Donald St. Pierre – ***Memento mori***
Written to be paired with Stravinsky's Les Noces
- 1999 Donald St. Pierre – ***Ite missa est***
Commissioned to be performed with Beethoven's Mass in C Major

- Alice Parker – *Sing Now of Peace*
Written for Mendelssohn Club's 125th Anniversary
- Jay Krush – *A Fanfare for the Chorus*
Processional written for Mendelssohn Club's 125th Anniversary performance of the Verdi Requiem
- 1998 James Primosch – *Fire-Memory/River-Memory*
Text based on the poetry of Denise Levertov and set for chorus and orchestra
- 1996 Donald St. Pierre – *Songs of Sweet Accord*
Commissioned to be paired with Britten's Ceremony of Carols; American folk hymns set for men's voices
- Roberto Sierra – *Lux æterna*
Commissioned to be performed with the Brahms German Requiem
- 1995 Donald St. Pierre – *Shepherd*
Based on an American folk hymn
- Jan Krzywicki – *Lute Music*
Composed for the Eastern European multicultural holiday concert Golden Voices of the East
- Shui-Lung Ma – *America, Our Home*
Written for the 125th Anniversary of Philadelphia's Chinatown celebration
- Jonathan B. Holland – *Symphony (of Light)*
Written for the African-American multicultural concert The Forgotten Generation
- Robert Moran – *Winni ille Pu*
Set for chorus and orchestra with a text taken from a Latin version of the famous A. A. Milne stories
- 1994 Kim D. Sherman – *A Winter Solstice Ritual*
A choral processional written for the 1994 holiday concerts
- Cynthia Folio – *Touch the Angel's Hand*
Text taken from Fra Giovanni's famous letter of consolation and set for chorus and orchestra
- Robert Stern – *Returning the Song*
Composed for the Chinese multicultural program Voices From the Bamboo Grove
- 1993 Charles Fussell – *Invocation*
Text taken from a poem by May Sarton; Mendelssohn Club's performance was featured on NPR's First Art program
- Ricky Ian Gordon – *Towards Independence*
Music taken from the play of the same name, which was premiered at Philadelphia's American Music Theater Festival
- 1992 Jack Délano – *La Rosa y el Colibrí*
Set for chorus and solo trumpet and written for the Hispanic multicultural concert Songs of the New World
- Charles Fussell – *Specimen Days*
Large scale work for baritone, chorus and orchestra and based on the writings of Walt Whitman; commercially recorded on the Koch International label
- 1991 Jan Krzywicki – *Poem*
A choral vocalise inspired by the poetry of Robert Frost

Byung Chul Choi – *The Apostle Song*
Commissioned for the Korean multicultural program An American Seoul

Robert Moran – *Agnus Dei and Ite missa est*
Written to complete the text of Mozart's unfinished Mass in C minor

1990 Osvaldo Golijov – *Cantata de los Inocentes*
Written for performance with Britten's St. Nicholas Cantata

Robert Moran – *Requiem: Chant du Cygne*
Written to be paired with the Mozart Requiem with text drawn from Mozart's last words; critically acclaimed recording by Alan Harler and Mendelssohn Club on the Argo label

Mendelssohn Club of Philadelphia

Save the Date

Join us for an evening celebrating
ALAN HARLER

Saturday, June 6, 2015
6:00 - 10:00pm
Philadelphia University, Philadelphia PA

Opera
Phila
delphia

40TH ANNIVERSARY

VERDI

DON CARLO



STARRING

ERIC OWENS

"ONE OF THE GREATEST BASS-BARITONES IN THE WORLD."

—Bloomberg News

APRIL 24, 26M, 29, MAY 1, 3M, 2015

ACADEMY OF MUSIC

PART OF THE KIMMEL CENTER FOR THE PERFORMING ARTS

ORDER YOUR TICKETS TODAY
OPERA.PHILA.ORG | 215.893.1018

SMP.MCCHORUS.ORG

Major support provided by The Pew Center for Arts & Heritage



Mendelssohn Club Chorus

Chamber Orchestra of Philadelphia

Alan Harler, *conductor*

Michael Stairs, *organ*

Susanna Phillips, *soprano*

Marietta Simpson, *mezzo-soprano*

Yusuke Fujii, *tenor*

Eric Owens, *bass*

