The Princeton University Glee Club presents:

JOHANNES PASSION

J. S. BACH

Walter L. Nollner Memorial Concert
Friday April 22nd, 2011, 8pm
Richardson Auditorium, Princeton
Princeton University Glee Club

The Nassau Sinfonia
(Alissa Smith, manager; Claire Jolivet, concertmistress)

Kiera Duffy, soprano
Jay Carter, countertenor
Dann Coakwell, tenor
Douglas Williams, bass
Matthew Anderson, Evangelist
Robert Olson ’11, Jesus
Brad Baron ’11, Pilate
Kevin Zhu ’12, Peter
Tara Ohrtman ’13, Maid
Robert Grisbrook, Servant
Gabriel Crouch, conductor
Welcome to tonight’s concert given by the Princeton University Glee Club – our annual concert celebrating the immeasurable contribution made to this institution by the late Walter L. Nollner, made possible thanks to an endowment bearing his name. These annual performances featuring professional musicians performing alongside our own students are, we hope, an eloquent testament to the affection which this community still holds for Walter, and our determination to continue to honor his legacy by pouring heart and soul into the preparation of great music each year. Tonight’s concert features a masterpiece with a close connection (through the work of Arthur Mendel) to Princeton - a work which Walter himself performed here, and which has been featured in this concert series once before – on April 18th, 2003.

PART 1

1. Chorus
Herr, unser Herrscher, dessen Ruhm
Lord, our ruler, whose glory
In allen Landen herrlich ist!
Is magnificent everywhere!
Zeig uns durch deine Passion,
Show us through your passion,
Dass du, der wahre Gottessohn,
that you, the true son of God,
Zu aller Zeit,
at all times
Auch in der größten Niedrigkeit,
even in the most lowly state,
Verherrlicht worden bist!
are glorified.

2a. Recitative
Evangelist:
Jesus ging mit seinen Jüngern über den Bach Kidron,
Jesus went with his disciples over the brook Kidron
da war ein Garten, darin ging Jesus und seine Jünger.
where there was a garden which Jesus and his disciples entered.
Judas aber, der ihn verrat, wusste den Ort auch,
Rut Judas, who betrayed him, also knew the place,
denn Jesus versammelte sich oft dazumal mit seinen Jüngern.
denn Jesus assembled them often with his disciples.
Da nun Judas sich hatte genommen
Now Judas had got
die Schar und der Hohenpriester und Pharisäer Diener,
a band of soldiers and officers from the chief priests and the Pharisees
kam er dahin mit Fackeln, Lampen und mit Waffen.
and he came to the place with lanterns, torches and weapons.
Als nun Jesus wusste alles, was ihm begegnen sollte,
As Jesus knew everything that was going to happen to him
ging er hinaus und sprach zu ihnen:
he came forward and said to them:
Jesus:
Wen suchet ihr?
Who are you looking for?
Evangelist:
Sie antworteten ihm:
They answered him
3. Chorale
O großeLieb, o Lieb ohn alle Maße,
O great love, o love without any limit,
Die dich gehracht auf diese Marterstraße
that has brought you along this way of martyrdom
Ich lebte mit der Welt in Lust und Freuden,
I live with the world in pleasure and delight,
Und du musst leiden,
and you must suffer.

4. Recitative
Evangelist:
Auf dass das Wort erfüllet würde, welches er sagte:
In this way the word was fulfilled which said:
Ich habe der keine verloren, die du mir gegeben hast.
I have lost none of those which you gave to me.
Da hatte Simon Petrus ein Schwert
Then Simon Peter had a sword
und zog es aus und schlug nach des Hohenpriesters Knecht
and he drew it out and struck the chief priest’s servant
und hieb ihm sein recht Ohr ab;
and cut off his right ear;
und der Knecht hieb Malchus.
and the servant was called Malchus.
Da sprach Jesus zu Petro:
Then Jesus said to Peter
Jesu:
Stecke dein Schwert in die Scheide!
Put up your sword in its scabbard!
Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?
Shall I not drink the cup which my father has given me?

5. Chorale
Dein Will gescheh, Herr Gott, zugleich
May your will be done, Lord God, both
Auf Erden wie im Himmelreich.
on earth as in heaven.
Gib uns Geduld in Leidenszeit,
grant us patience in time of sorrow,
Geborsam sein in Lieb und Leid,
obeisance in love and sorrow;
Wehr und steur allem Fleisch und Blut,
restrain and guide our flesh and blood
Das wider deinen Willen tut!
that acts against your will!
6. Recitative
Evangelist:
Die Sehbar aber und der Oberhauptmann und die Diener der Juden nah-
men Jesus
But the soldiers and their commander and the servants of the Jews arrested Jesus
und bunden ihn und führten ihn aufs erste zu Hannas,
and bound him and led him first to Annas
der war Caiphas Schwäger, welcher des Jahres Hoherpriester war.
who was the father-in-law of Caiphas — this man was the chief priest that year.
Es war aber Caiphas, der den Juden riet.
It was Caiphas who advised the Jews
es wäre gut, dass ein Mensch würde umbracht für das Volk
that it was expedient that one man should die for the people.

7. Aria (Alto)
Von den Stricken meiner Sünden
From the bonds of my sins
Mich zu entbinden,
to set me free.
Wird mein Heil gebunden.
my Saviour is bound.
Mach von allen Lasterbeden
From all infections of vice
Völlig zu heilen,
to heal me completely
Lässt er sich verwunden.
he gives himself to be wounded.

8. Recitative
Evangelist:
Simon Petrus aber folgte Jesu nach und ein ander Jünger.
But Simon Peter and another disciple followed Jesus.

9. Aria (Soprano)
Ich folge dir gleichfalls mit freudigen Schritten
I follow you likewise with joyful steps
Und lasse dich nicht,
and do not leave you
Mein Leben, mein Lied.
my life, my light.
Beförde den Lauf
Bring me on my way
Und hore nicht auf,
and do not cease
Selbst an mir zu ziehen, zu schieben, zu bitten,
to pull, push and urge me on.

10. Recitative
Evangelist:
Derselbige Jünger war dem Hohenpriester bekannt
This disciple was known to the chief priest
und ging mit Jesu hinein in des Hohenpriesters Palast.
and he went along with Jesus into the palace of the chief priest.
Petrus aber stand draussen für der Tür.
Peter stood without by the door.
Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus
Then the other disciple who was known to the high priest, went out
und redete mit der Türhüterin und führte Petrum hinein.
and spoke to the woman in charge of the door and led Peter within.
Da sprach die Magd, die Türhüterin, zu Petro:
Then the woman in charge of the door, the maid, said to Peter:

Maid:
Bist du nicht dieses Menschen Jünger einer?
Are you not one of this man’s disciples?

Evangelist:
Er sprach:
He said:

Peter:
Ich bin’s nicht.
I am not.

Evangelist:
Es standen aber die Knechte und Diener
The servants and officers were standing there
und hatten ein Kohlfeuer gemacht (denn es war kalt)
and had made a charcoal fire (for it was cold)
und wärmten sich. Petrus aber stand bei ihnen und wärmte sich.
and were warming themselves. Peter stood by them and warmed himself.
Aber der Hohepriester fragte Jesus um seine Jünger und um seine Lehre.
The chief priest questioned Jesus about his disciples and his teaching.
Jesus antwortete ihm:
Jesus answered him.

Jesus:
Ich habe frei, öffentlich geredet für der Welt.
I have spoken openly before all the world.
Ich habe allzeit gelehrat in der Schule und in dem Tempel,
I have always taught in the synagogue and in the temple
da alle Juden zusammenkommen,
where all the Jews gather together
und habe nichts im Verborgen geredet.
and have spoken nothing in secret.
Wofür fragest du mich darum?
Why therefore do you question me?
Fragt die darum, die gehörten haben, was ich zu ihnen geredet habe!

*Question those who have heard about what I have spoken to them!*

Siehe, dieselben wissen, was ich gesagt habe.

*See, they themselves know what I have said.*

**Evangelist:**

Als er aber solches redete, gab der Diener einer,

*As he spoke in this way, one of servants*

die dabei standen, Jesu einen Backenstreich und sprach:

*who was standing by, struck Jesus with his hand and said*

**Servant:**

Solltest du dem Hohenpriester auch antworten?

*Should you reply to the chief priests in this way?*

**Evangelist:**

Jesus aber antwortete:

*Jesus answered:*

**Jesus:**

Hab ich übel geredet, so beweise es, dass es böse sei,

*If I have spoken badly, then show what was wrong,*

hab ich aber recht geredet, was schlägest du mich?

*But if I have spoken rightly, why do you strike me?*

11. **Chorale**

Wer hat dich so geschlagen,

*Who has struck you in this way,*

Mein Heil, und dich mit Plagen

*my saviour, and with torments*

So übel zugericht?

*treated you so badly?*

Du bist ja nicht ein Sünder

*You are indeed not a sinner*

Wie wir und unsere Kinder,

*as we and our children are,*

Von Missaten weißt du nicht,

*of wrongdoing you know nothing*

Ich, ich und meine Sünden,

*I, I, and my sins,*

Die sechzehn Körnlein finden

*that are as many as grains*

Des Sandes an dem Meer,

*of sand by the sea*

Die haben dir erzeget

*have provoked for you*

Das Elend, das dich schläget,

*the misery that has struck you*

Und das betrübte Mitternacht,

*and the host of troubles and torment.*

12a. **Recitative**

**Evangelist:**

Und Hannas sandte ihn gebunden zu dem Hohenpriester Caiphas.

*And Annas sent him bound to the chief priest Caiphas*

Simon Petrus stand und wärmet sich, da sprachen sie zu ihm:

*Simon Peter stood and warmed himself; they said to him:*

12b. **Chorus**

Bist du nicht seiner Jünger einer?

*Are you one of his disciples?*

12c. **Recitative**

**Evangelist:**

Er leugnete aber und sprach:

*But he denied it and said:*

**Peter:**

Ich bin's nicht.

*I am not.*

**Evangelist:**

Spricht des Hohenpriesters Knecht' einer.

*One of the chief priest’s servants, as a relative of the man, whose ear Peter had cut off, said:*

**Servant:**

Sahet ihr mich nicht im Garten bei ihm?

*Did you not see you in the garden with him?*

**Evangelist:**

Da verleugnete Petrus abermals, und alsbald rührete der Hahn.

*Then Peter denied it again, and once the cock crowed*

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

*Then Peter thought of Jesus’s word and went out and wept bitterly.*

13. **Aria (Tenor):**

Ach, mein Sinn,

*Ah, my soul,*

Wo willt du endlich hin,

*where will you go,*

where will you go,

*what shall I find relief?*

Bleib ich hier.

*Should I stay here*

Oder würsch ich mir

*or should I wish*

Berg und Hügel auf den Rüken?

*that hills and mountains were behind me?*
Bei der Welt ist gar kein Rat,
In the world there is no help,
Und im Herzen
and in my heart
Stehn die Schmerzen
are the pains
Meiner Moses,
of my wrongdoing
Weil der Knecht den Herrn verleugnet hat.
since the servant has denied the Lord.

14. Chorale
Petrus, der nicht denkt zurück,
Peter, who does not think back at all,
Seinen Gott verneinet,
denies his God,
Der doch auf ein' ernsten Blick
but then at a look of reproach
Bitterlichen weinet.
weep bitterly.
Jesu, blick mich auch an,
Jesus, look at me also
Wenn ich nicht will büßen;
when I am reluctant to repent;
Wenn ich Bosses hab getan,
when I have done evil
Rühre mein Gewissen!
stir up my conscience!

16a. Recitative
Evangelist:
Da führen sie Jesum von Caiphas vor das Richthaus, und es war frühe.
Then they led Jesus from Caiphas to the hall of judgement, and it was early.
Und sie gingen nicht in das Richthaus,
And they did not go into the hall of judgement,
und sie nützten nicht den untreuen Richters.
and they did not go into the hall of judgement,
auf dass sie nicht untreun würden,
so that they would not become defiled,
sondern Ostern essen möchten.
but would be able to eat the Passover meal.
Da ging Pilatus zu ihnen heraus und sprach:
Then Pilate came out to them and said:
Pilatus:
Was bringt ihr für Klage wider diesen Menschen?
What accusation do you bring against this man?
Evangelist:
Sie antworteten und sprachen zu ihm:
They replied and said to him:

16b. Chorus
Wäre dieser nicht ein Unbändiger, wir hätten dir ihn nicht überlassen.
If this man were not a criminal, we would not have brought him before you.

16c. Recitative
Evangelist:
Da sprach Pilatus zu ihnen:
Then Pilate said to them:
Pilatus:
So nehmet ihn hin und richtet ihn nach eurem Gesetz!
Then take him away and judge him according to your law!
Evangelist:
Da sprachen die Juden zu ihm:
Then the Jews said to him:

16d. Chorus
Wir dürfen niemand töten.
We are not allowed to put anyone to death.

INTERMISSION

PART 2

15. Chorale
Christus, der uns selbst macht,
Christ, who makes us blessed
Kein Bos' hat begangen,
and has done no wrong,
Der ward für uns in der Nacht
was for us in the night
Als ein Dieb gefangen,
seized like a thief.
Geführt für Gottlose Leut
led before godless people
Und fälschlich verklaget,
and falsely accused.
16c. Recitative
Evangelist:
Auch erfüllt wurde das Wort Jesu, welches er sagte.
In this way was fulfilled the words of Jesus, which he said
da er deutete, welches Todes er sterben würde.
to indicate what sort of death he would die.
Da ging Pilatus wieder hinein in das Reichtum
Then Pilate went back into the hall of judgement
und rief Jesu und sprach zu ihm:
und called Jesus and said to him:
Pilatus:
Bist du der Jüden König?
Are you the king of the Jews
Evangelist:
Jesus antwortete:
Jesus replied:
Jesus:
Redest du das von dir selbst, oder habt ihr andere von mir gesagt?
Do you say this of yourself, or did others say it to you about me?

18a. Recitative
Evangelist:
Da sprach Pilatus zu ihm:
Then Pilate said to him
Pilatus:
So bist du denn noch ein König?
So you are then a King?
Evangelist:
Jesus antwortete:
Jesus answered:
Jesus:
Du sagst's, ich bin ein König.
You say it, I am a king.
Ich bin dazu geboren und in die Welt kommen,
For this I was born and came into the world,
dass ich die Wahrheit zeugen soll,
so that I should testify to the truth.
Wer aus der Wahrheit ist,
Anyone who is of the truth
der höret meine Stimme,
hears my voice.
Evangelist:
Sprecht Pilatus zu ihm:
Pilate said to him
Pilatus:
Was ist Wahrheit?
What is truth?
Evangelist: 
Und da er das gesagt, ging er wieder hinaus zu den Juden und spricht zu ihnen:
And when he said this, he went back out to the Jews and said to them:

Pilatus: 
Ich finde keine Schuld an ihm.
I find no fault in him.

Ihr habt aber eine Gewohnheit, dass ich euch einen losgebe;
But you have a custom, that I release one prisoner to you;

wollt ihr nun, dass ich euch der Juden König losgebe?
do you wish then that I should release to you the king of the Jews?

Evangelist: 
Da schrieen sie wieder allesamt und sprachen:
They all cried out together and said:

18b. Chorus 
Nicht diesen, sondern Barrabas!
Not this man, but Barabbas!

18c. Recitative 
Evangelist: 
Barrabas aber war ein Mörder.
Now Barabbas was a murderer.

Da nahm Pilatus Jesus und geißelte ihn.
Then Pilate took Jesus and scourged him.

19. Arioso (Bass) 
Betrachte, meine Seele, mit ängstlichem Vergnügen,
Consider, my soul, with anxious delight,

Mit bitterer Lust und halb beklemmtem Herzen
with bitter pleasure and a heart partly oppressed

Dein höchstes Gut in Jesu Leiden,
that your highest good depends on Jesus’ sorrow,

Wie dir auf Dornen, so ihn stehet,
how for you from the thorns that pierce him

Die Himelsschüsselblumen blühn!
heavenly flowers blossom!

Du kannst viel süße Frucht von seiner Wermut brechen
You can gather so much sweet fruit from his wormwood

Dich sehst ihn Unterlass auf ihn!
therefore look unceasingly towards him!

20. Aria (Tenor) 
Erwäge, wie sein blutgefärberter Rücken
Ponder well how his back bloodstained

In allen Stücken
all over

Dem Himmel gleiche geht,
come like the sky

Daran, nachdem die Wasserwogen
where after the deluge

Von unsrer Sündflut sich verzogen,
from our flood of sin has abated

Der allerschönste Regenbogen
there appears the most beautiful rainbow

Als Gottes Gnadenzeichen steht!
as a sign of God’s mercy!

21a. Recitative 
Evangelist: 
Und die Kriegsknechte flogen eine Krone von Dornen
And the soldiers wreath a crown of thorns

und setzten sie auf sein Haupt
and placed it on his head

und legten ihm ein Purpurkleid an und sprachen:
and put a purple robe on him and said:

21b. Chorus 
Sei gegrüßet, lieber Jüdenkönig!
Hail to you, king of the Jews!

21c. Recitative 
Evangelist: 
Und gaben ihm Backenstreiche.
And they gave him blows with their hands.

Da ging Pilatus wieder heraus und sprach zu ihnen:
Then Pilate came out again and said to them:

Pilatus: 
Sehet, ich führe ihn heraus zu euch, dass ihr erkennet,
Look, I bring him out to you so that you can know

dass ich keine Schuld an ihm finde.
that I find no fault in him.

Evangelist: 
Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid.
And so Jesus came out and wore a crown of thorns and a purple robe.

Und er sprach zu ihnen:
And he said to them:
Pilate: Sehet, welch ein Mensch! You won’t speak to me? Look, this is the man!
Evangelist: Da ihn die Hohenpriester und die Diener sahen, schrien sie und sprachen: And I have the power to set you free?
When the chief priests and the officers saw him, they cried out and said:

21d. Chorus
Kreuzige, kreuzige! Crucify him, crucify him!

21e. Recitative
Evangelist: Pilatus sprach zu ihnen: Jesus answered:
Pilate said to them:

Pilate: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm! Take him and crucify him; for I find no fault in him
Evangelist: Die Juden antworteten ihm: The Jews answered him
The Jews answered him

21f. Chorus
Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; You would have no power over me
We have a law and according to the law he should die wenn sie dir nicht wäre von oben herab gegeben; for I would have had no power over you
enn dann er hat sich selbst zu Gottes Sohn gemacht, if it were not given to you from above:
because he made himself the son of God.
darum, der mich dir überrantwortet hat, der hat’s größ’re Sünde. therefore the one who handed me over to you has the greater guilt
Evangelist: Von dem an trachtete Pilatus, wie er ihn losliess. And from then on Pilate endeavoured to set him free.
And from then on Pilate endeavoured to set him free.

22. Chorale
Durch dein Ge fingnis, Gottes Sohn, Durch dein Gefängnis, Gottes Sohn,
Through your imprisonment, Son of God, Maß uns die Freiheit kommen,
Maß uns die Freiheit kommen, must our freedom come.
Dein Kerker ist der Gei stenthron, Your prison is the throne of grace,
Die Freiheit aller Frommen; Die Freiheit aller Frommen; the refuge of all believers,
Denn gingst du nicht die Knechtschaft ein, Denn gingst du nicht the Knechtschaft ein,
If you had not accepted slavery, Mußt unsre Knechtschaft ewig sein, our slavery would have been eternal.
our slavery would have been eternal.

23a. Recitative
Evangelist: Die Juden aber schrien und sprachen: But the Jews cried out and said:

Evangelist: Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm: But Jesus gave him no answer. Then Pilate said to him:

23b. Chorus
Lässt du diesen los, so bist du des Kaisers Freund nicht; If you release this man, then you are not Caesar’s friend; denn wer sich zum König machet, der ist wider den Kaiser.
denn wer sich zum König machet, der is wider the Kaiser.
for anyone who makes himself king is against Caesar.
23c. Recitative
Evangelist:
Da Pilatus das Wort hörte, führte er Jesus heraus
When Pilate heard what they said, he led Jesus out
und setzte sich auf den Richtstuhl, an der Stätte, die da heißt:
and sat in the judgment seat at the place which is called:
Hochpflaster, auf Ebräisch aber: Gabbatha.
the Pavement, or in Hebrew: Gabbatha.
Es war aber der Rüsttag in Ostern um die sechste Stunde,
It was the day of preparation for the passover, about the sixth hour,
und er spricht zu den Juden:
and he said to the Jews:
Pilatus:
Scheht, das ist euer König!
Look, this is your king!
Evangelist:
Sie schreien aber:
But they cried out:
But they cried out:
23d. Chorus
Weg, weg mit dem, kreuzige ihn!
Away with him, away with him, crucify him!
23e. Recitative
Evangelist:
Spricht Pilatus zu ihnen:
Pilate said to them:
Pilatus:
Soll ich euren König kreuzigen?
Shall I crucify your king?
Evangelist:
Die Hohenpriester antworteten:
The chief priests answered:
23f. Chorus
Wir haben keinen König denn den Kaiser.
We have no king but Caesar.

23g. Recitative
Evangelist:
Da überraschte er ihn, dass er gekreuzigt worden.
Then he hurried him over to be crucified
Sie nahmen aber Jesus und führten ihn hin.
They took Jesus and led him away.
Und er trug sein Kreuz und ging hinaus zur Stätte,
And he carried his cross and went to the place
die da heißt Schadelstätt, welche heißt auf Ebräisch: Golgatha.
which is called the place of the skull, that is in Hebrew: Golgatha.

24. Aria (Bass and Chorus)
Eilt, ihr angefochtenen Seelen,
Hurry, you tormented souls,
Gehet aus eurem Marterbohren,
leave your dens of torment,
Eilt - Wohin? - nach Golgatha!
Hurry - Where to? - to Golgatha!
Nehmet an, das Glaubens Flügel,
Take the wings of faith,
Flieht - Wohin? - zum Kreuzeshügel,
Fly - Where to? - to the hill of the cross,
Eure Wolfsfahrt blüht allda!
there your salvation flourishes!

25a. Recitative
Evangelist:
Allda kreuzigten sie ihn, und mit ihm zwo andere zu beiden Seiten,
There they crucified him and with him two others, on either side.
Jesu aber mitten inne.
Jesus was in the middle.
Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz,
And Pilate wrote a title and placed it on the cross,
und war geschrieben: "Jesus von Nazareth, der Juden König",
and there was written: "Jesus of Nazareth, king of the Jews."
Diese Überschrift lasen viel Juden,
Many Jews read this title
denn die Stätte war nahe bei der Stadt,
den the place was near the city
da Jesus gekreuzigt ist.
where Jesus was crucified.
Und es was geschrieben auf ebräisch, griechisch and lateinische Sprache.
And it was written in Hebrew, Greek and Latin.
Da sprachen die Hohenpriester der Juden zu Pilato:
Then the chief priests said to Pilate:
25b. Chorus
Schreibe nicht: der Jüden König, sondern dass er gesagt habe: Ich bin der Jüden König.
Do not write: the king of the Jews, but that he said: I am the king of the Jews.

25c. Recitative
Evangelist:
Pilate antwortet:
Pilate replied:

Pilatus:
Was ich geschrieben habe, das habe ich geschrieben.
What I have written, I have written.

26. Chorale
In meines Herzens Grunde
In the depths of my heart
Dein Name und Kreuz allein
your name and cross alone
Funkelt all Zeit und Stunde,
shine at every moment
Drauf kann ich fröhlich sein.
making me able to rejoice.
Erschein mir in dem Bilde
Let me see the image
Zu Trost in meiner Not,
to console me in my distress
Wie du, Herr Christ, so milde
of how you, Lord Christ, so patiently
Dies hast gebliht zu Tod!
shed your blood in death!

27a. Recitative
Evangelist:
Die Kriegsknieknecht aber, da sie Jesum gekreuzigt hatten,
Then the soldiers, when they had crucified Jesus,
nahmen seine Kleider und machten vier Teile,
took his clothes and made four parts,
einem jeglichen Kriegsknieknechts sein Teil, dazu auch den Rock,
a part to each soldier; there was also his coat.
Der Rock aber war ungenäht, von oben an gewirkt durch und durch.
His coat was seamless, woven from the top throughout.
Da sprachen sie untereinander:
They said to each other:

27b. Chorus
Lasset uns den nicht zertedlen, sondern darum lassen, wes er sein soll.
Let us not tear it, but cast lots whose it should be

27c. Recitative
Evangelist:
Auf dass erfüllt wurde die Schrift, die da saget:
In this way the Scripture was fulfilled, where it is said:
Sie haben meine Kleider unter sich geteilt:
they have divided my clothing among them:
und haben über meinen Rock das Los geworfen,
and they have cast lots for my coat.
Solches taten die Kriegsknieke.
this is what the soldiers did.
Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester.
There stood by Jesus' cross his mother and his mother's sister,
Maria, Kleophas Weib, und Maria Magdalena.
Mary, wife of Cleophas, and Mary Magdalene.
Da nun Jesus seine Mutter sahe:
When Jesus saw his mother
und den Jünger dabei stehen, den er liebt hatte,
and the disciple that he loved standing next to her,
spricht er zu seiner Mutter:
said to his mother:
Jesu:
Jesus:
Weib, siehe, das ist dein Sohn!
Woman, look, this is your son!
Evangelist:
Dann spricht er zu dem Jünger:
Then he said to the disciple:
Jesus:
Siehe, das ist deine Mutter!
Look, this is your mother!

28. Chorale
Er nahm alles wohl in acht
He thought carelessly of everything
In der letzten Stunde,
in his last hour
Seine Mutter noch bedacht,
he was concerned for his mother,
Setz er ein Vormunde,
chose someone to look after her.
O Mensch, mache Richtigkeit,
O man, act justly.
Gott und Menschen liebe,
love God and mankind,
Stirb darauf ohn alles Leid,
then you can die without sorrow
Und dich nicht betrübe!
and need not grieve!
29. Recitative
Evangelist:
Und von Stund an nahm sie der Jünger zu sich.
And from that hour the disciple took her in himself
Dann, als Jesus wusste, dass schon alles vollbracht war,
Then as Jesus knew that all had been accomplished
dass der Schrift erfüllt wurde, sprach er:
so the scripture might be fulfilled, he said
Jesus:
Mich dürstet!
I thirst!
Evangelist:
Da stand ein Gefäße voll Essigs.
There was a jar of vinegar.
Sie füllten aber einen Schwamm mit Essig
They filled a sponge with vinegar
und legten ihn um einen Isopen,
and put it on an hyssop
und hielten es ihm dar zum Munde.
and held it up to his mouth.
Da nun Jesus den Essig genommen hatte, sprach er:
When Jesus had taken the vinegar, he said
Jesus:
Es ist vollbracht!
It is accomplished!

30. Aria (Alto)
Es ist vollbracht!
It is accomplished!
O Tröst vor die gekränkten Seelen!
What comfort for all suffering souls!
Die Trauermacht
The might of sorrow
Lässt nun die letzte Stunde zählen.
now reaches its final hours.
Der Held aus Juda siegt mit Macht
The hero from Judah triumphs in his might
Und schließt den Kampf,
and brings the strife to an end.
Es ist vollbracht!
It is accomplished!

31. Recitative
Evangelist:
Und neigt das Haupt und verschied.
And he bowed his head and passed away

32. Aria (Bass and Chorus)
Mein teurer Heiland, laß dich fragen,
My beloved Saviour, let me ask you,
da du nun mehr ans Kreuz geschlagen
since you have now been nailed to the cross
und selbst gesagt: Es ist vollbracht,
and yourself have said: It is accomplished,in ich vom Sterben frei gemacht?
have I been set free from death?
Kann ich durch deine Pein und Sterben
Through your pain and death can I
das Himmelsreich ererben?
inherit the kingdom of heaven?
Ist aller Welt Erlösung da?
Is this the redemption of the whole world?
Du kannst vor Schmerzen zwar nichts sagen;
You can indeed not speak for anguish;
doch neigst du das Haupt
but you bow your head
und sprichtet stillschweigend: ja
and silently say: yes!
Jesus, der du warest tot,
Jesus, you were dead,
lebst nun ohn Ende,
lebend now live for ever,
in der letzten Todesnot
in my final agony of death
nirgend mich hinwende
may I turn nowhere else
als zu dir, der mich versöhnt,
but to you, who have redeemed me,
O du lieber Herr!
O my dear Lord,
Gib mir nur, was du verdient,
give me only what you have won,
mehr ich nicht begehre!
much I could not wish!
for more I could not wish!

33. Recitative
Evangelist:
Und siehe da, der Vorhang im Tempel zerriss in zwei Stück von oben an
bis unten aus.
And see, the curtain in the Temple was torn in two from top to bottom,
Und die Erde erbebete, und die Felsen zerrissen,
and the earth shook and the rocks split
und die Graber taten sich auf, und stunden auf viel Leiber der Heiligen.
and the graves opened, and many bodies of saints stood up.
34. Arioso (Tenor)
Mein Herz, in dem die ganze Welt
My heart, while the whole world
Betrachtet, der Welt Leiden gleichfalls leidet,
suffers as Jesus suffers,
Die Sonne sich in Trauer kleidet,
the sun is clothed in mourning,
Der Vorhang reicht, der Fels zerfällt,
the veil is torn, the rocks split,
Die Erde hebt, die Graber spalten,
the earth quakes, graves gape open,
Weil sie den Schöpfer sehr erkaltet,
because they behold the creator grow cold in death,
Was willst du deines Ortes tun?
for your part, what will you do?

35. Aria (Soprano)
Zeitfließe, mein Herze, in Fluten der Zähren
Dissolve, my heart, in floods of tears
Dem Hochsten zu Ehren!
to honour the Almighty!
Erzähle der Welt und dem Himmel die Not:
tell the world and heaven your distress:
Dein Jesus ist tot!
your Jesus is dead!

36. Recitative
Evangelist:
Die Juden aber, dieweil es der Rüsttag war,
But the Jews, because it was the day of preparation,
dass nicht die Leichname am Kreuze blieben den Sabbat über
so that the corpses should not remain on the cross over the sabbath,
denn desselben Sabbats Tag war sehr groß,
(denn the sabbath day was very solemn)
hatten sie Pilatus, ihre Beine gebrochen und sie abgenommen würden,
(put Pilate that their legs should be broken and they should be taken away)
Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern,
Then the soldiers came and broke the legs of the first man and the other
der mit ihm gekreuzigt war,
who were crucified with him,
Als sie aber zu Jesus kamen, da sie sahen, dass er schon gestorben war,
But when they came to Jesus, they saw that he was already dead,
brachen sie ihm die Beine nicht;
and they did not break his legs;
sonstern der Kriegsknechte einer eröffnete seine Seite mit einem Speer,
but one of the soldiers opened his side with a spear
und alsbald ging Blut und Wasser heraus.
and at once blood and water came out.
Und der das gesehen hat, der hat es bezeugt, und sein Zeugnis ist wahr,
Und der das gesehen hat, der hat es bezeugt, und sein Zeugnis ist wahr,
und derselbige weiß, dass er die Wahrheit sagt, auf dass ihr glaubet,
und derselbige weiß, dass er die Wahrheit sagt, auf dass ihr glaubet,
und er kennt, dass er das spricht der wahrheit so dass man ihnen der wahrheit.
and he knows that he speaks the truth so that you may believe.
Denn solches ist geschehen, auf dass die Schrift erfüllt werde:
Denn solches ist geschehen, auf dass die Schrift erfüllt werde:
This happened so that the Scripture might be fulfilled:
"Ihr solltet ihnen kein Bein zerbrechen".
"You shall not break any of his bones".
Und abermal spricht eine andere Schrift:
Und abermal spricht eine andere Schrift:
"Sie werden sehen, in welchen sie gestochen haben".
"They will look on him whom they have pierced".

37. Chorale
O hilf, Christ, Gottes Sohn,
Oh help us, Christ, God’s Son,
Durch dein bitter Leiden,
through your bitter suffering,
Dass wir dir stets untäten
so that always obedient to you
All Ungerechtigkeiten
we may shun all wrongdoing,
Deinen Tod und sein Ursachen
and think of your death and its cause
Fruchtbarlich bedenken,
we may profit from our reflections
Dafür, wievoll arm und schwach,
and in this way, however poor and inadequate it may be,
Dir Dankopfer schenken!
give you an offering of thanks

38. Recitative
Evangelist:
Darnach bat Pilatus Joseph von Arimathia, der ein Jungfer Jesu war
Then Joseph of Arimathia, who was a disciple of Jesus, asked Pilate
(doch heimlich aus Furcht vor dem Juden,
(but secretly from fear of the Jews)
dass er möge abnehmen den Leichen von Jesu
that he might take away the body of Jesus.
Und Pilatus erlaubte es.
And Pilate allowed him to do so.
Denn Joseph von Arimathia wohnt in Jerusalem.
Denn Joseph of Arimathia was living in Jerusalem.
Es kam aber auch Nikodemus,
Es kam aber auch Nikodemus,
There came also Nicodemus,
der vormals bei der Nacht zu Jesu kommen war, 
who had once come to Jesus by night

und brachte Myrrh und Aloen untereinander, bei hundert Pfunden.
and brought myrrh and aloes together, about a hundred pounds.

Da nahmen sie den Leichnam Jesu und banden ihn in Leinen Tücher mit Speeren.
Then they took the body of Jesus and bound it in linen clothes with spears,

wie die Juden pflegen zu begraben.
as is the Jews' custom for the burial.

Es war aber an der Stätte, da er gekreuzigt ward, ein Garten.
Es war aber an der Stätte, da er gekreuzigt ward, ein Garten,

There was a garden by the place where he was crucified.

und im Garten ein neuer Grab, in welches niemand je geleget war.

and in the garden a new tomb, in which no one had been laid

Da sel bst hin legten sie Jesum, um des Rüsttags willen der Juden.
Das sel bst hin legten sie Jesum, um des Rüsttags willen der Juden.

Here they laid Jesus because of the Jews' preparation day.

dies weil das Grab nahe war.

dies weil das Grab nahe war.

Dass meine Augen seh dich
so that my eyes see you.

In aller Freund, o Gottes Sohn,
in all joy, o God's son,

Mein Heiland und Genadenthron!
my saviour and throne of mercy

Herr Jesu Christ, erbarme mich,
Lord Jesus Christ, have mercy,

Ich will dich preisen ewiglich!
I shall praise you eternally!

Drama, Liturgy and Reflection in the St John Passion

When Johann Sebastian Bach was appointed to succeed the late Johann Kuhnau as Cantor of the churches of St Thomas and St Nicholas in Leipzig in 1723, he was far from the preferred candidate. The City Council had made strenuous efforts to prise Telemann away from his position in Hamburg, and upon failing, made overtures to at least four other long-forgotten musicians before finally turning to a man at least one committee member considered mediocre. It must be hoped that this man, a certain Councillor Platz, was eating his words by the Easter of 1725, for by this time the first of Bach's great surviving Passions had been performed in the city, and the composer whose reputation had been built mostly upon instrumental and orchestral music at Cöthen had reached his first significant milestone in a decade of extraordinary choral achievements - a period which took in five complete cycles of church Cantatas, the St Matthew Passion and finally, in 1733, the first incarnation of the Mass in B Minor, as well as the first three of four extant versions of the St John Passion.

We now see Bach's masterful synthesis of drama and liturgy in both Passions as so breathtaking that we perhaps need reminding that he did not innovate the form: An intoned recitation of the story of the crucifixion became part of the Holy Week liturgy in the Middle Ages; repastorial settings abounded during the Renaissance; and the man who dominated Saxon's music scene a century before Bach, Heinrich Schütz, created three settings. Bach would have been expected to create such music for Good Friday, and in his first year of employment he would no doubt have been anxious to impress - though it is by no means clear that he succeeded. What is interesting, though, is that after Bach, the succession of great Passion settings dwindles. Carl Philipp Emanuel tried no less than twenty-one times to emulate his father; but Johann Sebastian seems to have intimidated rather than inspired subsequent generations, even after
Mendelssohn brought the *St Matthew Passion* back to public attention in 1829.

Tantalizingly, CPE Bach makes mention of five Passions in his father’s hand in his obituary. Most scholars now assume this to be an error—but Bach seems to have liked complete cycles, so he may have intended to write a Passion from each of the four Gospels. We have fragments of a setting of the *St Mark Passion* intact, but no trace exists of an original setting of St Luke’s Gospel. With the *St John Passion*, the opposite problem exists—so many different versions of the work survive in Bach’s hand that the task of creating a single modern edition is rather challenging. But while the *St Matthew Passion* found a champion in Mendelssohn, it was Arthur Mendel, the same Mendel who chaired Princeton’s Music Department for 15 years and whose name adorns Princeton’s music library, who did most to bring the *St John Passion* to a performable state, creating in 1951 an edition which combines exhaustive scholarship with sound intuition, and which even today serves as a necessary companion to more fashionable modern editions. (It is true that there were occasional performances and recordings which pre-date Schirmer’s publication of Mendel’s work, but only after 1951 was there a concerted sense of the work’s form and chronology. In fact, it might not be an exaggeration to assert that it was Mendel’s work which allowed the *St John Passion* to be considered a ‘masterpiece’ in the same category as Bach’s other great oratorios.)

As much as the Passions reveal Bach’s flair for taut drama, it is the reflective commentary and the search for meaning that lingers longest and which sets these works apart. Bach assembles this story by carefully juxtaposing three elements, the sum of which serves to remind us that this is a universal story of sacred love, betrayal, guilt and faith: Firstly, biblical text drawn mostly from Chapters 18 and 19 of John’s Gospel is presented in recitative form, with the ‘Evangelist’ providing narration while the protagonists (including Jesus, Pontius Pilate, Peter and the chorus representing, at different times, the chief priests and a group of Roman soldiers) engage each other; secondly, the arias provide poetic and emotional responses to these events, mostly in the first person; and thirdly, the chorales, whose melodies and texts would have been instantly recognizable to an 18th Century Lutheran congregation, punctuate the drama with the constant reminder of the guilt which all humanity bears, and the irreconcilable debt owed: *Du bist ja nicht ein Kind; der Herr, der Herr*; *Du bist ein Kind; der Herr, der Herr*; *You are not a sinner* as we are, and all our children; Compared to the introspection and complexity of the arias, the chorales speak plainly and simply; but Bach paints even these lines with painstaking care, and demands our fullest attention. The biblical texts supplied by John’s Gospel, meanwhile, are not without challenges for the composer wishing to set them. The uncomfortable scent of anti-Judaism has been much-commented upon and was presumably not lost on Bach himself, since he takes every opportunity to remind us that guilt rests on the heads of all mankind; and the pacing of the narrative can be a little blunt and terse when compared to those of the Synoptic Gospels, so much so that on two significant occasions Bach borrows text from other Gospel sources to recall a story which John’s Gospel ignores. Peter’s threefold denial of Christ and subsequent tearful regret (a moment wrought with unforgettable melismatic anguish in the *St John Passion*); and the earthquake and spontaneous opening of saints’ graves which follows the death of Christ. Clearly, Bach was not above the odd dramatic flourish.

Some thoughts on performance practice

For what it’s worth, tonight’s performance will be heard at ‘baroque’ pitch, and will be performed on ‘period’ instruments which are set up as they might have been in the 18th Century. Nonetheless, the complex life story of the *St John Passion* speaks eloquently to the futility of attempting to create a truly authentic performance. It is impossible to describe with absolute conviction *exactly* how Bach wanted the work to sound in every respect, and Bach himself may not have been able to answer such a question. More than anything else, the four partial or complete versions of this work reveal Bach’s pragmatism, and we would do well to follow in his footsteps. The fact that the arioso ‘Betrachte meine Seele’ and subsequent aria ‘Erwäge’ are set for two violas d’amore in the 1724 version, but for two muted violins in the 1749 version can be explained by the virtual disappearance of the former instrument by the mid 18th Century. The same reason can be cited for the absence of a continuo Lute part in the 1749 version. All versions have sufficient merit to be heard, but this performance will most closely resemble 1749’s in its instrumentation. The only clear aberration is the absence of a Viola da Gamba, the instrument upon which is bestowed one of Bach’s most beautiful melodies in the aria *Es ist vollbracht*. Tonight’s rendition will be performed on the cello.

We hope [and believe] Bach will forgive us.

*Gabriel Crouch, 2011*
THE MUSICIANS

Kiera Duffy

American soprano Kiera Duffy is recognized for both her glowing high soprano and insightful musicianship in repertoire that encompasses Handel, Puccini, Bach, Mozart, and Verdi to the modern sounds of Alban Berg, Elliott Carter and John Zorn.

For the 2010-2011 season, she returned to the San Francisco Symphony in Mozart’s Requiem and Feldman’s Aria Stefano under Michael Tilson Thomas, after having debuted as soprano soloist in Handel’s Messiah in December 2010. She also was heard as soprano soloist in Messiah and Vivaldi’s Gloria with the Atlanta Symphony Orchestra. Ms. Duffy will make her London Symphony Orchestra debut singing Camerone in a concert performance of Candide with Kristjan Järvi conducting. On the opera stage, she was seen at Wexford Opera Festival as Violet Beauregard in the European premiere of The Golden Ticket. Ms. Duffy also recorded the fifth volume of The Complete Songs of Richard Strauss with Roger Vignoles for Hyperion Records, which will be available for commercial release in September 2011.

Future engagements include her debut with the Chicago Symphony Orchestra in Pierrot Lunaire with Pierre Boulez and pianist Pierre-Laurent Aimard, Messiah with the National Symphony and Atlanta Symphony, Bach’s B Minor Mass with the Alabama Symphony. She will participate in the Metropolitan Opera’s Enchanted Island and return in recital to the Wigmore Hall in London.

Recent engagements include New York Philharmonic as Venus in Ligeti’s Le Grand Macabre with Alan Gilbert; Los Angeles Philharmonic in Schoenberg’s Pierrot Lunaire; Atlanta Symphony in Mozart’s Coronation Mass with Roberto Abbado; American Symphony Orchestra in Berg’s Lulu Suite with Leon Botstein at Bard Summerscape; Wigmore Hall recital debut with pianist Roger Vignoles and tenor Andrew Kennedy; Wexford Opera Festival as Florestine in Verdi’s Rigoletto; Flamingo at the Brut Wien; Tokyo Opera as Lucia in The Force of Destiny. She was a Grand Finalist in the 2007 Metropolitan Opera National Council Auditions and is featured on the DVD, The Audition.

www.kieraduffy.com

Jay Carter

American countertenor Jay Carter is quickly gaining recognition as one of the nation’s finest, lauded for his luminous tone and stylistic interpretations especially in the music of Bach, Bernstein, Handel, Purcell and Vivaldi. Equally at home in the modern recital repertoire, he has gained acclaim for programs of modern classics typically outside the standard countertenor repertory by composers such as Quilter, Brahms, Britten, and Hahn. Carter is a featured soloist on recordings of Bach’s Magnificat in D, Mendelssohn’s Magnificat with the Yale Schola Cantorum, on Le Stagione: Italian Virtuosos Madrigals with Gravitation, and on Handel and Caldara Cantatas with the Kingsbury Ensemble.

Carter made his Carnegie Hall debut in Messiah with Musica Sacra/Kent Tritle and also sang the North American Premiere of Taverner’s Lament for Jerusalem with the Choral Arts Society of Washington/Norman Scribner. In the 2010-2011 season Carter will appear with the Houston Symphony (Messiah), the Louisville Bach Society (Johann), and the Choir of St. Thomas Church, NY (Bach’s B minor Mass). Other recent repertoire includes Handel’s Saul, Bach’s Weihnachts Ohratorium and numerous cantatas, Bernstein’s Massa Brevis and Chichester Psalms, Caldara’s Medea in Corinto, Vivaldi’s Noi Domini. Carter has also appeared in a number of operatic roles, including Phoebus in Purcell’s The Fairy Queen and as the title role in Cavalli’s Giasone. He has worked with noted conductors including Simon Carrington, Arnold Epley, Paul Goodwin, Stephen Layton, Sir Philip Ledger CBE, Nicholas McGegan and Helmuth Rilling.

In addition to concert performances and recitals, Mr. Carter is also increasingly in demand as a guest lecturer on countertenor technique and repertory, frequently offering unique interactive lecture-recitals and masterclasses. Mr. Carter received a Masters in Music from the Yale School of Music and Institute of Sacred Music, where he studied with James Taylor, Simon Carrington, and Judith Malan. He was a Grand Finalist in the 2007 Metropolitan Opera National Council Auditions and is featured on the DVD, The Audition.

www.jaycartersings.com

Dann Coakwell

A lyric tenor described as “radiant” (Eugene Register-Herald), with “suppleness” (New York Times), “easy grace” (Albuquerque Journal), “superb declamation and agility” (South Florida Classical Review), Dann Coakwell is equally at home performing Monteverdi, Rameau, and Bach as he is singing Mendelssohn, Rossini, and Britten. Dann made his solo debut at Carnegie Hall in New York in February 2010 as the lead role of Andrey in the world premiere of Prokofiev’s newly discovered and reconstructed opera fragment, Ondjek Moya (Distant Seas), and he is a featured soloist on the 2009 Grammy Award-nominated album Conspire: A Company of Voices on the Harmonia Mundi record.

Highlights of the past 2009-2010 season included sharing the solo stage with international celebrated singers baritone Thomas Quasthoff and tenor James Taylor under the direction of Maestro Helmuth Rilling in Beethoven’s “L’Esperanza in C minor for Piano, Chorus, and Orchestra, op. 89” in Eugene at the Oregon Bach Festival; serving as tenor Evangelist in J.S. Bach’s St. John Passion in Dallas; solo tenor with 5-time Grammy-nominated Conspire in their Period productions of G.F. Handel’s Messiah and J.S. Bach’s “B-Minor Mass” in Austin; and Britten’s Serenade for Tenor, Horn, and Strings, Op. 31 with Maestro Sidney Harth in Shreveport.

www.dancoakwell.com
Ongoing and upcoming highlights of the 2010-11 season include Monteverdi’s *Vesperae solennes de confessore* for New York and New Haven; tenor aria soloist in J.S. Bach’s *Christmas Oratorio* with the New Mexico Symphony Orchestra in Albuquerque; tenor aria soloist in J.S. Bach’s *St. John Passion* with former King’s Singer Maestro Gabriel Crouch in New Jersey and with Seraphic Fire in Miami; and tenor Evangelist in J.S. Bach’s *St. Matthew Passion* under Maestro Suzuki on tour in New York, New Haven, and throughout Italy.

A native of the Austin area, Texas, Dann currently resides in New Haven, Connecticut, where in May 2011 he will graduate with his Artist Diploma in Vocal Performance from Yale University. Dann holds a Master of Music degree in Vocal Performance from Texas Tech University and a Bachelor of Music degree from the University of Texas at Austin.

www.danncookwell.com

Douglas Williams

Douglas Williams, “a bass-baritone with a superb sense of drama” (New York Times), is increasingly in demand on the opera stage in addition to being an accomplished concert singer. This season he appears in concerts and opera ranging from Monteverdi to Beethoven at the Kennedy Center, the Washington National Cathedral, Lincoln Center, and the Frankfurt Alt Oper. Last season Douglas made his U.S. symphony debut in Handel’s Messiah with the Houston Symphony Orchestra directed by Christopher Warren-Greene, and his European debut with the baroque orchestra Les Talens Lyriques in Purcell’s *King Arthur* at the Salle Pleyel, Paris, directed by Christophe Rousset.

Douglas has has sung Bach cantatas under the conductors Bruno Weil, David Hoose, and Helmut Rilling; Mozart arias with Sir David Willcocks, Haydn with Sir Neville Marriner, Mahler with Manfred Schroier, and numerous concerts and operas lead by Paul O’Dette and Stephen Stubbs. He has been appeared as a soloist with the Bissa String Quartet, the Carmel Bach Festival Orchestra, the Choral Society of New York, Emmanuel Music, the Yale Schola Cantorum, and the Boston Early Music Festival.

In recent operatic appearances, Douglas “unfurled a bass voice of splendid solidity” (Music Web International); in his portrayal of Tempo, Nettuno, and Antinoo in Monteverdi’s *Il ritorno d’Ulisse in patria* with Pacific Musicworks in a revival of the acclaimed William Kentridge Production. In his portrayal of Polyphemus in Handel’s *Ariadne in Naxos*, the Boston Globe wrote, “Douglas Williams showed an unusually fine-grained bass voice,” and “filled the space with rich circles of deeply satisfying sound” (MIT Tech).

Douglas can be heard singing the role of Jesus on the Yale Schola Cantorum’s recording of Bach’s *St. John Passion* (2002 version), called “astounding” by Early Music Review, and as a soloist on the Yale Schola Cantorum’s recording of Biber’s vespers, noted as “lively and sensitive” by Goldberg Magazine. His recording of Jean-Baptiste Lully’s *Psyche*, with the Boston Early Music Festival was nominated for a Grammy for best opera recording in 2008. This summer he will be a Vocal Fellow at the Tanglewood Music Center. Next season Douglas makes his European stage debut at the Opéra de Nice in Alessandro Scarlatti’s *Il Tragico.*

Matthew Anderson

Matthew Anderson has been praised for the warm tenor voice and polished musicality he brings to the repertoire of oratorio, opera, and musical theater. He was the 2nd Prize winner in the 2010 Oratorio Society of New York Solo Competition. He has also been a prizewinner in the American Bach Society Vocal Competition and a finalist in the Liederkrantz Art Song Competition. He sings regularly as a soloist in Boston’s renowned Emmanuel Music Bach Cantata Series and has appeared as a soloist with the Handel and Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Marts, and Boston Modern Orchestra Project.

He has appeared recently in Act III of Wagner’s *Die Meistersinger* at Tanglewood, conducted by James Levine; *Caro nome* (as Don Giovanni) at *Salzburg Festival*; *La damnation de faible coeur* (as Mephistopheles) at *Vienna Festival*; and as the *Bailly* in *Les Huguenots* at the *English National Opera*. He appeared with the Handel and Haydn Society in *Belshazzar* in Boston, and with *Christ Church* in *Messiah*.

Mr. Anderson was named a 2010 Virginia Best Adams Fellow at the Carmel Bach Festival. In addition, he has trained in the James Collier Apprentice Artist Program at Des Moines Metro Opera, the Britten-Pears Young Artist Program, and the Cincinnati Opera Apprentice Ensemble. He also spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music.

Mr. Anderson studied Classics at Harvard University and voice at the New England Conservatory.

www.matthewandersontenor.com
Gabriel Crouch, Director of Choral Activities

Gabriel Crouch was appointed Director of Choral Activities at Princeton University in 2010, and he leads both the Glee Club and the Chamber Choir in a busy program of performances on and off campus. He also serves as Senior Lecturer in the Department of Music, where he teaches a course in Conducting. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned cappella group The King’s Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 500 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world’s most respected artists, including percussionist Evelyn Glennie, pianists Emmanuel Ax and George Shearing, singer Barbara Hendricks and ‘Beach Boy’ Bruce Johnston.

Since moving to the USA in 2005, first to run the choral program at DePauw University in Indiana, and now at Princeton University, he has built a truly international profile as a conductor, with recent engagements in China and Australia as well as Europe and the United States. This year saw his first appearance as a conductor at an ACDA convention, as well as his first All-State choral engagement in Kentucky. In 2008 he was appointed musical director of the new British early music ensemble ‘Gallicantus’, with whom he has released two recordings under the Signum label to rapturous reviews. When the academic calendar allows, Gabriel maintains parallel careers in singing and record production. He has recently appeared as a baritone soloist with The Folger Consort in Washington’s National Cathedral, and in a cycle of Bach Cantatas with Ensemble Voltaire in Indianapolis, and in 2009 presented a guest recital at Indiana University of music by John Dowland, alongside acclaimed lutenist Nigel North. As a producer his latest credits have included Winchester Cathedral Choir, The Gabrieli Consort and Tenebrae.

His achievements in the choral world have led to many invitations to adjudicate choral competitions, notably the mixed choir final of ‘Sainsbury’s Choir of the Year’ (televised by the BBC), and in 2009 at the Parahyangan International Chamber Choir Competition in Indonesia. His work as a singer, coach and musical director has led to his name appearing in the London Times’ list of ‘Great British Hopes’.

Princeton University Glee Club

The Princeton University Glee Club is the oldest singing group in existence at Princeton. It was founded in 1874 by Andrew Fleming West, who later became the first Dean of the Graduate College. The Glee Club is currently celebrating its 138th season of concerts.


On the eve of the College football games in 1913, the Glee Club held its first concerts with the Glee Clubs of Harvard and Yale Universities, beginning a tradition of joint concerts that have continued to this day.

The Princeton University Glee Club was involved in some remarkable projects in the 1930’s. They gave the American Premiere of Stravinsky’s Oedipus Rex with Leopold Stokowski and the Philadelphia Orchestra in 1931; performances of Schoenberg’s Gurrelieder and Wagner’s Parsifal in 1932 and 1933; Bach’s Mass in B Minor at the Metropolitan Opera House in 1935; and with the Vassar College Choir, gave the first United States performance of Jean Philippe Rameau’s Gazer et Polyx in 1937.

The Glee Club continued to sing with women’s choral groups from Vassar, Bryn Mawr, Wellesley, Mount Holyoke, and Smith Colleges until a mixed Princeton chorus was formed after the advent of coeducation.

From 1958 to 1982 Walter L. Nolte led the Glee Club, giving him the honor of the longest tenure of any previous conductor. Under his direction the choir traveled outside the United States for the first time, establishing a pattern of international concert tours to Europe, Asia, South America and the South Pacific, including two around-the-world tours. In honour of Professor Nolte’s service to the Glee Club, an endowment fund has been established in his name to assist the Glee Club with its yearly operations. The Nolte Endowment Fund was officially launched in February 1999.

Under Richard Tang Yuk’s direction, the Glee Club continued the tradition of overseas concert tours and expanded the repertoire to include more works of the twentieth-century. The Glee Club presents several concerts every year in the spectacular acoustic of Alexander Hall on the Princeton campus. They perform a major oratorio each spring with professional soloists and orchestra. Recent masterworks performed include Orff’s Carmina Burana, Mendelssohn’s Elijah, Bach’s St. Matthew Passion and Mass in B minor, Mozart’s Requiem, and Honegger’s Le Roi David.

The Glee Club continued to thrive under interim director Robert Isaacs for the 2009-2010 season with several well-received performances, including a benefit concert for the survivors of the Haitian earthquake.

The Glee Club is pleased to welcome director Gabriel Crouch for the 2010-2011 season.
Princeton University Glee Club
Gabriel Crouch, Conductor

Officer Board
Clayton Greenberg, President
Katie Dohle, Vice President
Saumitra Sali, Secretary
Mike Wang, Treasurer
Ryan McGarty, Concert Manager
Ben Arar, Development Manager
Anji Shin, Tour Manager
Sacha Finn, Publicity Chair
Leor Klainerman, Social Chair
Aaron Trippe, Asst. Social Chair
Tara Ohrman, Recordings Manager
Ellie Rizan, Alumni Relations
Marcos Rodriguez, Archivist
Aaron Trippe, Webmaster

Members

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The Glee Club is immensely proud
of its graduating seniors:

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The Nassau Sinfonia

VIOLIN
Claire Julivet (Concertmistress)
Theresa Salomon
Marika Holmquist
Juan Flora Nadel
Nancy Wilson (Principal 2nd)
Peter Kupfer
Daniela Pierozna

VIOLA
Alissa Smith (Manager)
David Miller

CELLO
Guy Fishman (Continuo)
Katie Rietman

VIOLONE
Rob Nairn

FLUTE
Anne Briggs
Fritz Park

OBOE
Meg Owens
Julie Byrne

BASSOON
Andrew Schwartz

ORGAN
Kerry Heimann

Glee Club On The Web!
For the Latest News about Performances, CD’s, Tours, and More,
Check Out the Glee Club Online:

www.princeton.edu/gleeclub
Upcoming Performance

Thomas Tallis’ extraordinary 40-part motet Spem in Alium will be performed by past and present Glee Club members as part of this years’ reunion events. Don’t miss this special occasion!

Friday, May 27th, 4:30pm
Chancellor Green Library, Princeton University