



St. John Passion

by Johann Sebastian Bach

Sunday, March 6, 2011, 4:00 p.m.
Kettering Adventist Church
3939 Stonebridge Road
Kettering, Ohio



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Thank you for being part of one of the long-awaited highlights of Dayton's arts calendar--this performance of Johann Sebastian Bach's *St. John Passion*. We're delighted to have the singers of Cappella, the college preparatory chorus of the Kettering Children's Choir network, join us for this concert. A vital part of the Bach Society's mission is to nurture the next generation of choral singers—and today you see why.

We are very grateful to the Montgomery County Arts and Cultural District, the Monarch/Genesis Fund of The Dayton Foundation, and Dr. and Mrs. Hans Zwart for generously supporting and underwriting this concert.

Please fill out the audience survey you were handed when you arrived today, and return it to an usher at the intermission or the close of the concert. Your ideas will help us serve you better.

Here are two opportunities for you to continue to experience the best in choral music in the Miami Valley:

- Come to our May 8 "Shout for Joy!" performance featuring works by Schütz, Jongen, and Rutter, including the premiere of a John Rutter work the Bach Society of Dayton and other choruses commissioned through Chorus America. The box office will be open at intermission and after the concert for you to buy tickets today. You can also call 294-BACH or visit our website at www.bachsocietyofdayton.org to order tickets by mail. Check out our Facebook page as well.
- Take a look at our exciting 2011-2012 concert repertory, outlined in an advertisement later in this program. Plan to make the Bach Society a part of your cultural enjoyment in the year ahead by subscribing to the entire season—the best way to ensure you don't miss a note.

We are also deeply grateful to the donors, volunteers, and other generous supporters who have made our current season possible. Your presence at this concert and your personal contributions help us provide great choral music that the Miami Valley wants and needs.

Now prepare to enjoy one of most profound musical experiences you can imagine—the *St. John Passion*.



The Arts Fund





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Sarah Cavender
 Kay Cherry
 Joan Crafton
 Susan Cromer
 Jenny Cruz
 Jennifer Grubb
 Amanda Gulick
 Mary Ann Layman
 Karen Linaberry
 Deborah Martin
 Connie Palmus
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-McCourt
 Faye Seifrit

Alto

Sarah Brockmeier
 Madelyn Callender
 Willow Cliffswallow
 Pamela Cooper-Servaites

Peg Holland
 Greta Holt
 Ann Holzer
 Margaret Karns
 Jane Mix
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Judith Russell
 Barbara Schramm
 Mary Tymeson
 Sara Vice
 Chelsea Wentworth

Tenor

Marc Georgin
 Stan Gockel
 Gary Grubb
 Skip Layman
 Michael Linaberry
 Gregory Martin
 Thom Meyer
 Kevin Samblanet

Jerome Servaites
 Bill Spohn
 Blair Wentworth

Bass

Fred Bartenstein
 Eric Beaven
 Cullen Bower
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 Alan Kimbrough
 Steve Makovec
 Bill Miller
 Nick Raines
 Lowell Reed
 Dave Roderick
 Mark Spencer
 John Stengel



John Neely is one of the most renowned musicians in the Greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 29 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, under his leadership Westminster Church has an active music program for all ages with six singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist, choral clinician, and oratorio accompanist.



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

Bach
SOCIETY *of* DAYTON

Guest Artists

Kettering Children's Choir, Cappella

Dr. James Tipps, Director

Soprano

Christine Burns
Anna Flood
Kramer Groach
Jacklyn Heikes
Anna Johnsen
Ayesha Khan
Marilyn Kies
Alli Kneubuehl
Amanda Loving
Cara Mumford
Piper Phillips
Amanda Swarts
Maya Vansuch

Alto

Tera Andrews

Kristen Bennett
Lisa Burwinkel
Micaela Gerace
Rachel Heinig
Jessica Loving
Meera Nagarajan
Krystina Pages
Amanda Pratt
Madison Reger
Skylar Robinson
Katelyn Schrageer
Calleigh Walker

Tenor

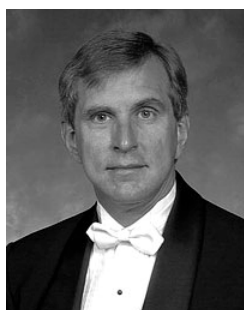
Robert Beam
Billy Brandon
David Butcher

Robby Day
Vance Hatfield
Robert Holloway
Jacob Langhorne
Matthew Poliachik
Varun Rao

Bass

Marcel Balester
Matt Burns
Joe Huber
Nick Lynch-Voris
Kevin Moy
Micah Price
Jared Schroeder
Christopher Wehner

Kettering Children's Choir, Cappella is a regional honors choir for high school aged singers, offering college preparatory choral experiences for talented young people in the Greater Dayton area. As part of the Kettering Children's Choir network, Cappella offers its select group of students the opportunity to perform more advanced music from the classical repertory in an ensemble format that builds on and enhances their musical experiences in other settings. Many students go on to excel in college-level choral work, whether as music majors or minors or while focusing on other academic disciplines. All are encouraged to be lifelong chorus participants.



Dr. James Tipps, Associate Professor and Coordinator of Music Education at Wright State University, is director of Kettering Children's Choir, Cappella. He also conducts the Wright State University Men's Chorale and teaches conducting, research, and methods classes at both the undergraduate and graduate levels.

Prior to his appointment at Wright State, Tipps taught elementary school general music and high school choral music in Georgia and conducted Men's Glee Club and Choral Union at Florida State University. Additionally he worked extensively with church music as a conductor, pianist, organist, and consultant in the Midwest and Southeastern United States.

Active as a choral clinician and researcher, Tipps has presented workshops in regional, national, and international venues. He has served on the Ohio Music Education Association state board and served as advisor for the Ohio Collegiate Music Education Association, as well as the Wright State University chapter. He is currently on the editorial board of *Contributions to Music Education*.

He holds degrees in music education from Tennessee Technological University, Georgia Southern University, and Florida State University.



John Wesley Wright, Evangelist, is known for his artistic and soulful interpretations of music from Baroque to Broadway. He has performed a nationally televised concert for the Belgian Royal Family and toured as a soloist and in professional ensembles throughout the United States, Europe, and Japan.

With a host of opera and oratorio roles, art songs, spirituals, and cabaret music in his repertoire, Wright is a member of the acclaimed American Spiritual Ensemble and was highlighted in the PBS documentary, "The Spirituals: Featuring the American Spiritual Ensemble," released nationally in 2007. In addition to recording and touring with the American Spiritual Ensemble, Wright was invited to Osaka and Tokyo, Japan to perform Bach's *Christmas Oratorio* and Handel's *Messiah* – benefit concerts that support the amnesty efforts of the Japan International Volunteer Center. Wright also made guest appearances with the Spiritual Renaissance Singers of Greensboro (NC) and the Dayton Philharmonic Orchestra (DPO) during the 2007-2008 season and returned to sing in Bach's *St. John Passion* with the DPO in 2009.

A distinguished competitor, Mr. Wright is gold medalist and \$10,000 top prizewinner of the Savannah Music Festival American Traditions Vocal Competition 2000 and has claimed top prizes from the National Federation of Music Clubs, Metropolitan Opera National Council, Bel Canto Regional Artists, Ohio's Vocal Resource Network Art Song Competition and the International Schubert Competition in Vienna, Austria.

Mr. Wright joined the Salisbury University music faculty in the fall of 2006. Holding degrees from Maryville College and the University of Cincinnati College-Conservatory of Music, John is an active clinician, vocal consultant and leader of workshops on "Singing in the African American Tradition." He co-directed Salisbury University's first opera production, Purcell's *Dido and Aeneas*, and produced a series of concerts entitled "Honoring the African American Spiritual" – both projects featuring the award-winning voice majors of the Salisbury University Music Department.

A native of Rome, Georgia, John also served as Artist-in-Residence at the University of Dayton for eight years and has spent summers as a guest artist and teacher at the North Carolina School of the Arts, the Kentucky Governor's School, and most recently, the Maryland Summer Center for the Arts held at Salisbury University.



Maura Janton Cock, soprano, is adjunct instructor of voice at Valparaiso University. She earned her Bachelor of Music degree at the University of Arizona (Tucson) and her Master of Arts degree at Minnesota State University-Moorhead. She previously taught on the music faculty at Concordia College (Moorhead). She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. Ms. Cock worked extensively with Robert Shaw and the Robert Shaw Festival Singers as both soloist and chorus member, and Helmuth Rilling of the Oregon Bach Festival.

A regular performer with the Valparaiso University Symphony Orchestra, she has been soprano soloist in such works as Beethoven's *Symphony no. 9*,

Brahms' *Ein deutsches Requiem*, Haydn's *Creation*, and Bach's *St. John Passion*, *St. Matthew Passion*, and *Mass in B Minor*, the latter two works under the direction of Maestro Rilling on VU's campus. She was a soloist and chorister with the Chicago ensemble His Majesties' Clerkes during the 2000 season. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (IL), Miami Bach Society, and the Cuesta Master Chorale and Orchestra (CA).

In 2005 Ms. Cock was privileged to give the Midwest premiere of Bach's lost aria, "Alles mit Gott und nichts ohn' ihn." 2008 brought two performances of Bach's solo cantata BWV 51 ("Jauchzet Gott in allen Landen") at St. Lorenz Lutheran Church (Frankenmuth, MI) and Grace Lutheran Church (River Forest, IL).

Ms. Cock has worked with VU's Department of Theatre, providing musical direction for *The Cradle Will Rock* (2003/2004), *Side by Side by Sondheim* (2005/2006), this season's *Cabaret* and vocal direction for *Dido and Aeneas* (2004/2005). She is a member of the National Association of Teachers of Singing.



Steven Rickards, countertenor, has received international acclaim as one of America's finest countertenors. He took part in the premiere of John Adams' oratorio *El Niño* at the Châtelet Opera in Paris. Subsequent performances of the work have featured the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the Los Angeles Philharmonic, San Francisco Symphony, the Tokyo Symphony, and the Malmö Opera (Sweden).

Rickards has appeared internationally with Joshua Rifkin and the Bach Ensemble, as well as with The American Bach Soloists, Chanticleer, Ensemble Voltaire, the Gabrieli Consort, Chicago's Music of the Baroque, the New London Consort, the St. Paul Chamber Orchestra, the Seattle Baroque Orchestra, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of Indianapolis, Pittsburgh, San Francisco, St. Louis, and Tokyo. He has sung at Carnegie Hall with the Oratorio Society of New York, in France as a soloist with The Festival Singers under the direction of Robert Shaw, and with Paul Hillier and the Theatre of Voices. Rickards was the soloist in the American premiere performance of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* at Lincoln Center's Alice Tully Hall.

He has recorded for Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec. Rickards can also be heard on the Naxos label where, with lutenist Dorothy Linell, he recorded two solo albums of the songs of John Dowland and Thomas Campion. Rickards currently lives in Indianapolis where he teaches singing at Butler University and the University of Indianapolis. He sings regularly with The Choir of Men and Boys at Christ Church Cathedral. He received his doctorate from Florida State University.



Tony Burdette, tenor, is a graduate of the University of Cincinnati College-Conservatory of Music (CCM), earning a Master's Degree in Vocal Performance. He also has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broadus College (Philippi, West Virginia).

At CCM, Tony was a tenor soloist in J.S. Bach's *Christmas Oratorio* and performed the following roles in the opera program: Journalist in Poulenc's *Les Mamelles de Tirésias*, Gelsomino in Rossini's *Il Viaggio à Reims*, and Tamino in scenes from Mozart's *Die Zauberflöte*. As an undergraduate, Tony won a

statewide competition in West Virginia earning the opportunity to participate in a masterclass with opera legend Marilyn Horne.

Tony has performed as a concert soloist with the Northern Kentucky Community Chorus and Orchestra, as well as Marietta College, in such works as Handel's *Messiah*, Mendelssohn's *St. Paul*, and C.P.E. Bach's *Magnificat*. He also performed in the professional chorus of Cincinnati Opera. Tony is currently the Director of Music at Watermark Community Church in Northern Kentucky.



Joshua Zink, baritone, is beginning to make a reputation on the stage and in the concert and recital hall. Recent engagements have included Marullo in Verdi's *Rigoletto* with Nashville Opera and *Don Giovanni* on tour as a Mary Ragland Young Artist. Other recent operatic engagements have included *The Mikado* and *Die Entführung aus dem Serail* with Opera New Jersey. As an advocate for new works Zink collaborated with composer Michael Ching to workshop a new opera, *A Midsummer Night's Dream*, an a capella opera which was showcased at Opera America in New York City in the summer of 2009. No stranger to Dayton, Zink was an Artist in Residence with Dayton Opera for the 2008-2009 season and covered Belcore in *L'elisir d'amore* and performed Kromov in *The Merry Widow*.

On the concert platform this marks a return to the Bach Society of Dayton; in 2009 Zink was a soloist in Handel's *Israel in Egypt*. Other concert repertoire includes: Mozart's *Requiem*, and *Mass in C minor* (The Great), Beethoven's *Mass in C* and *Missa solemnis*, Handel's *Messiah* (multiple occasions), and Mendelssohn's *Elijah*.

An avid song lover, Zink has performed some of the great repertoire including Schubert's masterpiece, *Winterreise*, with a great mentor pianist John Wustman. In 2007 Zink participated in *The Song Continues...* given by Marilyn Horne at Lincoln Center to promote and preserve the art of song recital.

Joshua Zink is a 2008 alumnus of The University of Illinois and a 2005 alumnus of Bowling Green State University.



Mark Spencer, baritone, is Associate Professor of Vocal Studies at Cedarville University and has sung many roles with the Dayton Bach Society, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics, numerous chorales in Southern California, the Inland Opera Association of Southern California, Musica Viva! and the Singapore Symphony. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Mark previously taught at California Baptist University in Riverside, Tarrant County Junior College in Fort Worth, and Golden Gate Baptist Theological Seminary. He has been a guest clinician in California, Illinois, New York, and Singapore.

Orchestra

First Violins

Aurelian Oprea, concertmaster
Dona Nouné-Wiedmann
Will Manley

Second Violins

Kara Lardinois
John Lardinois
Allyson Michal

Violas

Colleen Braid
Leslie Dragan

Cellos

Christina Coletta
Nan Watson

Bass

Don Compton

Flutes

Rebecca Andres
Jennifer Northcut

Oboes

Eileen Whalen
Ashley Noble

Organ and Harpsichord

R. Alan Kimbrough

Concert Preview 3:00 p.m.



The Reverend John F. (Jack) Koepke, III has served as the Rector of St. Paul's Episcopal Church in Oakwood since 1997. Later this spring he will begin serving as Canon to the Ordinary for the Episcopal Diocese of Southern Ohio. A native of Pittsburgh, PA, Jack earned his B.A. from Hobart College and his M.Div. from Yale University Divinity School. He teaches classes for the Lifelong Learning Institute at the University of Dayton and is a lecturer at schools throughout the area. The Reverend Koepke works with Rabbi David Sofian and The Reverend Rodney Kennedy in leading a series of interfaith discussions in Dayton.



The Reverend Rodney W. Kennedy is lead pastor of First Baptist Church Dayton and Director of the Baptist House of Studies at United Theological Seminary, where he teaches Baptist history and homiletics. He has published three books with a fourth scheduled for release in April 2011: *The Creative Power of Metaphor*, *The Encouraging Parent*, *A Baptist Book for Worship*, and *Sermons from Mind and Heart*. He has a PhD in rhetorical criticism and homiletics and is a frequent facilitator of the University of Dayton Lifelong Learning Institute.

Support For This Program

Today's program is part of a Bach Society project that includes musical collaboration with the Kettering Children's Choir, Cappella, educational activities, and evaluation.

Public funding for this project has been made possible with a grant from Montgomery County.

This project is also funded by a grant from the Monarch/Genesis Fund of The Dayton Foundation.

Dr. and Mrs. Hans Zwart have provided generous support by underwriting the Evangelist for this performance.

The Bach Society gratefully acknowledges these significant contributions that help make this concert and the preparation for it possible.



Johann Sebastian Bach: The St. John Passion

March 6, 2011, 4:00 p.m.

Evangelist: John Wesley Wright
Jesus: Mark Spencer
Peter and Pilate: Joshua Zink
Maid: Maura Janton Cock
Servant: Tony Burdette
Soprano Arias: Maura Janton Cock
Alto Arias: Steven Rickards
Tenor Arias: Tony Burdette
Bass Arias: Joshua Zink

Note: Please applaud only at the end of Part I and at the end of Part II.

PART I

1. Chorus

*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!*

Lord, our master, whose glory
fills the whole earth,
show us by your Passion
that you, the true Son of God,
in every time,
even in the deepest humiliation,
have been glorified!

2. Recitative

*Evangelist: Jesus ging mit seinen Jüngern
über den Bach Kidron, da war ein Garten,
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
Fackeln, Lampen und mit Waffen. Als nun
Jesus wußte alles, was ihm begegnen sollte,
ging er hinaus und sprach zu ihnen:*

Jesus: Wen sucht ihr?

Evangelist: Sie antworteten ihm:

Chorus: Jesum von Nazareth.

Evangelist: Jesus spricht zu ihnen:

Jesus went out with his disciples across the
Kidron valley to a place where there was a
garden, which he and his disciples entered.
Now Judas, who betrayed him, also knew the
place, because Jesus often met there with his
disciples. So Judas brought a detachment of
soldiers together with police from the chief
priests and the Pharisees, and they came there
with lanterns and torches and weapons.
Then Jesus, knowing all that was to happen
to him, came forward and asked them,
"Whom are you looking for?"
They answered,
"Jesus of Nazareth."
Jesus replied,

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:*

Jesus: *Wen suchet ihr?*

Evangelist: *Sie aber sprachen:*

Chorus: *Jesum von Nazareth.*

Evangelist: *Jesus antwortete:*

Jesus: *Ich hab's euch gesagt, daß ichs sei, suchet ihr denn mich, so lasset diese gehen!*

"I am he."

Judas, who betrayed him, was standing with them. When Jesus said to them, "I am he," they stepped back and fell to the ground.

Again he asked them,

"Whom are you looking for?"

And they said,

"Jesus of Nazareth."

Jesus answered,

"I told you that I am he. So if you are looking for me, let these men go."

3. Chorale [Johann Heermann, "Herzliebster Jesu, was hast du verbrochen," v. 7]

*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 measure,
Which has brought you to this martyr's path!
I lived with the world in delight and joy,
And you must suffer!

4. Recitative

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?*

This was to fulfill the word that he had spoken, "I did not lose a single one of those whom you gave me." Then Simon Peter, who had a sword, drew it, struck the high priest's slave, and cut off his right ear. The slave's name was Malchus.

Jesus said to Peter,

"Put your sword back into its sheath.

Am I not to drink the cup that the Father has given me?"

5. Chorale [Martin Luther, "Vater unser im Himmelreich," v. 4]

*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!*

Your will be done, Lord God, alike
On earth as in the kingdom of heaven.
Give us patience in the time of suffering
To be obedient in love and pain;
Restrain and steer all flesh and blood
That acts against your will.

6. Recitative

Evangelist: *Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphass Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphass, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.*

So the soldiers, their officer, and the Jewish police arrested Jesus and bound him. First they took him to Annas, who was the father-in-law of Caiaphas, the high priest that year. Caiaphas was the one who had advised the Jews that it was better to have one person die for the people.

7. Alto Aria

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

From the binding ropes of my sins
To unbind me,
My Saviour is being bound.
From all the running sores of vice
Fully to heal me,
He lets himself be wounded.

8. Recitative

Evangelist: *Simon Petrus aber folgte
Jesu nach und ein ander Jünger.*

Simon Peter and another disciple
followed Jesus.

9. Soprano Aria

*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.*

I follow you also
With joyful steps
And will not let you go,
My life, my light.
Speed the way
And do not cease
To draw me yourself,
To push me, to entreat me.

10. Recitative

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:*

Maid: *Bist du nicht dieses Menschen
Jünger einer?*

Evangelist: *Er sprach:*

Peter: *Ich bins nicht.*

Evangelist: *Es stunden aber die Knechte
und Diener und hatten ein Kohlfu'r
gemacht (denn es war kalt) und wärmten sich.
Petrus aber stund bei ihnen und wärmte sich.
Aber der 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 zusammen-
kommen, und habe nichts im Verborgnen geredt.*

Since that disciple was known to the high
priest, he went with Jesus into the courtyard
of the high priest, but Peter was standing
outside at the gate.
So the other disciple, who was known to the
high priest, went out, spoke to the woman who
guarded the gate, and brought Peter in.
The woman said to Peter,

"You are not also one of this man's
disciples, are you?"

He said,
"I am not."

Now the slaves and the police had made a
charcoal fire because it was cold, and they were
standing around it and warming themselves.

Peter also was standing with them and warming
himself. Then the high priest questioned Jesus
about his disciples and about his teaching.

Jesus answered,

"I have spoken openly to the world;
I have always taught in synagogues
and in the temple, where all the Jews come
together. I have said nothing in secret.

<p><i>Was fragest du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.</i></p> <p>Evangelist: <i>Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Bakkenstreich und sprach:</i></p> <p>Servant: <i>Solltest du dem Hohenpriester also antworten?</i></p> <p>Evangelist: <i>Jesus aber antwortete:</i></p> <p>Jesus: <i>Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?</i></p>	<p>Why do you ask me? Ask those who heard what I said to them; they know what I said."</p> <p>When he had said this, one of the police standing nearby struck Jesus on the face, saying, "Is that how you answer the high priest?"</p> <p>Jesus answered, "If I have spoken wrongly, testify to the wrong. But if I have spoken rightly, why do you strike me?"</p>
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11. Chorale [Paul Gerhardt, "O Welt, sieh hier dein Leben," vv. 3-4]

<p><i>Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht'?</i> <i>Du bist ja nicht ein Sünder, Wie wir und unsre Kinder, Von Missetaten weißt du nicht.</i></p> <p><i>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.</i></p>	<p>Who has thus struck you, My Savior, and with tortures So badly handled you? You are indeed not a sinner, Like us and our children; You know nothing of misdeeds.</p> <p>I, I and my sins, Which are as many as the small grains Of sand by the sea, Have caused you The sorrow that strikes you And the grievous host of torments.</p>
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12. Recitative

<p>Evangelist: <i>Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:</i></p> <p>Chorus: <i>Bist du nicht seiner Jünger einer?</i></p> <p>Evangelist: <i>Er leugnete aber und sprach:</i></p> <p>Peter: <i>Ich bins nicht.</i></p> <p>Evangelist: <i>Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:</i></p> <p>Servant: <i>Sahe ich dich nicht im Garten bei ihm?</i></p> <p>Evangelist: <i>Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.</i></p>	<p>Then Annas sent him bound to Caiaphas the high priest. Now Simon Peter was standing and warming himself. They asked him, "You are not also one of his disciples, are you?" He denied it and said, "I am not." One of the slaves of the high priest, a relative of the man whose ear Peter had cut off, asked, "Did I not see you in the garden with him?" Again Peter denied it, and at that moment the cock crowed. [Then Peter remembered the words of Jesus and went out and wept bitterly.]</p>
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13. Tenor Aria

<p><i>Ach, mein Sinn, Wo willst du endlich hin,</i></p>	<p>O, my soul, Where do you at last want to go,</p>
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<i>Wo soll ich mich erquicken?</i>	Where shall I refresh myself?
<i>Bleib ich hier</i>	Shall I stay here
<i>Oder wünsch ich mir</i>	Or should I wish
<i>Berg und Hügel auf den Rücken?</i>	Mountains and hills to fall on my back?
<i>Bei der Welt ist gar kein Rat,</i>	In the world there is no counsel at all,
<i>Und im Herzen</i>	And in the heart
<i>Stehn die Schmerzen</i>	The agonies remain
<i>Meiner Missetat,</i>	Of my misdeeds,
<i>Weil der Knecht den Herrn verleugnet hat.</i>	For the servant has denied the Lord.

14. Chorale [Paul Stockmann, "Jesu Leiden, Pein und Tod," v. 10]

<i>Petrus, der nicht denkt zurück,</i>	Peter, who does not think back,
<i>Seinen Gott verneinet,</i>	Denies his God;
<i>Der doch auf ein' ernsten Blick</i>	Yet, at a piercing glance, he
<i>Bitterlichen weinet.</i>	Cries bitterly.
<i>Jesu, blicke mich auch an,</i>	Jesus, glance at me as well,
<i>Wenn ich nicht will büßen;</i>	When I refuse to repent;
<i>Wenn ich Böses hab getan,</i>	When I have done evil,
<i>Rühre mein Gewissen!</i>	Stir my conscience.

INTERMISSION

PART II

15. Chorale [Michael Weiße, "Christus, der uns selig macht," v. 1]

<i>Christus, der uns selig macht,</i>	Christ, who makes us blessed,
<i>Kein Bös' hat begangen,</i>	Has committed no evil;
<i>Der ward für uns in der Nacht</i>	He was for us in the night
<i>Als ein Dieb gefangen,</i>	Arrested like a thief,
<i>Geführt für gottlose Leut</i>	Led before godless men,
<i>Und fälschlich verklaget,</i>	And falsely accused,
<i>Verlacht, verhöhnt und verspeit,</i>	Mocked, scorned, and spat upon,
<i>Wie denn die Schrift saget.</i>	As then the Scriptures say.

16. Recitative

Evangelist: <i>Da führeten sie Jesum von Kaipha 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:</i>	Then they took Jesus from Caiaphas to Pilate's headquarters. It was early in the morning. They themselves did not enter the headquarters, so as to avoid ritual defilement and to be able to eat the Passover. So Pilate went out to them and said,
Pilate: <i>Was bringet ihr für Klage wider diesen Menschen?</i>	"What accusation do you bring against this man?"
Evangelist: <i>Sie antworteten und sprachen zu ihm:</i>	They answered,
Chorus: <i>Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.</i>	"If this man were not a criminal, we would not have handed him over to you."
Evangelist: <i>Da sprach Pilatus zu ihnen:</i>	Pilate said to them,

Pilate: *So nehmet ihn ihr hin und richtet ihn nach eurem Gesetze!*
 Evangelist: *Da sprachen die Jüden zu ihm:*
 Chorus: *Wir dürfen niemand töten.*
 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:
 Pilate: *Bist du der Jüden König?*
 Evangelist: *Jesus antwortete:*
 Jesus: *Redest du das von dir selbst, oder habens dir andere von mir gesagt?*
 Evangelist: *Pilatus antwortete:*
 Pilate: *Bin ich ein Jüde? 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.*

“Take him yourselves and judge him according to your law.”
 The Jews replied,
 “We are not permitted to put anyone to death.”
 (This was to fulfill what Jesus had said when he indicated the kind of death he was to die.)
 Then Pilate entered the headquarters again, summoned Jesus, and asked him,
 “Are you the King of the Jews?”
 Jesus answered,
 “Do you ask this on your own, or did others tell you about me?”
 Pilate replied,
 “I am not a Jew, am I? Your own nation and the chief priests have handed you over to me. What have you done?”
 Jesus answered,
 “My kingdom is not from this world. If my kingdom were from this world, my followers would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not from here.”

17. Chorale [Johann Heermann, “*Herzliebster Jesu, was hast du verbrochen,*” vv. 8-9]

*Ach großer König, groß zu allen Zeiten,
 Wie kann ich gnugsam diese Treu ausbreiten?
 Keins Menschen Herze mag indes ausdenken,
 Was dir zu schenken.*

O great King, great through all the ages,
 How can I rightly display this faithfulness?
 No human heart can yet imagine
 What to give you.

*Ich kann's mit meinen Sinnen nicht erreichen,
 Womit doch dein Erbarmen zu vergleichen.
 Wie kann ich dir denn deine Liebestaten
 Im Werk erstatten?*

I cannot, with my senses, reach anything
 With which surely to compare your mercy.
 How can I then your deeds of loving kindness
 In work repay you?

18. Recitative

Evangelist: *Da sprach Pilatus zu ihm:*
 Pilate: *So bist du dennoch ein König?*
 Evangelist: *Jesus antwortete:*
 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:*
 Pilate: *Was ist Wahrheit?*
 Evangelist: *Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:*

Pilate asked him,
 “So you are a king?”
 Jesus answered,
 “You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice.”
 Pilate asked him,
 “What is truth?”
 After he had said this, he went out to the Jews again and told them,

Pilate: *Ich finde keine Schuld an ihm.
Ihr habt aber eine Gewohnheit, daß ich
euch einen losgebe; wollt ihr nun,
daß ich euch der Juden König losgebe?*
Evangelist: *Da schriean sie wieder allesamt
und sprachen:*
Chorus: *Nicht diesen, sondern Barrabam!*
Evangelist: *Barrabas aber war ein Mörder.
Da nahm Pilatus Jesum und geißelte ihn.*

"I find no case against him. But you have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?"
They shouted in reply,
"Not this man, but Barabbas!"
Now Barabbas was a bandit.
Then Pilate took Jesus and had him flogged.

19. Bass Arioso

*Betrachte, meine Seel,
mit ängstlichem Vergnügen,
mit bitterer Lust und halb beklemmtem Herzen
dein höchstes Gut in Jesu Schmerzen,
wie dir auf Dornen, so ihn stechen,
die Himmelschlüsselblumen blühn!
Du kannst viel süße Frucht
von seiner Wermut brechen,
drum sieh ohn Untertaß auf ihn.*

Ponder, my soul,
With anxious pleasure,
With bitter joy and a half-uneasy heart,
In Jesus's agony your highest good,
How for you out of the thorns that pierce him,
The key-of-heaven flowers bloom!
You can break off much sweet fruit
From his wormwood [of bitter sorrow],
And so behold him without ceasing.

20. Tenor Aria

*Erwäge, wie sein blutgefärbter Rücken
in allen Stücken
dem Himmel gleiche geht;
daran, nachdem die Wasservogen
von unsrer Sündflut sich verzogen,
der allerschönste Regenbogen,
als Gottes Gnadenzeichen steht.*

Consider, how his blood-stained back
In all its aspects
Is just like the heavens.
Where, after the floodwaves
Of our sins' deluge have passed,
The most beautiful rainbow
Remains as a sign of God's grace.

21. Recitative

Evangelist: *Und die Kriegsknechte flochten
eine Krone von Dornen und setzten sie auf
sein Haupt und legten ihm ein Purpurkleid an
und sprachen:*
Chorus: *Sei gegrüßet, lieber Judenkönig!*
Evangelist: *Und gaben ihm Bakkenstreiche.
Da ging Pilatus wieder heraus und sprach
zu ihnen:*
Pilate: *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:*
Pilate: *Sehet, welch ein Mensch!*
Evangelist: *Da ihn die Hohenpriester und die
Diener sahen, schriean sie und sprachen:*

And the soldiers wove a crown of thorns
and put it on his head, and they dressed him
in a purple robe. They kept coming up to him,
saying,
"Hail, King of the Jews!"
and striking him on the face.
Pilate went out again and said to them,
"Look, I am bringing him out to you to let
you know that I find no case against him."
So Jesus came out, wearing the crown of
thorns and the purple robe. Pilate said to them,
"Here is the man!"
When the chief priests and the police saw him,
they shouted,

Chorus: *Kreuzige, kreuzige!*
 Evangelist: *Pilatus sprach zu ihnen:*
 Pilate: *Nehmet ihr ihn hin und kreuziget ihn;*
denn ich finde keine Schuld an ihm!
 Evangelist: *Die Jüden antworteten ihm:*
 Chorus: *Wir haben ein Gesetz, und nach dem*
Gesetz soll er sterben, denn er hat sich selbst
zu Gottes Sohn gemacht.
 Evangelist: *Da Pilatus das Wort hörte,*
fürchtet' er sich noch mehr und ging wieder
hinein in das Richthaus, und spricht zu Jesu:
 Pilate: *Von wannen bist du?*
 Evangelist: *Aber Jesus gab ihm keine Antwort.*
Da sprach Pilatus zu ihm:
 Pilate: *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.

"Crucify him! Crucify him!"
 Pilate said to them,
 "Take him yourselves and crucify him;
 I find no case against him."
 The Jews answered him,
 "We have a law, and according to that law
 he ought to die because he has claimed to be
 the Son of God."
 Now when Pilate heard this, he was more
 afraid than ever. He entered his headquarters
 again and asked Jesus,
 "Where are you from?"
 But Jesus gave him no answer.
 Pilate therefore said to him,
 "Do you refuse to speak to me? Do you not
 know that I have power to release you, and
 power to crucify you?"
 Jesus answered him,
 "You would have no power over me unless it
 had been given you from above; therefore the
 one who handed me over to you is guilty of a
 greater sin."
 From then on Pilate tried to release him.

22. Chorale [tune: "Mach's mit mir, Gott, nach deiner Güt"]

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.

Through your imprisonment, Son of God,
 To us must freedom come;
 Your dungeon is the throne of grace,
 The refuge of all the faithful;
 For if you had not entered into servanthood,
 Our servitude would have to be eternal.

23. Recitative

Evangelist: *Die Jüden aber schrieen*
und sprachen:
 Chorus: *Lässest du diesen los, so bist du*
des Kaisers Freund nicht, denn wer sich
zum Könige machet, der ist wider den Kaiser.
 Evangelist: *Da Pilatus das Wort hörte,*
führte er Jesum heraus und satzte sich auf
den Richtstuhl, an der Stätte, die da heißet:
Hochpfaster, auf Ebräisch aber: Gabbatha.
Es war aber der Rüsttag in Ostern um die
sechste Stunde, und er spricht zu den Jüden.
 Pilate: *Sehet, das ist euer König!*
 Evangelist: *Sie schrieen aber:*

But the Jews cried out,
 "If you release this man, you are no friend of
 the emperor. Everyone who claims to be a king
 sets himself against the emperor."
 When Pilate heard these words, he brought
 Jesus outside and sat on the judge's bench
 at a place called The Stone Pavement, or in
 Hebrew Gabbatha. Now it was the day of
 Preparation for the Passover; and it was about
 noon. He said to the Jews,
 "Here is your King!"
 They cried out,

Chorus: *Weg, weg mit dem; kreuzige ihn.*
Evangelist: *Spricht Pilatus zu ihnen:*
Pilate: *Soll ich euren König kreuzigen?*
Evangelist: *Die Hohenpriester antworteten:*
Chorus: *Wir haben keinen König denn den Kaiser*
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.*

"Away with him! Away with him! Crucify him!"
Pilate asked them,
"Shall I crucify your King?"
The chief priests answered,
"We have no king but the emperor."
Then he handed him over to them to be
crucified. So they took Jesus; and carrying
the cross by himself, he went out to what is
called The Place of the Skull, which in
Hebrew is called Golgotha.

24. Bass Aria

*Eilt, eilt, ihr angefochtnen Seelen,
Geht aus euren Marterhöhlen.
[Chorus: Wohin? Wohin?]
Eilt, eilt nach Golgatha.*

Hurry, hurry, you tempted souls,
Leave your dens of torment.
[Chorus: Where? Where?]
Hurry, hurry to Golgatha.

*Nehmet an des Glaubens Flügel,
Flieht [Chorus: Wohin? Wohin?]
Flieht zum Kreuzeshügel
Eure Wohlfahrt blüht allda!*

Embrace the wings of faith,
Flee [Chorus: Where? Where?]
Flee to the hill of the cross;
Your salvation blossoms there!

25. Recitative

Evangelist: *Allda kreuzigten sie ihn, und mit
ihm zween andere zu beiden Seiten, Jesum
aber mitten inne. Pilatus aber schrieb eine
Überschrift und satzte 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 gekreuzige ist. Und es war
geschrieben auf ebräische, griechische und
lateinische Sprache. Da sprachen die
Hohenpriester der Juden zu Pilato:*

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

Evangelist: *Pilatus antwortet:*

Pilate: *Was ich geschrieben habe, das habe ich
geschrieben.*

There they crucified him, and with him two
others, one on either side, with Jesus between
them. Pilate also had an inscription written and
put on the cross. It read, "Jesus of Nazareth,
the King of the Jews." Many of the Jews read
this inscription, because the place where Jesus
was crucified was near the city, and it was
written in Hebrew, in Greek, and in Latin.
Then the chief priests of the Jews said to Pilate,

"Do not write, 'The King of the Jews,' but,
'This man said, I am King of the Jews.'"

Pilate answered,

"What I have written I have written."

26. Chorale [Valerius Herberger, "Valet will ich dir geben," v. 3]

*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,*

In the bottom of my heart,
Your name and cross alone
Shine at all times and hours,
For which I can be joyful.
Appear before me in this image
As comfort in my distress:

Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!

How you, Lord Christ, so abundantly
Yourself did bleed to death!

27. Recitative

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

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

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 Kriegsknechte.*

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!*

When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top. So they said to one another,

"Let us not tear it, but cast lots for it to see who will get it."

This was to fulfill what the scripture says: "They divided my clothes among themselves, and for my clothing they cast lots." And that is what the soldiers did.

Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, "Woman, here is your son." Then he said to the disciple, "Here is your mother."

28. Chorale [Paul Stockmann, "Jesu Leiden, Pein und Tod," v. 20]

*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!*

He took care of everything
Even at his last hour;
Thinking of his mother,
He gave her a guardian.
O humankind, set everything in order,
Love both God and humankind;
Die afterwards without any pain
And be untroubled!

29. Recitative

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 fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:*

Jesus: *Es ist vollbracht!*

And from that hour the disciple took her into his own home.

After this, when Jesus knew that all was now finished, he said (in order to fulfill the scripture),

"I am thirsty."

A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received the wine, he said,

"It is finished."

30. Alto Aria

Es ist vollbracht!
O Trost vor die gekrankten Seelen!
Die Trauernacht
Last nun die letzte Stunde zahlen.
Der Held aus Juda siegt mit Macht,
Und schliest den Kampf. Es ist vollbracht!

It is finished!
O comfort for the afflicted souls!
The night of mourning
Now can count the last hour.
The hero from Judah triumphs with power,
And ends the strife. It is finished!

31. Recitative

Evangelist: *Und neiget das Haupt und verschied.*

Then he bowed his head and gave up his spirit.

32. Bass Aria (with Chorale) [Paul Stockmann, "Jesu Leiden, Pein und Tod," v. 34]

Mein teurer Heiland, la dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt:
Es ist vollbracht.

My precious Saviour, let me ask you,
Now that you are nailed to the cross
And yourself have said,
"It is finished."

Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlosung da?
Du kannst vor Schmerzen zwar nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

Have I been set free from death?
Can I through your pain and death
Inherit the kingdom of heaven?
Is all the redemption of the world here?
In agony, you can to be sure say nothing.
Yet you bow your head
and in silence utter: "Yes."

Chorale:

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versuhnt,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!

Jesus, you who were dead,
Live now forever.
In the last throes of death
I turn myself nowhere
Except to you, who redeemed me.
O dearest Lord!
Give me only what you have earned;
More I do not hope for.

33. Recitative

Evangelist: *Und siehe da, der Vorhang im*
Tempel zerri in zwei Stuck von oben an bis
unten aus. Und die Erde erbebete, und die
Felsen zerrissen, und die Graber taten sich
auf, und stunden auf viel Leiber der Heiligen.

[At that moment the curtain of the temple was
torn in two, from top to bottom. The earth shook,
and the rocks were split. The tombs also were
opened, and many bodies of the saints who had
fallen asleep were raised.]

34. Tenor Arioso

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfallt,
Die Erde bebt, die Graber spalten,

My heart, while the whole world
Suffers with Jesus's suffering,
The sun clothes itself in mourning,
The veil is torn; the rock crumbles,
The earth quakes, the graves split open,

*Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?*

Because they see their maker grow cold,
What do you, for your part, want to do?

35. Soprano Aria

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

Dissolve, my heart, in floods of tears,
To honor the most high!
Tell the world and the heavens your distress:
Your Jesus is dead.

36. Recitative

*Evangelist: Die Jüden aber, dieweil es der
Rüsttag war, daß nicht die Leichname am
Kreuzen blieben den Sabbath über (denn
desselbigen Sabbaths 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, 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, and 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 ist geschehen, auf daß die Schrift
erfüllet würde: "Ihr sollet ihm kein Bein zer-
brechen." Und abermal spricht eine andere
Schrift: "Sie werden sehen, in welchen sie
gestochen haben!"*

Since it was the day of Preparation, the Jews
did not want the bodies left on the cross during
the Sabbath, especially because that Sabbath was
a day of great solemnity. So they asked Pilate to
have the legs of the crucified men broken and the
bodies removed. Then the soldiers came and
broke the legs of the first and of the other who
had been crucified with him. But when they
came to Jesus and saw that he was already dead,
they did not break his legs. Instead, one of the
soldiers pierced his side with a spear, and at once
blood and water came out.

(He who saw this has testified so that you also
may believe. His testimony is true, and he
knows that he tells the truth.)

These things occurred so that the scripture might
be fulfilled, "None of his bones shall be broken."
And again another passage of scripture says,
"They will look on the one whom they have
pierced."

37. Chorale [Michael Weiße, "Christus, der uns selig macht," v. 8]

*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!*

O help, Christ, Son of God,
Through your bitter suffering,
That we, always submissive to you,
May eschew all evil,
And your death and its cause
May ponder fruitfully,
For which, though poor and weak,
We give you a thankoffering.

38. Recitative

*Evangelist: Damach bat Pilatum Joseph von
Arimathia, der ein Jünger Jesu war (doch
heimlich aus Furcht vor den Jüden), daß er
möchte abnehmen den Leichnam Jesu. Und
Pilatus erlaubete es. Derowegen kam er und*

After these things, Joseph of Arimathea,
who was a disciple of Jesus, though a secret
one because of his fear of the Jews, asked Pilate
to let him take away the body of Jesus. Pilate
gave him permission; so he came and removed

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 leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je gelegen war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

his body. Nicodemus, who had at first come to Jesus by night, also came, bringing a mixture of myrrh and aloes, weighing about a hundred pounds. They took the body of Jesus and wrapped it with the spices in linen cloths, according to the burial custom of the Jews. Now there was a garden in the place where he was crucified, and in the garden there was a new tomb in which no one had ever been laid. And so, because it was the Jewish day of Preparation, and the tomb was nearby, they laid Jesus there.

39. Chorus

*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.*

Rest well, you holy bones,
Which I will no longer bewail,
Rest well and bring me, too, to rest.
The grave, which is your destined place
And now knows no further sorrow,
Opens heaven up for me
And shuts the gates of hell.

40. Chorale [Martin Schalling, "Herzlich lieb hab ich dich, o Herr," v. 3]

*Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn einge Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!*

O Lord, let your dear little angel
At the last hour carry my soul
To Abraham's bosom;
Let my body in its little sleeping chamber
Completely in peace, without hurt and pain,
Rest until the Last Day!
Then awaken me from death
So that my eyes can see you
In full joy, O Son of God,
My Saviour and Throne of Grace!
Lord Jesus Christ, hear me:
I want to praise you eternally!

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Kettering Adventist Church for providing this opportunity for refreshment and conversation.

Mark your calendar now to listen to the broadcast of this concert on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday, May 7, 2011, at 10:00 a.m.

Program Notes

Bach's Passions

When Bach wrote his "Passions" for Lutheran Holy Week services in Leipzig, he fused three distinct elements: a long-standing liturgical tradition, the relatively new (and chiefly Italian) musical genres of opera and oratorio, and a well established practice of vernacular hymn singing. Long before the Reformation, Catholic liturgy had heightened the singing of the Gospel accounts of Jesus' arrest, trial, and execution, appointed especially for Palm Sunday and Good Friday liturgies. These Gospel narratives bore the special title of "Passion," a term that carried at least two principal meanings. First, *passion* denotes any intense emotional experience, including the intense suffering and death of Jesus. Second, *passion* emphasizes the difference between the person performing an act (the agent) and the person acted upon, placing the focus on Jesus' role as the passive "Suffering Servant" in the drama of the atonement. When these Passion narratives were sung in Catholic liturgies, one singer intoned the narrative portions; another, the words of Jesus; and another, the words of the other speakers in the narrative. The narrator was labeled the "Evangelist," since the writers of the Gospels and the narrative voices they invented were usually not distinguished. Eventually, the choir would be assigned the role of all the composite voices, often designated merely "Turba" or "Crowd."

At the Reformation, Lutheran liturgical practice maintained this tradition. By Bach's time, the ancient plainsong intonations had given way to through-composed large-scale works. Bach's Passions typically divide into two parts, separated in his church services by a sermon (normally an hour in length). Bach exploits all the resources available to him: vocal soloists, a choir, and an orchestra.

The vocal soloists play two roles, distinguished by the terms "recitative" and "aria" (or "arioso"). The recitatives, non-metrical declamations usually accompanied only by "continuo" instruments (cello and keyboard), narrate the story. The heaviest demands fall on the featured tenor Evangelist. Other soloists take the parts of the individual characters. At times, however, the narrative stops for extended reflective compositions. The soloists then step out of their character roles in the dramatic narrative and take on instead the identity of the anonymous faithful Christian individual, meditating on and reacting prayerfully to the events of the narrative.

The choir plays a similar dual role. In the narrative, the choir sings the lines of all the various composite characters, usually in elaborate polyphony and with fuller instrumental accompaniment, giving the narrative itself extraordinary musical variety and heightening the dramatic impact of the story. At various points, however, the narrative stops for chorales, Lutheran hymns that would have been familiar to Bach's congregations. At those times, the choir, too, steps out of its narrative roles and takes on a different identity—the whole body of the faithful, the Church. The choir can thus register on behalf of the congregation the appropriate corporate response to the events of the narrative. (Whether the congregation might have joined in singing the chorales is still a matter of debate. We know that they had printed libretti, but they would not have had Bach's harmonizations.) Bach twice manages to combine individual and corporate response. In No. 24, the bass soloist's admonitions to hurry are repeatedly interrupted by the choir's "Where?" In No. 32, the bass soloist's anguished questions overlay the choir's confident affirmations in a chorale.

Bach's Biblical text would have been Luther's German Bible. The chorale texts (and tunes) come from a number of Lutheran hymn-writers (and composers). The texts for the opening and closing choruses, as well as the rhyming verse of the arias, come from various sources, and no single

compiler has been authoritatively identified. Bach follows the text of St. John's Gospel (here given in the New Revised Standard Version), from 18:1 through 19:42, with only two exceptions. After 18:27, he interpolates part of Matthew 26:75 (to include Peter's expressive weeping); after 19:30, he interpolates Matthew 27:51-52 (to include the dramatic rending of the temple veil and the earthquake). For translations of the arias and chorales, this program relies heavily on two important scholarly studies of the work: Michael Marissen's *Lutheranism, Anti-Judaism, and Bach's St. John Passion* (Oxford University Press, 1998) and Alfred Dürr's *Johann Sebastian Bach: St. John Passion—Genesis, Transmission, and Meaning*, tr. Alfred Clayton (Oxford University Press, 2000). -- RAK

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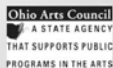
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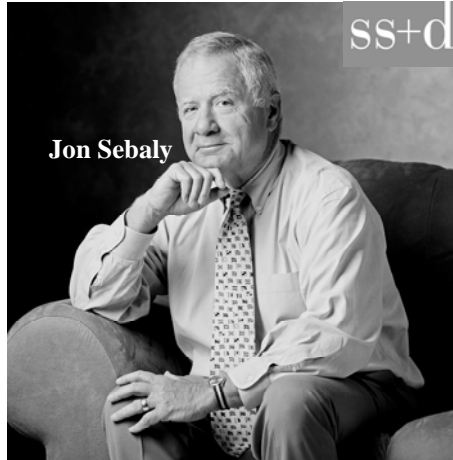
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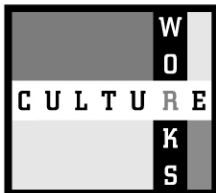
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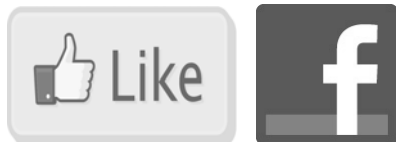
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