

CITY OF SANTA CLARA - CITY MANAGERS OFFICE
1500 WARBURTON AVE.
SANTA CLARA, CA 95050
CULTURAL COMMISSION
FUNDS REQUEST FOR A SPECIFIC EVENT

NAME OF GROUP	SANTA CLARA CHORALE	
ADDRESS OF GROUP	P.O. BOX 65 SANTA CLARA 95052	
CONTACT PERSON	Patty McNeil. Treasurer	Contact Phone # 510-772-6118
NAME OF EVENT	Bach: St John Passion	
DATE/LOCATION OF EVENT	May 12, 2018 / Mission Santa Clara	
ATTENDANCE	597	Tickets sold 626 (29 not attended)
TICKET PRICES	\$25.00 Gen'l, \$20 Sr./SCU Faculty & Staff, \$10.00 Student	
SEASON TICKET PRICES	\$20 Gen'l, \$16 Sr., \$5.00 Student	

LIST OF EXPENSES

Staff Salaries		
Music Director	\$	5,750.00
Accompanist	\$	950.00
Business Manager and Publications	\$	700.00
Concert Manager	\$	2,200.00
Intern	\$	300.00
Payroll Tax Expense	\$	1,200.00
Flyers/Postcard Mailers/Program Printing/Design	\$	1,700.00
Postage	\$	325.00
Production Costs (TD, Crew, Recording Engineer, Misc.)	\$	1,400.00
Orchestra and Soloists	\$	19,500.00
Season tickets/Flyers Printing (1/4)	\$	1,050.00
Performance & Rehearsal Space Rental	\$	2,100.00
Total Expenses	\$	37,175.00

LIST OF REVENUES

City of Santa Clara	\$	1,666.67
Season Ticket Sales (1/4)	\$	3,402.00
Concert Sales	\$	15,520.00
Program Ad Revenue	\$	135.00
Donations	\$	1,695.00
Total Revenues	\$	22,418.67

The City of Santa Clara is acknowledged for its support in the Concert/Event Programs. A copy of the Program is attached with this report.

All events are published as widely as possible.

NEXT EVENT	Encore Concert
LOCATION OF NEXT EVENT	St Marks Episcopal Church - Santa Clara
DATE & TIME OF NEXT EVENT	Sunday - June 3, 2018 3:00 PM

CONCERT ATTENDANCE

Friday, May 13, 2016 - 8 pm

Mission Santa Clara (Capacity 600)

10	GENERAL ADMISSION (Door)	\$	250.00
176	GENERAL ADMISSION (E-Mail)	\$	5,100.00
57	GENERAL ADMISSION (Member Sales)	\$	1,925.00
8	GENERAL ADMISSION (Staff)	\$	300.00
10	GENERAL ADMISSION (Comp)	\$	-
60	GENERAL ADMISSION (Season)	\$	1,400.00
2	SENIOR ADMISSION (Door)	\$	10.00
136	SENIOR ADMISSION (E-Mail)	\$	3,160.00
54	SENIOR ADMISSION (Member Sales)	\$	1,560.00
75	SENIOR ADMISSION (Season)	\$	1,595.00
1	STUDENT ADMISSION (Door)	\$	5.00
13	STUDENT ADMISSION (E-Mail)	\$	75.00
20	STUDENT ADMISSION (Member)	\$	120.00
4	STUDENT ADMISSION (Season)	\$	20.00
626	TOTAL	\$	15,520.00



SANTA CLARA CHORALE

2017-2018 CONCERT SEASON

Scot Hanna-Weir, *Artistic Director*

Classical and Contemporary Choral Music in the Mission since 1962



Bach: St. John Passion

Saturday, May 12, 2018

Mission Santa Clara ~ 7:30 p.m.

THANK YOU
Santa Clara Chorale

for your contribution to the
wonderful, rich, diverse cultural mix
that enriches the lives
of all of us who live in this
fantastic Silicon Valley.

- *Rita Boren*



RITA BOREN, *Broker Associate*
Certified Residential Specialist

(408) 313-4424
rita@serenogroup.com

Celebrating 40 Years of
Successfully Selling Real Estate
in Silicon Valley



REAL ESTATE REDEFINED

www.serenogroup.com



The Santa Clara Chorale is a non-profit, arts organization dedicated to enhancing the skills of choral singers and extending the knowledge and appreciation of choral singing and its tradition to new singers and audiences.

The Chorale brings together knowledgeable, amateur singers from a range of ages and backgrounds to study, rehearse, and perform major choral works.

We strive for a quality of performance that challenges the chorus, attracts outstanding soloists, and develops an appreciative audience.

SILICON
VALLEY
CREATES



FOUNDATION

The Santa Clara Chorale is funded in part by grants from the The City of Santa Clara Cultural Commission as well as Silicon Valley Creates, in partnership with the County of Santa Clara and the California Arts Council.

We are also funded by Applied Materials Excellence in the Arts Grants, a program of Silicon Valley Creates. Additional funding is provided by the Mission City Community Fund, IBM Community Grants, Hitachi Data Systems, and the City of Santa Clara Cultural Advisory Commission.

We wish to extend our gratitude for their generosity and support.

Santa Clara Chorale

2017 - 2018

BOARD OF DIRECTORS

Ron Paradies

President of the Board

Dana Hooper

Vice President &

Operations Committee Chair

Rachael Thomas

Secretary

Patricia McNeil

Treasurer

BOARD MEMBERS

Tom Brewster

Sara Folchi

John Hiester

Tom Marshburn

Moses Taylor

Patti Wilmore

STAFF

Scot Hanna-Weir

Artistic Director

Dan Cromeenes

Rehearsal Accompanist

Tom Marshburn

Database Manager

Phil Lang

Ticket Manager

Chantelle Urbina

Business Manager & Concert Manager

Patti Wilmore

Chorale Manager

Lantz Warrick

Publications

Andrew Heller, Audio Pro Group

Recording Engineer

Mark Leberknight

Technical Coordinator

Aley Even

Intern

Kathleen Pheneger

Librarian

Rebecca Mesch

Assistant Librarian

Martin Sommerlandt

Webmaster

Alicia Swanson

Outreach Coordinator

Graphic Design: Yeazell Design

Printing: AMS

©2017 Santa Clara Chorale

PROGRAM

Bach: St. John Passion

Johann Sebastian Bach (b. 1685 - 1750)

BWV 245 (1724 version)

Dann Coakwell, *tenor/Evangelist*

Dan Cromeenes, *counter-tenor*

Nikolas Nackley, *bass*

Jennifer Paulino, *soprano*

Steve Suljak, *bass-baritone*

Santa Clara Chorale

Santa Clara University Choirs

San José Chamber Orchestra

Scot Hanna-Weir, *conductor*

PART ONE

1. **Chorus** Herr, unser Herrscher
- 2a. **Recitativo** (Evangelista, Jesus) Jesus ging mit seinen Jüngern
- 2b. **Chorus** Jesum von Nazareth!
- 2c. **Recitativo** (Evangelista, Jesus) Jesus spricht zu ihnen
- 2d. **Chorus** Jesum von Nazareth!
- 2e. **Recitativo** (Evangelista, Jesus) Jesus antwortete
3. **Choral** O große Lieb
4. **Recitativo** (Evangelista, Jesus) Auf daß, das Wort erfüllet würde
5. **Choral** Dein Will gescheh, Herr Gott, zugleich
6. **Recitativo** (Evangelista) Die Schar aber und der Oberhauptmann
7. **Aria** (alto, oboes) Von den Stricken meiner Sünden
8. **Recitativo** (Evangelista) Simon Petrus aber folgte Jesu nach
9. **Aria** (soprano, flute) Ich folge dir gleichfalls
10. **Recitativo** (Evangelista, Ancilla, Petrus, Jesus, Servus) Derselbige Jünger
11. **Choral** Wer hat dich so geschlagen
- 12a. **Recitativo** (Evangelista) Und Hannas sandte ihn gebunden
- 12b. **Chorus** Bist du nicht seiner Jünger einer?
- 12c. **Recitativo** (Evangelista, Petrus, Servus) Er leugnete aber und sprach
13. **Aria** (tenor, tutti) Ach, mein Sinn
14. **Choral** Petrus, der nicht denkt zurück

PART TWO

15. **Choral** Christus, der uns selig macht
- 16a. **Recitativo** (Evangelista, Pilatus) Da führten sie Jesum
- 16b. **Chorus** Wäre dieser nicht ein Übeltäter
- 16c. **Recitativo** (Evangelista, Pilatus) Da sprach Pilatus zu ihnen
- 16d. **Chorus** Wir dürfen niemand töten
- 16e. **Recitativo** (Evangelista, Pilatus, Jesus) Auf daß erfüllet würde das Wort
17. **Choral** Ach großer König
- 18a. **Recitativo** (Evangelista, Pilatus, Jesus) Da sprach Pilatus zu ihm
- 18b. **Chorus** Nicht diesen, sondern Barrabam!

PROGRAM

- 18c. **Recitativo** (Evangelista) Barrabas aber war ein Mörder
- 19. **Arioso** (bass) Betrachte, meine Seel
- 20. **Aria** (tenor) Erwäge, wie sein blutgefärbter Rücken
- 21a. **Recitativo** (Evangelista) Und die Kriegsknechte flochten eine Krone
- 21b. **Chorus** Sei begrüßet, lieber Jüdenkönig!
- 21c. **Recitativo** (Evangelista, Pilatus) Und gaben ihm Backenstreiche
- 21d. **Chorus** Kreuzige, kreuzige!
- 21e. **Recitativo** (Evangelista, Pilatus) Pilatus sprach zu ihnen
- 21f. **Chorus** Wir haben ein Gesetz
- 21g. **Recitativo** (Evangelista, Pilatus, Jesus) Da Pilatus das Wort hörte
- 22. **Choral** Durch dein Gefängnis, Gottes Sohn
- 23a. **Recitativo** (Evangelista) Die Jüden aber schrieen und sprachen
- 23b. **Chorus** Lässest du diesen los
- 23c. **Recitativo** (Evangelista, Pilatus) Da Pilatus das Wort hörte
- 23d. **Chorus** Weg, weg mit dem, kreuzige ihn!
- 23e. **Recitativo** (Evangelista, Pilatus) Spricht Pilatus zu ihnen
- 23f. **Chorus** Wir haben keinen König
- 23g. **Recitativo** (Evangelista) Da überantwortete er ihn
- 24. **Aria** (bass) Eilt, ihr angefochtenen Seelen
- 25a. **Recitativo** (Evangelista) Allda kreuzigten sie ihn
- 25b. **Chorus** Schreibe nicht "Der Jüden König"
- 25c. **Recitativo** (Evangelista, Pilatus) Pilatus antwortet
- 26. **Choral** In meines Herzens Grunde
- 27a. **Recitativo** (Evangelista) Die Kriegsknechte aber
- 27b. **Chorus** Lasset uns den nicht zerteilen
- 27c. **Recitativo** (Evangelista, Jesus) Auf daß erfüllet würde die Schrift
- 28. **Choral** Er nahm alles wohl in acht
- 29. **Recitativo** (Evangelista, Jesus) Und von Stund an nahm sie der Jünger
- 30. **Aria** (alto) Es ist vollbracht!
- 31. **Recitativo** (Evangelista) Und neiget das Haupt
- 32. **Aria** (bass) Mein teurer Heiland, laß dich fragen
- 33. **Recitativo** (Evangelista) Und der Vorhang im Tempel zerriß
- 34. **Arioso** (tenor) Mein Herz, indem die ganze Welt
- 35. **Aria** (soprano) Zerfließe, mein Herze
- 36. **Recitativo** (Evangelista) Die Jüden aber, dieweil es der Rüsttag war
- 37. **Choral** O hilf, Christe, Gottes Sohn
- 38. **Recitativo** (Evangelista) Darnach bat Pilatum Joseph von Arimathia
- 39. **Chorus** Ruht wohl, ihr heiligen Gebeine
- 40. **Choral** Ach Herr, laß dein lieb Engelein

*Please turn off cell phones, pagers, and watches during the performance.
Restrooms at Mission Santa Clara are located directly outside the south (or left)
door of the Mission, with additional restrooms next door in O'Connor Hall.*

Bach: St. John Passion

Early Passion settings

Musical settings of the Passion, the story of the crucifixion of Jesus as told in the Gospels of Matthew, Mark, Luke, and John, were originally set as monophonic chants, intoned by a single singer. These settings were present very early on, perhaps at least as early as the 4th century where the Passion stories were read or intoned in the place of the gospel reading for Palm Sunday, Wednesday of Holy Week, and Good Friday. By the 10th century, the custom in the Roman church was to chant the Passion according to Mark on Tuesday of Holy Week.

The dramatic nature of the text was represented in manuscripts with notation that differentiated different dynamics and tempi for different characters and moments in the Passion. However, it is not until the late 13th and early 14th centuries that there is manuscript evidence of the various character parts of the Passion being distributed among multiple singers. In the 14th and 15th centuries, the general practice was that the chanting of the Passion would be divided among three singers.

In the 15th century, composers began to treat the Passion polyphonically. Some composers, especially earlier on, continued to treat the narration and character speech monophonically while turning to choral responses for the *turba* (crowd) passages which could either be simple chordal harmony or full polyphony. More complex Passion settings that were through-composed treated the entire text polyphonically and would either use as their text source 1) a combination of all four Gospels' text and the seven last words of Christ on the cross, 2) the complete text taken from one of the gospels, or 3) a shortened version of a single gospel text (Protestant Germany only).

In the 16th century, the development of the Passion continued most fervently in Germany, particularly amongst Lutherans. Johann Walter, a friend of Martin Luther, created a number of Passion settings in the responsorial style that served as a strong model for further composition of Passions in Germany through the remainder of the 16th century and into the 17th. Around 1650, the inclusion of instruments in the delivery of the Passion was another German innovation. These "oratorio Passions" included interpolations with instrumental interludes and reflective hymns and verses drawn from parallel bible passages. The inclusion of accompanying instruments led to the introduction of the recitative style (chordal accompaniment under speech-like singing) that had gained popularity in the operatic and madrigalian spheres. Initially, this was more commonly included in oratorio Passions composed for courts and the aristocracy whereas the monophonic unaccompanied chanting was retained in non-aristocratic circles.

PROGRAM NOTES

While simple monophonic settings were still performed and written in the 18th century, often with hymns added, serious composers tended toward the oratorio style, either remaining faithful to a single biblical text or creating completely new original texts, often based on sections from all four Gospels.

The Passions according to Bach

Five Passion settings were attributed to Bach. Of these, a *St. Matthew* and *St. John* are extant. The text alone to a *St. Mark* Passion survives. A *St. Luke* seems misattributed and to have actually been the work of another composer. An additional Passion seems to have been composed for Weimar and there is evidence to suggest that movements for the second version of the *St. John* (1725) were taken from this Passion. However, there is not enough evidence to draw many further conclusions about the nature of this lost work.

Of the two existing Passions, the *St. John* came first, though it is likely that the Weimar Passion was performed in 1717. Bach performed *St. John* four times: In its original form (as heard this evening) in 1724; with extensive modifications in 1725; in 1732 with the removal of interpolations taken from *Matthew* and with an added aria and sinfonia that have both been lost; and finally again in 1749 in a version that resembles the original 1724 performance.

Bach's *St. John* is notable for the extensive interpolations of chorales or hymns with tunes and texts mostly taken from the late 16th and early 17th century. Each of these chorales is placed strategically in the Passion narrative to allow for commentary and reflection on the dramatic action that has just occurred. For instance, directly before movement 3, Jesus has just told the soldiers there to capture him and to let the others go:

Jesus:

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

*I have told you that I am he.
If you are looking for me
then let these go!*

The choral reflection that follows is verse seven of Johann Heermann's 1630 hymn, *Herzliebster Jesus, was hast du verbrochen*:

O große Lieb, o Lieb ohn alle Maße,
die dich gebracht auf diese
Marterstraße!
Ich lebte mit der Welt in
Lust und Freuden,
und du mußt leiden.

*O great Love, o Love without any limits,
hat has brought you along this
martyr's way!
live in the world with
pleasure and delight,
and you must suffer.*

In this chorale and in all of those throughout the work, the lesson for what the faithful must do to follow Jesus' example is explained in the chorale text. Later when Peter denies, the chorale reminds us to remember the words of Jesus so that

PROGRAM NOTES

we will not follow Peter's path. When Jesus is struck on the face by the guards, the chorale tells us that it is us and our sin that have hurt Jesus. The placement and careful text selection of each of these chorales allows for Bach's theological lesson to come through the work and provide more than just an accounting of the events of Jesus' final hours.

Luther's *theologica crucis* emphasized that "the Passion of Christ should not be acted out in words and pretence, but in real life." Perhaps the move towards the inclusion of reflective material in the 16th and 17th centuries, and perfected in the oratorio Passions of Bach, was motivated by this focus on relating Jesus' suffering to the human condition.

Besides the interpolations of chorales in *St. John*, the narrative itself moves quickly with frequent interjections by supporting characters and various crowds. Because of this, Bach's musical setting is fast moving and incredibly dramatic. The *turba* responses in conversation with Pilate when Jesus stands trial are particularly passionate and fiery with aggressive and explosive recitative writing leading in and out of these choral responses.

The Passion text and its problems

The text of the *St. John* is decidedly not standard. While Bach relied heavily on W. H. Brockes 1712 Passion poem, *Der für die Sünde der Welt gemarterte und sterbende Jesus*, Bach draws from many sources. As already mentioned, the chorales pull from standard hymn texts, and in the case of movement 22, an aria text by C. H. Postel. Additionally, the evangelist's part contains some interpolations from the Gospel of Matthew, perhaps most notably, the inclusion of Peter weeping bitterly after his denial which Bach treats in one of the most sensitive and evocative moments for the evangelist.

While the Gospel of John allows for a dynamic and often times exciting telling of the story of the crucifixion, it also has been a particularly problematic text, leading Bach's *St. John* to often be labeled as his most controversial work. As Robert Marshall identifies in his article *Redeeming the St. John Passion*, "[t]he sticking point is the fact that the Gospel according to John specifically and repeatedly identifies those hysterically crying out for the death of Christ as 'the Jews.' And Bach has set those moments all too effectively." Not only in light of events in the last century, but in a current climate of hostility and fear, hearing "die Jüden" crying out in the German language can awaken a host of emotions and reactions.

The Gospel of John is not the only place in the Bible where anti-Semitic rhetoric can be found. Certainly, theologians have argued over how conflicts between early Christianized and traditional Jewish communities play out in the texts. Marshall points out that particularly the rhetoric in John, the last of the four Gospels written, reflects these conflicts "in the period following the destruction of the Temple and

PROGRAM NOTES

that John, himself a Jew (like the 12 disciples and indeed Jesus), was directing his resentment toward the religious establishment.”

While there are many opportunities to explain away the reasons to see this work as anti-Semitic, such as the long tradition of stereotyping Jews in literature (see Shakespeare, Dostoevsky, Dickens, etc.), the embattled conflicts in the newly emerging Christian church, the inflexibility that Bach had in changing the text of John when setting it, it would be naive to say that the work is not also a reflection of a culture, particularly in the Christian church, that has categorically, and incorrectly, blamed the Jewish people for the death of Jesus. The crowds in the Passion are portrayed as violent and merciless, and are chastized and mocked both verbally and musically.

Therefore, there are inherent problems with the performance of this work, but there are also redeeming aspects. While Marshall’s article tends to focus more on how Bach himself did not appear to be anti-Semitic, and how his singers were clearly playing characters, this argument matters little when met with our modern sensibilities and contextual awareness. The negative characterization of the Jews in the *St. John Passion* cannot be ignored, but rather must be acknowledged as problematic. Once this is acknowledged, it is then possible to add that in Bach’s own selection of chorales, he is constantly reminding the faithful that all are responsible for the suffering of Jesus, and that all are redeemed through his sacrifice. This more universal understanding of sin and salvation lies perhaps a bit more under the surface than the stirring crowd scenes, but is indeed the theological crux of the work.

Furthermore, like most works that suffer from the history surrounding their creation, prevailing culture norms, and their subsequent interpretation and use, there is also validity in presenting one of the great masterworks of choral orchestral composition. Because the music is so successful in being dramatic and captivating, it has stirred centuries of emotions and responses and can help us remain not only aware of the past and the histories of oppression that have been inculcated throughout the western world, but also continue to dialogue in a world that so desperately needs it.

~ Scot Hanna-Weir

*With thanks to the scholarly work of Werner Braun,
Kurt von Fischer, Robert Marshall, and Christoph Wolff*

BWV 245 Johannes-Passion

Oratorio for Good Friday

ERSTER TEIL

Chor

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

2a. Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesus von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

St. John Passion

PART ONE

Chorus

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

2a. Evangelist

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

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chorus

Jesus of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesum von Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus

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

3. Choral

O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese
Marterstraße!

Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden.

("Herzliebster Jesus, was hast du verbrochen," verse 7)

4a. Evangelist

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

Jesus

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

5. Choral

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

6. Evangelist

Die Schar aber und der Oberhauptmann
und die Diener der Jüden nahmen
Jesum und bunden ihn und führten
ihn aufs erste zu Hannas, der was

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

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

3. Chorale

O great love, o love beyond measure,
that brought You to this path of
martyrdom!

I lived with the world in delight and joy,
and You had to suffer.

4a. Evangelist

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

Jesus

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

5. Chorale

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

6. Evangelist

The band, however, and the captain and
the servants of the Jews took Jesus and
bound Him and led Him first to Annas,
who was the father-in-law of Caiaphas,

Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

7. Arie Alto

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

8. Evangelist

Simon Petrus aber folgte Jesu nach
und ein ander Jünger.

9. Arie Soprano

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

10. Evangelist

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

Magd

Bist du nicht dieses Menschen
Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und
Deiner und hatten ein Kohlfeu'r
gemacht (denn es war kalt) und
wärmten sich. Petrus aber stund bei
ihnen und wärmte sich. Aber der

*the high priest that year. It was
Caiaphas, however, who I counselled
the Jews, that it would be good for one
man to be destroyed for the people.*

7. Aria Alto

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

8. Evangelist

*Simon Peter however followed
after Jesus with another disciple.*

9. Aria Soprano

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

10. Evangelist

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

Maïd

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

Evangelist

He said:

Peter

I am not.

Evangelist

*However the soldiers and servants
stood around and they had made a
coal fire (for it was cold) and warmed
themselves. Peter however stood with
them and warmed himself. But the*

Hohepriester fragte Jesum um seine Jünger und um seine Lehre.
Jesus antwortete ihm:

Jesus

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

Evangelist

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

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

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

11. Choral

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

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.
("O Welt, sieh hier dein Leben," verses 3 and 4)

12a. Evangelist

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

*high priest questioned Jesus about His disciples and about His teachings.
Jesus answered him:*

Jesus

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

Evangelist

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

Servant

Is this how You answer the high priest?

Evangelist

Jesus however answered:

Jesus

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

11. Chorale

*Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.
I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.*

12a. Evangelist

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Knecht

Sahe ich dich nicht im Garten bei ihm?

Evangelist

Da verleugnete Petrus abermal,
und alsobald krähete der Hahn.
Da gedachte Petrus an die Worte Jesu
und ging hinaus und weinete bitterlich.
(Matthew 26:75)

13. Arie Tenor

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

14. Choral

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

12b. Chorus

Aren't you one of His disciples?

12c. Evangelist

He denied it however and said:

Peter

I am not.

Evangelist

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

Servant

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

Evangelist

*Then Peter denied it again,
and just then the cock crew.
Then Peter recalled Jesus' words
and went out and wept bitterly.*

13. Aria Tenor

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

14. Chorale

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

ZWEITER TEIL

15. Choral

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

16a. Evangelist

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

Pilatus

Was bringet ihr für Klage wider
diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

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

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

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

PART TWO

15. Chorale

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

16a. Evangelist

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

Pilate

*What charge do you bring against
this Man?*

Evangelist

They answered and said to him:

16b. Chorus

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

16c. Evangelist

Then Pilate said to them:

Pilate

*Then take Him away and judge
Him after your law!*

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

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

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

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

17. Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese
Treu ausbreiten?

Keins Menschen Herze mag indes
ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen
nicht erreichen,

Womit doch dein Erbarmen
zu vergleichen.

Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

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

18a. Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

Jesus

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

Evangelist

Pilate answered:

Pilate

*Am I a Jew? Your people and the
high priests have delivered
You to me; what have You done?*

Evangelist

Jesus answered:

Jesus

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

17. Chorale

*Ah great King, great for all times,
how can I sufficiently proclaim
this love?*

*No human's heart, however,
can conceive
of a fit offering to You.*

I cannot grasp with my mind,

how to imitate Your mercy.

*How can I then repay Your deeds of love
with my actions?*

18a. Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

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

Pilatus

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?

Evangelist

Da schrieen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

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

19. Arioso Bass

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

20. Arie Tenor

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

Jesus

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

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

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

Pilate

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

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Evangelist

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

19. Arioso Bass

Contemplate, my soul, with
 anxious pleasure,
with bitter joy and
 half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns
 that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
 from his wormwood;
therefore gaze without pause upon Him!

20. Arie Tenor

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

21a. Evangelist

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

21b. Chor

Sei begrüßet, lieber Jüdenkönig!

21c. Evangelist

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

Pilatus

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

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrien sie und sprachen:

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

Evangelist

Die Jüden antworteten ihm:

21f. Chor

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

21g. Evangelist

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

Pilatus

Von wannen bist du?

21a. Evangelist

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

21.b Chorus

Hail to You, dear King of the Jews!

21c. Evangelist

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

Pilate

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

Evangelist

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

Pilate

Behold, what a Man!

Evangelist

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

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

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

Evangelist

The Jews answered him:

21f. Chorus

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

21g. Evangelist

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

Pilate

Where do You come from?

Evangelist

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

Pilatus

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

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Von dem an trachtete Pilatus,
wie er ihn losließe.

22. Choral

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

23a. Evangelist

Die Jüden aber schrien und sprachen:

23b. Chor

Lässest du diesen los, so bist du des
Kaisers Freund nicht; denn wer sich zum
Könige machet, der ist wider den Kaiser.

23c. Evangelist

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

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrien aber:

Evangelist

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

Pilate

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

Evangelist

Jesus answered:

Jesus

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

Evangelist

*From then on Pilate considered
how he might release Him.*

22. Choral

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

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

*If you let this man go, you are not a
friend of Caesar; for whoever makes
himself a king is against Caesar.*

23c. Evangelist

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

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

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

24. Arie Bass und Chor

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

25a. Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

25b. Chor

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

25c. Evangelist

Pilatus antwortet:

23d. Chorus

Away, away with Him, crucify Him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

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

24. Aria Bass and Chorus

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

25a. Evangelist

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the Jews said to Pilate:

25b. Chorus

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

25c. Evangelist

Pilate answered:

Pilatus

Was ich geschrieben habe,
das habe ich geschrieben.

26. Choral

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

27a. Evangelist

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

27b. Chor

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

27c. Evangelist

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

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

Pilate

*What I have written,
I have written.*

26. Choral

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

27a. Evangelist

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

27b. Chorus

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

27c. Evangelist

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

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

28. Choral

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

29. Evangelist

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

Jesus

Mich dürstet!

Evangelist

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

Jesus

Es ist vollbracht!

30. Arie Alto

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

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie Bass und Chorus

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?

28. Chorale

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

29. Evangelist

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

Jesus

I thirst!

Evangelist

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

Jesus

It is finished!

30. Aria Alto

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

31. Evangelist

And bowed His head and departed.

32. Aria Bass and Chorus

*My precious Savior, let me ask,
Now that you have been nailed
to the Cross
and have said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death
inherit the kingdom of heaven?*

Ist aller Welt Erlösung da?

Du kannst vor Schmerzen zwar
nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

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

33. Evangelist

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

34. Arioso Tenor

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

35. Aria Soprano

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

36. Evangelist

Die Jüden aber, dieweil es der Rüsttag
war, daß nicht die Leichname am Kreuze
blieben den Sabbat über (denn
desselbigen Sabbats Tag war sehr groß),
baten sie Pilatum, daß ihre Beine
gebrochen und sie abgenommen würden
Da kamen die Kriegsknechte und brachen
dem ersten die Beine und dem andern

*Has the redemption of the whole
world arrived?*

*You cannot say a single thing
out of pain;
yet you bow Your head
and say silently: yes.*

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

33. Evangelist

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

34. Arioso Tenor

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

35. Aria Soprano

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

36. Evangelist

*The Jews however, since it was the
Sabbath day, so that the corpses would
not remain on their crosses over the
Sabbath (for this particular Sabbath day
was very great), asked Pilate for their
bones to be broken and that they be
taken away. So the soldiers came and
broke the bones of the first and the other*

der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches i

st geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen. "Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Choral

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

38. Evangelist

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

one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened

in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

37. Chorale

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

38. Evangelist

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

39. Chor

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und
schließt die Hölle zu.

40. Choral

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein

Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
n aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!
("Herzlich lieb hab ich dich, o Herr," verse 3)

39. Chorus

*Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes off Hell.*

40. Chorale

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

John 18 and 19; Matthew 26:75 and 27:51-52; aria texts after Barthold Heinrich Brockes, Christian Heinrich Postel, and unknown; chorales: "Herzliebster Jesus, was hast du verbrochen," verses 7, 8, 9, Johann Heermann, 1630 (mov'ts. 3 & 17); "Vater unser im Himmelreich," verse 4, Martin Luther, 1539 (mov't. 5); "O Welt, sieh hier dein Leben," verses 3 & 4, Paul Gerhardt, 1647 (mov't. 11); "Jesu Leiden, Pein und Tod," verses 10, 20, last, Paul Stockmann, 1633 (mov'ts. 14, 28, 32); "Christus, der uns selig macht," verses 1 & 8, Michael Weiße, 1531 (mov'ts. 15 and 37); C. H. Postel, 1700 (mov't. 22), "Mach's mit mir, Gott, nach deiner Güt"; "Valet will ich dir geben," verse 3, Valerius Herberger, 1613 (mov't. 26); "Herzlich lieb hab ich dich, o Herr," verse 3, Martin Schalling, 1571 (mov't 40).

translation ©Pamela Dellal, courtesy Emmanuel Music, Inc.



Dann Coakwell, tenor

Dann Coakwell, tenor, has performed as a soloist internationally under such conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, María Guinand, Matthew Halls, and Craig Hella Johnson. He can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (2014), as well as the Grammy-nominated *Considering Matthew Shepard* (2016), and on *Mohammed Fairouz: Zabur* (Naxos, 2016). He has performed multiple times in Carnegie Hall and Lincoln Center in New York, and he has

appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Oregon Bach Festival, Conspirare, Philharmonia Baroque Orchestra in San Francisco, Indianapolis Baroque Orchestra, and the symphony orchestras of Nashville, Charlotte, Kansas City, Indianapolis, and the Iowa/Illinois Quad Cities. www.danncoakwell.com



Dan Cromeenes, counter-tenor

Dan Cromeenes has performed professionally as a countertenor soloist, choral singer, and accompanist. As a singer he has performed with various ensembles, including Chanticleer, American Bach Soloists, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. As a soloist Dan has performed with the Santa Clara Chorale, Bach Collegium San Diego, San Francisco Lyric Chorus, Bay Area Classical

Harmonies (BACH), Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. He studied piano and voice at Biola University, and received his Master's degree in accompanying at East Carolina University.



Jennifer Paulino, soprano

Jennifer Paulino, soprano, is celebrated for her "graceful yet powerful" and "sensitive and clear" voice (San Francisco Classical Voice). She has appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Southwest Florida Symphonic Chorale, and Modesto Symphony. Her international appearances include the Organs of Ballarat Festival, Australia, the San Francisco Lyric Opera in Denmark, the Leiden Baroque Orchestra (The Netherlands) and Nova

Silesia (Poland). Among her awards are the NATS Artist Award Competition and the Gerhard Herz Bach Competition. Ms. Paulino studied at the Royal Conservatory of The Hague, Netherlands, and Westminster Choir College.

GUEST ARTISTS



Nikolas Nackley, *bass*

Baritone Nikolas Nackley has been heralded as “sonorous and heroic” (San Francisco Chronicle) and praised for his ability to “continually impress with his beautiful voice and acting.” (Boston Globe) He has appeared with Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado. Past credits include roles with the Los Angeles Philharmonic, the SF Bach Choir, West Edge Opera, WEO’s Opera Medium Rare, Marin Oratorio, and Cal Performances, the SF Choral

Society, the Bay Choral Guild, the Santa Clara Chorale and Symphony Silicon Valley, and the Southern Repertory Singers. Nikolas is currently on the faculty at the School of Music at SF State University, and at UC Berkeley where he is the director of vocal studies.



Steve Suljak, *bass-baritone*

Dr. Suljak is an Associate Professor of Chemistry and Biochemistry at Santa Clara University. His previous choral career has included ensembles at Pomona College, Penn State University, and the University of Florida. He is currently enjoying his 14th year with the SCU Chamber Singers.

Santa Clara University Choirs

The Santa Clara University Choirs are led by director of choral activities Scot Hanna-Weir and combine two ensembles, the Chamber Singers and the Concert Choir. The SCU Concert Choir draws its membership from all corners of SCU featuring majors from across the campus. The Concert Choir performs quarterly and has also been featured in several recent music department music festivals including the 2014 American Music Festival and the 2016 Music and Social Justice Festival. The SCU Chamber Singers are a select ensemble of 20-24 singers, about half of whom are music majors, and who perform not only at the department’s quarterly concerts but also at a variety of additional performances on and off campus. In addition to performing challenging repertoire from across the historical style periods, the Chamber Singers regularly perform and commission new works. Most recently, the Chamber Singers premiered Andres Solis’ *XLIII*, a requiem for choir, organ, electronics, and dance commemorating the 43 students disappeared in Mexico in 2014. Their performance of *XLIII* was the result of a collaboration with the Montalvo Arts Center and the new Center for the Arts and Humanities. Other recent premieres include Scott Gendel’s *#dreamsongs*, a choral song

GUEST ARTISTS



cycle based on the Twitter poetry of Nick Lantz; faculty composer Bruno Ruviano and Hanna-Weir's, *Il Bianco e Dolce Cigno...e Dolce Cigno*, a piece involving live looping electronics; and Ruviano and Hanna-Weir's *Sympathy*, which uses audience participation via prerecorded tracks played by smartphones.

Coastal Repertory Theatre Proudly Presents *From Hitchcock to Hilarious!*

the 3 steps

June 8 – July 1

*Play by Patrick Barlow
Novel by John Buchan*

Richard, a dashing man accused of murder, goes on the run to find the leader of a spy ring who can clear his name. This fast-paced treat is packed with non-stop laughs, with over 150 zany characters (played by a cast of 4).

Imagine a mash-up of Hitchcock, a juicy spy novel and a dash of Monty Python!



Tickets: coastalrep.com

1167 Main Street, Half Moon Bay



GUEST ARTISTS

Santa Clara University Choirs

Nicolas Cabrera
Chiara Carbone
Daphne Chen
Sinclair Chen
Sharon Chu*
Nicole Cook*
Charlie Crawford*
Ciara del Rosario
Aley Even
Isabela Figueira
Olivia Figueira
William Galloway*
Jiawei Gao
Sofia Generali
Hayden Gibb*
Morgan Gillis
Emi Hartman
Olivia Hauer-Richard
Nicholas Heliotis

Dana Jauco*
Jordan Johnson-Wojnicki*
Elizabeth Jonasson*
Pooja Kher
Keiko Kobayashi
Andrew Kraus
Aditya Krishnan*
Liyang Liang
Caleb Ling
Justin Liu
Xueyan Lu
Connor Lucier*
Federico Madden
Nathan Metzger*†
Joanna Miakisz
David Moore
Julian Nesbitt*††
Catherine Newcomb*
Matthew Ney

Nicole Nguyen
Nicolette Nuzzi
Tyra O'Neal
Siobhan Ortolano*
Austin Quinn
Anna Styles
Steven Suljak*
Lyssa Urrutia
Sherene Victor
Martimeano Villa
Quintin Wilde*
Taylor Yamane*
Jennifer Yin
Michelle Zhang

* Chamber Singer
† tenor soloist (servus)
†† baritone soloist (Petrus)



San José Chamber Orchestra

The San José Chamber Orchestra is a string-based ensemble founded in 1991 by Music Director Barbara Day Turner which regularly features commissions and world premieres by award winning composers (e.g. Hyo-shin Na, Clarice Assad, Joel Friedman) with critically acclaimed guest artists as featured soloists, (e.g. Jon Nakamatsu, Taylor Eigsti, The Delphi Trio, Sherry Sylar). To date, more than 170 works have been commissioned and/or premiered by the ensemble, which is the recipient of 5 ASCAP/League of American Orchestras Adventurous Programming Awards.

The mission of the San José Chamber Orchestra (SJCO) is to share exciting, thought-provoking, and vibrant music by contemporary and time-honored composers reflecting the cultural diversity of our ever-changing community.

GUEST ARTISTS

San José Chamber Orchestra

Barbara Day Turner,
music director

Violin I

Philip Brezina,
concertmaster
Marie Flexer
Chinh Le
Sue Mi Shin
Natasha Makhijani

Violin II

Stephanie Bibbo, *principal*
Judy Kmetko
Rebecca McCormick
Angie Schillace
Jory Fankuchen

Viola

Emily Onderdonk, *principal*
Ann Coombs
Ivo Bokulic,
associate principal
Alexandra Leem

Cello

Michelle Kwon, *principal*
Paul Hale
Samsun Van Loon

Bass

Richard Worn, *principal*
Stephanie Payne

Flute

Laurie Seibold, *principal*
Ray Furuta

Oboe/English Horn

Patricia Mitchell, *principal*
Ryan Zwahlen

Oboe d'amore

Ryan Zwahlen

Harpichord

Barbara Day Turner

SANTA CLARA CHORALE



Joanne Lee, Santa Clara University

Scot Hanna-Weir, Artistic Director

Dr. Scot Hanna-Weir leads the Santa Clara Chorale as their artistic director and is also Director of Choral Activities and Assistant Professor of Music at Santa Clara University, where he oversees the choral program, directs the SCU Chamber Singers and Concert Choir, and teaches other courses within the music department. As a conductor, singer, pianist, and teacher, Hanna-Weir is known for his insatiable desire for artistic excellence and his deep connection to the personal joy of music making. Comfortable in a variety of genres and

styles, Hanna-Weir is a frequent collaborator as conductor, clinician, singer, and pianist with soloists, choirs, composers, and ensembles from a variety of backgrounds and traditions.

Hanna-Weir regularly conducts the combined choirs of Santa Clara University and the Santa Clara Chorale in the performance of masterworks with orchestra. Recent performances include Haydn's *Missa in Angustiis*, Mozart's *Requiem* and *Vesperae Solennes de Confesore*, Fauré's *Requiem* and Corigliano's *Fern Hill*. He also regularly commissions and premieres new works. Under his direction, the Santa Clara Chamber Singers premiered Andres Solis' *XLIII: A Contemporary Requiem* for choir, organ, electronics, and dance. Recent premieres have also included Scott Gendel's *#dreamsongs* (2015), the US premiere of Cecilia McDowall's *Ad Lucem* (2014), and the west-coast premiere of Jocelyn Hagen's *Ashes of Roses* (2016). In the spring of

SANTA CLARA CHORALE

2017, Hanna-Weir conducted the world premiere of Scott Gendel's new concert length oratorio, *Barbara Allen* with the Santa Clara University Choirs, the Santa Clara Chorale, and the San José Chamber Orchestra.

In addition to his work as a conductor, Hanna-Weir is also an arranger and composer. His 2015 collaboration with fellow SCU faculty composer, *Sympathy*, a piece for choir and smartphones, has been performed by choirs across California including Biola University, Irvine High School, MiraCosta College, Piedmont Hills High School, and in the fall of 2016, Smith College. Scot's newest works include, *Buck v Bell*, a setting of the 1927 Supreme Court decision by Oliver Wendell Holmes, premiered by the SCU Chamber Singers in March of 2017 and *The Wound*, premiered and commissioned by the San Diego Pro Arte Voices as part of their Disarm Hate recording project.

Hanna-Weir holds a Doctor of Musical Arts in choral conducting from the University of Maryland, a Master of Music in choral conducting from the University of Wisconsin, and a Bachelor of Music in choral music education from the University of North Carolina at Greensboro.



The Santa Clara Chorale

Since 1962, the Santa Clara Chorale has brought the joy and beauty of choral music to singers and audiences locally and abroad. With a repertoire that encompasses the masterworks of composers such as Beethoven and Mozart, the challenging contemporary music of Eric Whitacre and Libby Larsen, and the diverse traditions of jazz, spirituals, gospel, Broadway, popular, and world music, the Chorale creates compelling performances that illustrate the broad spectrum of choral literature.

The Chorale regularly collaborates with local school and community ensembles in performance and outreach. In addition to annual performances with the Santa Clara

SANTA CLARA CHORALE

University Concert Choir, recent collaborators include the Oxford Street Brass, the Jubilate Orchestra, the San Jose Chamber Orchestra, Symphony Silicon Valley, the Miller Middle School choir, the Heavenly Voices choir, and Voices in Harmony. Notable past collaborators include the jazz greats David Brubeck and Vince Guaraldi, spiritual legend Jester Hairston, and a performance with the Boston Pops Esplanade Orchestra.

Beyond quarterly performances in the beautiful and historic Mission Santa Clara and other regular South Bay performance venues, the Chorale also shares its love of choral music internationally. The Chorale has performed under the baton of Sir David Willcocks at Coventry Cathedral in England, and has presented concerts in some of the world's great performance venues in Israel, Poland, Russia, Austria, Italy, the Czech Republic, Argentina, and Spain. Most recently, the Chorale performed in the Carnegie Hall premiere of Kirke Mechem's *Songs of the Slave* under the baton of Maestra Eliza Rubenstein.

Under the artistic leadership of its fifth artistic director, Scot Hanna-Weir, the Chorale continues to provide its audiences and singers with meaningful musical experiences. Through performing challenging and interesting repertoire, presenting exciting and innovative concerts, and connecting to the larger arts community, the Santa Clara Chorale continues to inspire by breathing life into choral music and creating art together.

Rehearsal

Accompanist

Dan Cromeenes

Sopranos

Rachelle Abbey

Katie Blackwell

Lani Chun

Mackenzie

Davenport

Laura Denning

Kira Dixon

Brigitte

Doss-Johnson

Sara Folchi

Peggy Grettum

Carol Gurunathan

Janet Harford

Kimberly Howell

Pauline Kim

Anna Klutho

Joan Lang

Brenda Lee

Jenny McEwen

Patricia McNeil

Tina Paulson

Kathleen Pheneger

Jean Platner

Lillian Pride

Gennifer Schroeder

Susan Sikes

Megan Smith

Kelly Spohrer

Ida Strickland

Mindy Tauberg

Kimberly Trujillo

Patti Wilmore

Juliet Wilson

Sue Yuen

Altos

Miranda Abrahams

Chris Bollinger

Karinda Burley

Lisa Cox

Barbara Herlihy

Jane Hiatt

I. Lucia Hong

Linda Jansen

Aesun Lee

Su Lim

Andrea Llenos

Gretchen Ludwig

Cecelia Lung

Rebecca Mesch

Deann Pheneger

Beth Robb

Sylvia Rodriguez

Aditi Shakkarwar

Madeline Shaw

Kathleen Takeda

Elsbeth TeBrake

Martha Thorson

Jo Volkert

Claire Wemp

Laurel Whipple

Kelly Wilson

Isabelle Wright

Janet Wright

Tenors

Don Bollinger

Carol Hinkle

Andy Kicklighter

Joel Mjolsness

Ted Schroeder

Gary Siggins

Mark Sikes

Dean Smiley

Basses

Lincoln Bourne

Tom Brewster

Joe Bugajski

Jerry Godes

Matthew Hendricks

Spencer Hinkle

Dave Land

Tom Marshburn

Roger Medsker

Alexander Nguyen

Ed Strickland

Moses Taylor

John Volkert

Chris Wemp

Victor Wilburn

GIFTS TO THE CHORALE

The Santa Clara Chorale wishes to thank the following people and businesses for their kind and generous support. Without their commitment to our goals, the realization of our mission to bring music to a wide and diverse audience would be impossible.

Conductor's Circle: \$1000+

Anonymous (1)
Charles and Jean
Platner - Mendoza
Dana Hooper and
Alicia Swanson
Gordon and Glenda Hughes
Gretchen and Bakir Begovic
Jane Hiatt
Madeline Shaw
Madsen Family Foundation
Moses and Floy Taylor
Patti and Jim Wilmore
Patty and Peter McNeil
Rodney J. Diridon Jr.
Ron Paradies
Ted and Dana Schroeder
Thais Palmer
Tom Brewster

Benefactors: \$500 - \$999

Chris and Katie Metzger
Don and Judy McMorrow
Geoff and Lin Kirkpatrick
Ida and Ed Strickland
Ivy Depner
Jim Martin
Joel Mjolsness and
Jory Segal
Joop Verbaken and
Stans Kleinjen
Linda Clark
Marilyn Call
Mary and Clinton Gilliland
Nadja Goe
Smita and Pankaj Patel
Spence and Carol Hinkle
Teri and John Lind
Tom and Jane Marshburn

Pacesetters: \$250 - \$499

Al Pippert and Bo Stephens
Brenda Lee and Ronald Lee
Celeste and Tom Depner
Gail and Bill Sickler
Isabelle Wright
Jo and John Volkert
John and Pauline Kim
John Walker Lindsay
Phil and Joan Lang
Shawn and Patrick Suezaki

Sustainers: \$100 - \$249

Alexandra Cracraft
Anonymous (1)
Brenda and Brian Otteman
Catherine Duncan
Catherine Shim
Chris and Don Bollinger
Daniel B. Hood
David and
Mary Alice Spencer
Deborah Rose
Deborah Williams and
Jean-Luc Laminette
Debra Nathan
Don McNeil
Fischler and Fischler
Properties
Gennifer and Tim Schroeder
Geri and Phil Nielsen
In Memory of Christy Galvin
Insook and Lucia Hong
Jack Bonno and
Susan Rockwell
James and Janet Harford
Janet and Randy Wright
Joan and Jack Gorham
John and Kate Hiester

Joshua and
Kathleen Pheneger
Judith Hiester
Justin and Wendy Hower
Katherine and William Duffy
Kathy & Doug Logan
Kenneth Smith
Ken Wallis
Kimberly and Tom Trujillo
Lani Chun
Lind Gee
Marcy and Raymond Corte
Margaret and Gerald
Campbell
Mary McLane
Martha and Larry Thorson
Mary Braley
Mary Crompton
Mary Kate Metzger
Mike and Ernie Galvin
Patty McDonald
Peggy and Don Grettum
Ray and Brenda Roberston
Richard and Betty Hawks
Roger Medsker and
Elsbeth Tebrake
Roger Smith
Ruth and David McCreath
Ryan Brandau
Sara Folchi
Stefanee and Scott Taylor
Su Lim and Grant R. Dodson
Susanna Yuen
The Gurunathan Family
The Pride Family
Valerie Russell
Virginia and John Mulhern
William Hoeft and
Maria Simon
Woody Nedom

GIFTS TO THE CHORALE

Friends: \$1 - \$99

Aesun Lee
Alexander Wright
Andrea Llenos
Annable Garnetta
Anonymous (2)
Arlene and Rey Call
Autumn and Gary Bea
Aviva Garrett
Barbara and Gary Siggins
Barbara Herlihy
Barbara and Michael Lang
Bernadine Romasko
Beth W. Robb
Bob and Vivian Sacks
Cecilia Lung
Charles Cramer
Cynthia Lott
Cynthia Stephens
David Herberg
Debbie Harris
Donald and
Carmel Carpenter
Doris Martinez
Dr. David Wilson
Faye Smith-Gee
Frances Siggins
Frank and Diann Chethik
Fred and Ruth Horiuchi
Gennifer Schroeder
Gloria Guenther
Grace Murray
Graden Rea
Grant Din
Harry and Elinor Lott
Helen Bae Mankoski
Howard May, DDS
Hugh and Mary Miller
Janet and Mark Hargadon
Jean-Pierre and
Monica Krauer
Jenny McEwen
Joan Laird
Joanna Julin

John and Marilyn Cooney
Judy and Ronald Tomasello
Julia J. Oliver
Karinda Burley
Kathleen Buchanan
Kathy and Don Sindel
Katie Blackwell
Kelly Wilson
Kendra Lewis
Kenita Ferguson
Kira Dixon
Laure Woods
Laurel E. Whipple
Linda Jensen
Lisa Cox
Louis McTamancy
Mara Yarp
Marilyn Cooney
Mark and Susan Sikes
Mary Forster
Mary Rodgers
Michelle Hubbard
Monica and Gary David
Mr. and Mrs. Harry A. Lott
Mrs. Carroll Shannon
Nancy Schwalen
Nicol Hammond and
Stephanie Leveene
P. Price
R. Keith and Roberta Berte
Rachel Thomas
Rachelle Lopp
Rebecca Mesch
Rick Singer
Robert Hostetter
Rosalind Creasy
Rudy Metz
Ruth and Wallace Evans
Ryan Brown
Sandra and Stanley Ketchum
Sandra Politi
Sheila Wesley
Stephen Austin
Susanne and David Turner

Suzanne Shehadeh
Szonja Ivester
Teresa O'Neill
Tim and Julia O'Keefe
Tina Paulson
Tom and Gina Snyder
Victor and
Kamala Gurunathan
Viorica Filimon
William and Joan Black

In-Kind Donations

Tom Marshburn
Jane Hiatt
Patty and Peter McNeil
Lillian Pride
Scot and Mary Hanna Weir
Martin Sommerlandt

Matching Donations

- GE Foundation
- Intel
- Lam Research
- Structural Integrity Associates, Inc.

Grants

- City of Santa Clara Cultural Advisory Commission

A REQUEST TO OUR DONORS:

If we have made a mistake or omission, kindly bring it to our attention so we may correct it in future programs. Please email us at info@scc.org.

Fischler & Fischler Properties

Where dreams turn into reality



PROUD SUPPORTER OF THE SANTA CLARA CHORALE

Fischler and Fischler Properties is pleased to provide an incentive for Santa Clara Chorale members, family, and friends: Have us represent you in the purchase or sale of a home and we will donate \$1,000 to the Chorale in your name.

Thinking of selling your home soon?
Call us for a FREE market analysis. Let our 28 years
of real estate expertise guide you every step of the way.



Fischler & Fischler Properties

John Fischler, Broker
36 South 13th Street, San Jose, CA 95112
(408) 315-0578
www.fischlerproperties.com



SANTA CLARA CHORALE

2018 - 2019 CONCERT SEASON

Scot Hanna-Weir, artistic director

Season tickets go on sale this summer!

Música con los Muertos

SATURDAY, OCTOBER 20, 2018 ~ MISSION SANTA CLARA

Drawing inspiration from the Mexican holiday *Día de Muertos*, the Chorale will connect with and remember our ancestors through music from a diversity of cultures and traditions.

David Conte's Three Mexican Folksongs, will be paired with Spirituals, other traditional music, and moving repertoire from the choral canon.

Messiah

FRIDAY, DECEMBER 7, 2018 & SUNDAY, DECEMBER 9, 2018
MISSION SANTA CLARA

The Chorale will perform Part One of Handel's baroque masterpiece, *Messiah*, with members of the San Jose Chamber Orchestra. Along with traditional carols and other beautiful seasonal music, *Messiah* is the perfect way to get into the holiday spirit in the beautifully decorated Mission Santa Clara.

Pirates of Penzance

FRIDAY, MARCH 15, 2019 ~ SUNNYVALE PRESBYTERIAN CHURCH
SUNDAY, MARCH 17, 2019 ~ MISSION SANTA CLARA

Gilbert and Sullivan's rollicking and ridiculous tale of pirates, maidens, love, and duty will enthrall audiences in full concert. Perfect for the whole family, singers from the Sunnyvale Music School will join the Chorale on their Friday, March 15 performance.

Lux Aeterna

FRIDAY, MAY 10, 2019 ~ MISSION SANTA CLARA

The Chorale joins again with its regular collaborators, the San José Chamber Orchestra and the Santa Clara University Choirs to bring two masterpieces to life. John Rutter's sensitive and tuneful *Requiem* will be paired with Southern California composer Morten Lauridsen's sonorous *Lux Aeterna*, both profound musical expressions of the soul's journey beyond this life.