

2016-2017 SEASON



from Russia to Love

JOHANN SEBASTIAN BACH'S
**ST. JOHN
PASSION**

MARCH 5, 2017  4:00 PM



WE ARE SPONSORED BY:



The Virginia W. Kettering Foundation / Mary H. Kittredge Fund of the Dayton Foundation / The Charles F. Kettering Memorial Hospital / Charles D. Berry



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to this grand performance of one of the towering choral works of musical history, the *St. John Passion* of Johann Sebastian Bach.

Today's soloists, Evangelist, orchestra, the Kettering Children's Choir Cappella, and the Bach Society chorus, stimulated by Bach's creative genius and faith, join forces to present to you the story of Christ's passion as recounted in the Gospel of John. No words on paper can really capture the power of this piece. We invite you simply to listen, perhaps following along in English with the translation we provide, and experience the varied moods, musical textures, and constant drama.

Your support, through buying tickets, contributing generously to the Bach Society, or both, has helped make this major undertaking possible during our season. We are grateful to our many donors, sponsors, and friends without whom the Bach Society could not offer this great music to the community. Thank you!

The Bach Society's current season ends with the 4:00 p.m. concert on Sunday, May 14, when spring's warmth will again be here (we promise!) and love will be in bloom. Come savor the rich and sweet melodies and lyrics of Brahms, Bizet, Schubert, Copland, Vaughan Williams, Pinkham and more as we celebrate Mother's Day with you and your family. Tickets are available today—why not surprise a mom with a heartfelt afternoon of joy?

We are so glad you are part of our gathered family as we share the finest in choral music, across centuries of masterworks, for the Miami Valley and beyond.





Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Susan Cromer
 Sharon Kohnle
 Rachel Spry Lammi
 Karen Linaberry
 Connie Palmus
 Amy Potter
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Elizabeth Weibel
 Mary Ann Woods

Altos

Cynthia Bertleff
 Kim Bostic
 Madelyn Callender
 Willow Cliffswallow

Pamela Cooper-

Servaites
 Helen Cripe
 Beverly Dean
 Carla J. H. Drye
 Peg Holland
 Ann Holzer
 Micheline Jarvis
 Cynthia Kams
 Sharon Norton
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Barbara Schramm
 Loraine Simard
 Mary Tymeson
 Sara Vice

Tenors

Todd Berry
 Fred Bartenstein
 Joe Codispoti
 Marc Georgin
 Michael Linaberry
 Thom Meyer
 William Miller

Christopher Oldstone-

Moore
 Kevin Samblanet
 Jerome Servaites
 William Spohn

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 Cullen Bower
 Marc Fleischauer
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 Dave Roderick
 Mark Spencer
 John Stengel
 Marshall Wareham

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. See more about us at www.bachsocietyofdayton.org.



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 35 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five 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 and choral clinician.



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.

Concert Preview



Sharon Davis Gratto is Professor of Music and Chair of the Department of Music and the Graul Endowed Chair designate in the Arts and Languages at the University of Dayton. Dr. Gratto came to UD in 2008 from Gettysburg College in Pennsylvania, where she was Coordinator of Music Education and conducted the Women's Choir, World Music Ensemble, Concert Choir, and the Gettysburg Children's Choir.

She was Music Department Chair and a general and choral music teacher at the Holton-Arms School in Bethesda, MD. Dr. Gratto served the American Choral Directors Association for six years as National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives, having also held the same position in Pennsylvania and the ACDA Eastern Division.

Dr. Gratto is a founding Trustee of the Dayton Performing Arts Alliance (Dayton Philharmonic, Opera, and Ballet) and a Board member of the Dayton Contemporary Dance Company. She served on the 10th Anniversary Committee of the Bach Society of Dayton and has presented Bach Society pre-concert artist interviews and talks. Dr. Gratto volunteers frequently as an on-air fundraiser host for WDPR Discover Classical radio in Dayton. She adjudicates for and hosts the award winners' concert of the annual WDPR Young Talent Search.

Orchestra

1st Violins

Aurelian Oprea, Concertmaster
Chang Ji

2nd Violins

Audrey Gray
Yein Jin
William Slusser

Violas

Colleen Braid
Lori LaMattina

Viola da gamba

Samuel Dorf

Cellos

Andrea Padrichelli
Mark Hofeldt

Bass

Donald Compton

Flutes

Rebecca Andres
Jennifer Northcut

Oboes

Eileen Whalen
Connie Ignatiou

Organ and Harpsichord

R. Alan Kimbrough

Guest Artists

Kettering Children's Choir, Cappella Dr. James W. Tipps, Director

Ellie Avera
William Ayres
Nathan Barron
Bree Bennett
Jake Brucken
Benjamin Carter
Gabby Casto
Ashrit Challa
Justin Comperry
Stephanie Cooper
Joseph Corbett
Gabrielle Edwards
Shayleigh Frank
Clay Goertemiller
Mia Gorman
Ileana Grajeda

Spencer Hajarian
Cole Hanson
Maria Herman
Emma Hesson
Alyssa Higle
Presley Holthaus
Derek Hwang
Michelle Hwang
Charlotte Kunesh
Eleanor Liu
Claire Lynch
Habiba Mgugua
KeShawn Mellon
Nathan Mitchell
Amanda Moore
Kenzie Moore

Jacob Motz
Melissa Navarra
Nathan Russell
Claire Schoenfeld
Tori Schrodi
Bryna Schroeder
Caroline Scott
David Shockey
Max Sutherland
Adele Taylor
Autumn Taylor
Brianna Taylor
Jewell Timpson
Alexa Warren
Lydia Webb
Logan Widmor

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 W. Tipps came to Wright State University in the Fall of 1992. Dr. Tipps is the conductor of the Wright State University Men's Chorale and University Chorus, and his teaching load includes research and music education methods courses at both the undergraduate and graduate levels.

Under his leadership, the Wright State University Men's Chorale has become a popular choral ensemble in the Miami Valley. They have also been selected to perform at OMEA professional conference, Central Division Convention of the American Choral Directors Association, and the National Seminar for Intercollegiate Men's Choruses. They have worked with guest conductors such as Charlene Archibeque, Simon Carrington,

Jefferson Johnson, R. D. Mathey, Bradley Holmes, Pearl Shangkuan and James Gallagher, as well as composers David Conte and Moses Hogan. They have also hosted workshops with Ensemble Amarcord and Cantus.

Dr. Tipps holds degrees in music education from Tennessee Technological University, Georgia Southern University, and Florida State University. He studied conducting with André Thomas, Colleen Kirk, and Rodney Eichenberger, and was a Music Education student of Jack Taylor, Amy Brown, and Clifford Madsen. He has also done advanced Music Education methodology studies at the British Kodaly Academy.



Tony Burdette, tenor, has performed as a concert soloist with the Hartnell Chorus (CA), Asheville Choral Society (NC), Jefferson Choral Society (VA), The Chorus of the Blue Ridge (VA), Bach Society of Dayton, Hamilton-Fairfield Symphony Orchestra, Lebanon Symphony Orchestra, Bach Association of Cincinnati, CCM Philharmonia Orchestra, Northern Kentucky Community Chorus and Orchestra, Marietta College, and Alderson-Broadus College in such works as J.S. Bach's *Christmas Oratorio* and *St. John Passion*, Handel's *Messiah* and *Israel in Egypt*, Mendelssohn's *St. Paul*, Orff's *Carmina Burana*, C.P.E. Bach's *Magnificat*, and many others. He regularly appears with Cincinnati Opera and as a recitalist. In January 2016, Tony made his solo debut in Carnegie Hall in New York City as the tenor soloist in Dan Forrest's *Requiem for the Living*.

Tony earned a Master's Degree in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM). He also has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broadus College (Philippi, West Virginia). Also an accomplished conductor, Tony is the Founding Artistic Director and Conductor of Voices of the Commonwealth, a 75-member adult chorus in the Cincinnati/Northern Kentucky metro area with a reputation of presenting high quality and innovative choral programs. Formerly, he served as the Associate Conductor and Chorus Director for the Lebanon Symphony Orchestra, student conductor of the Alderson-Broadus College choirs, and has served as the conductor of adult and children's church choirs for nearly 20 years.



Soprano **Melissa Harvey's** impressive stylistic versatility can be heard in operatic and concert repertoire spanning over four centuries. Her recent activity in 20th and 21st century opera includes the world premiere of Douglas Pew's *Lo the Bridegroom Comes*, Alice in Unsub Chin's *Alice in Wonderland*, covering the role of Flora in New York City Opera's production of *The Turn of the Screw*, and world premieres of three operas with the Cincinnati-based NANOWorks Opera. Ms. Harvey joined both Gotham Chamber Opera and Opera Philadelphia for the world premiere production of Nico Muhly's *Dark Sisters*, in which she covered the role of Lucinda.

On the other end of the spectrum, Ms. Harvey's prodigious activity in early music has made her invaluable to concert organizations such as Catacoustic Consort, Collegium Cincinnati, Bourbon Baroque, Cincinnati Vocal Arts Ensemble and St. Peter in Chains Cathedral. With these organizations, she has performed such works as Bach Cantatas *BWV 04, 71, 106, 196, Magnificat*, and *Christmas Oratorio*; Buxtehude (*BuxWV 750*), Handel (*Dixit Dominus* and various duets), Haydn (*Lord Nelson Mass*), Monteverdi (various duets), Mozart (*Mass in C Minor*), Poulenc (*Gloria*), and Steffani (*Stabat Mater*). In 2016, she rejoined Collegium Cincinnati for Bach's *St. John Passion* and Catacoustic Consort for two works of Marc-Antoine Charpentier: *Le reniement de St. Pierre* and the world premiere of a never-before-performed opera from 1685, *La fête du Ruel*.

Ms. Harvey also performed as the Soprano Soloist in Catacoustic Consort's song programs In Song Lay My Desire and Noël, Noël.

During the 2016-2017 Season, Ms. Harvey participates in Cincinnati Opera's *Frida* by Robert Xavier Rodríguez and Missy Mazzoli's *Song from the Uproar*, as well as the University of Findlay's Soprano Soloist in Faure's *Requiem* and *Messe Basse*. Ms. Harvey will also participate in several concerts with Collegium Cincinnati, St. Peter in Chains Cathedral, and St. Thomas Episcopal Church.

Ms. Harvey received her BM and MM in Voice from the University of Cincinnati College-Conservatory of Music (CCM). At CCM, her operatic repertoire included Sister Constance (*Dialogues of the Carmelites*), Eurydice (*Orpheus in the Underworld*), Lucia (*The Rape of Lucretia*), Papagena (*Die Zauberflöte*), and Amore (*L'incoronazione di Poppea*). Her concert repertoire included Bach Cantatas BWV 78 & 79, Fauré *Requiem*, Mendelssohn *Elijah*, Haydn *Missa Sancti Nicolai* and *Mass in Time of War*, and Steve Reich's *Tehillim*. Among the scholarships and awards Ms. Harvey has received are the Dieterle Vocal Scholarship, the Baur/Powell Scholarship, the Mercer Scholarship for language study (Freiburg, Germany), and a 2009 Encouragement Award from the Metropolitan Opera National Council Regional Auditions.



Nathan Medley, countertenor, has emerged in recent years as one of the leading younger-generation countertenors, with notable success internationally in concert and opera. He has sung on some of the major stages of the world including the English National Opera and Barbican Centre in London, La Salle Pleyel in Paris; Palais de Musique, Strasbourg, Amsterdam's Concertgebouw, The Lucerne Festival; Avery Fisher Hall in New York, and Walt Disney Concert Hall in Los Angeles. Recent performances have brought him to the Boston Early Music Festival (Ottone in Monteverdi's *L'Incoronazione di Poppea*), the Netherlands Radio Philharmonic, the Los Angeles Philharmonic, Chicago's Ravinia Festival, Opera Omaha, Pacific MusicWorks, Mercury Baroque, Seraphic Fire, Indianapolis Baroque Orchestra, Cincinnati Collegium, Miami Bach Society, and the Bach Society of Dayton. He is a founding member of Echoing Air, an ensemble focused on music of the baroque and modern eras composed for countertenor.

Nathan Medley made his professional debut in 2012 in John Adams' *The Gospel According to the other Mary* with the Los Angeles Philharmonic conducted by Gustavo Dudamel, which was recorded for *Duetsche Grammophon*. He returned to Los Angeles in 2013 for Peter Sellars' staging of *The Gospel According to the other Mary* which toured to Switzerland and New York City, and again in 2015 under the baton of John Adams performing Olga Neuwirth's staged song/play, *Hommage à Klaus Nomi*. He made his English National Opera debut in 2014 in Adams' *The Gospel According to the other Mary*, also staged by Peter Sellars. Other opera credits include Ottone in Handel's *Agrippina* (Opera Omaha). Speranza in Monteverdi's *Orfeo* (Boston Early Music Festival), Athamus in *Semele* (Pacific MusicWorks, Seattle), Oberon in *A Midsummer Night's Dream*, Dema in *Cavalli's L'Egisto*, Le Peinture in Charpentier's *Les Arts Florissants*, Acteon in Charpentier's *Acteon*, and Ottone in Monteverdi's *L'incoronazione di Poppea*, where critics in Cleveland praised him for an interpretation "sung with baroque perfection."

In May 2016 he premiered a new song cycle by John Harbison for countertenor and gamba consort in Chicago with Second City Musick. The 2016-17 season brought debuts with the Berlin Philharmonic, San Francisco Symphony, St. Louis Symphony (in St. Louis and at Carnegie Hall), London Symphony Orchestra, and return appearance with the Los Angeles Philharmonic and the Netherlands Radio Philharmonic; and in 2017-18, he will debut with the New York Philharmonic.



Cameo Humes, tenor, is quickly becoming one of the most sought-after tenors in the operatic and concert repertory. Past performances with the Bach Society of Dayton include Handel's *Judas Maccabeus*, Haydn's *Lord Nelson Mass*, and Mozart's *Grand Mass in C Minor*. His opera credits include Ottavio in *Don Giovanni* with Operafestival di Roma; Tito in *La Clemenza di Tito*; Gaston in *La Traviata*; Almaviva in *Il Barbiere di Siviglia*; and the roles of Peter, Crabman and Nelson with Dayton Opera, Cincinnati Opera, Skylight Music Theatre and The Princeton Festival. He has been a featured soloist with the American Spiritual Ensemble under the direction of Everett McCorvey in Ireland, France and Spain. Mr. Humes has performed with the Lyric Opera of Chicago this season in their productions of *Il Trovatore* and *Porgy and Bess*. Upcoming engagements include

performances with the Lyric Opera of Chicago in their productions of *Tannhäuser*, and *Carousel*. Mr. Humes is a graduate of Stetson University, earned his Master's at the University of Florida, and is a DMA candidate at the University of Cincinnati College-Conservatory of Music.



Peter Clinton Keates, baritone, has enjoyed success as a teacher and performer. He attended the University of Oklahoma where he earned a bachelor's degree in vocal performance. He went on to the Cincinnati College-Conservatory of Music earning a master's degree and doctor of musical arts degree in vocal performance. Along with his studies at CCM, Dr. Keates studied and performed for two summers at the Opera Theater and Music Festival of Lucca in Lucca, Italy. He was also a member of the 2015 National Association of Teachers of Singing Intern Program at the University of Las Vegas, Nevada.

His operatic performances include Sam in *Trouble in Tahiti*, Colline, in *La Boheme*, Dr. Dulcamara in *L'Elisir d'amore*, Simone and Betto in *Gianni Schicchi*, Don Magnifico in *La Cenerentola*, Son Beau Pere in *Le Pauvre Matelot*, Re di Scozia in *Ariodante*, The Brewer in *Comedy on the Bridge*, and Leporello, in *Don Giovanni*. His concert performances include the title role in Mendelssohn's *Elijah*, as well as the bass solos in Beethoven's 9th symphony, Handel's *Messiah*, Beethoven's *Mass in C* as well as Faure's *Requiem*, Carissimi's *Jephthe*, and Janacek's *Glagolitic Mass*. Dr. Keates currently teaches applied voice and Italian, French, and German diction at Wright State University.



Mark Spencer, baritone, is an Associate Professor of Vocal Studies at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has also taught at colleges in California and Texas. He has sung roles with the Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Human Race Theatre, Ohio Lyric Theatre, Opera Funatics, Riverside CA Master Chorale, the Inland Opera Association of Southern California, Musica Viva!, Springfield Symphony, Springfield Summer Arts Festival, and the Singapore Symphony.

Johann Sebastian Bach: The St. John Passion

<i>Evangelist:</i>	<i>Tony Burdette</i>
<i>Jesus:</i>	<i>Mark Spencer</i>
<i>Peter and Pilate:</i>	<i>Peter Keates</i>
<i>Maid:</i>	<i>Melissa Harvey</i>
<i>Servant:</i>	<i>Cameo Humes</i>
<i>Soprano Arias:</i>	<i>Melissa Harvey</i>
<i>Alto Arias:</i>	<i>Nathan Medley</i>
<i>Tenor Arias:</i>	<i>Cameo Humes</i>
<i>Bass Arias:</i>	<i>Peter Keates</i>

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 suchet ihr?

Evangelist: Sie antworteten ihm:

Chorus: Jesum von Nazareth.

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."

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:*

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!*

Jesus replied,

"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 führten ihn aufs erste zu Hannas, der war 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.*

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.
Was fragest du mich darum? Frage die darum,*

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.
Why do you ask me? Ask those who heard

*die gehöret haben, was ich zu ihnen geredet habe!
Siehe, dieselbigen wissen, was ich gesaget habe.*

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

*Servant: 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?*

what I said to them; they know what I said.”

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?”

Jesus answered,

“If I have spoken wrongly, testify to the wrong.
But if I have spoken rightly, why
do you strike me?”

11. Chorale [Paul Gerhardt, “O Welt, sieh hier dein Leben,” vv. 3-4]

*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.*

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.

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.

12. Recitative

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

Chorus: Bist du nicht seiner Jünger einer?

Evangelist: Er leugnete aber und sprach:

Peter: Ich bins nicht.

*Evangelist: Spricht des Hohenpriesters Knecht'
einer, ein Gefreundter des, dem Petrus das Ohr
abgehauen hatte:*

Servant: Sahe ich dich nicht im Garten bei ihm?

*Evangelist: Da verleugnete Petrus abermal,
und alsobald krähe der Hahn. Da gedachte
Petrus an die Worte Jesu und ging hinaus
und weinete bitterlich.*

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.]

13. Tenor Aria

*Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier
Oder wünsch ich mir*

O, my soul,
Where do you at last want to go,
Where shall I refresh myself?
Shall I stay here
Or should I wish

*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.*

Mountains and hills to fall on my back?
In the world there is no counsel at all,
And in the heart
The agonies remain
Of my misdeeds,
For the servant has denied the Lord.

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

*Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!*

Peter, who does not think back,
Denies his God;
Yet, at a piercing glance, he
Cries bitterly.
Jesus, glance at me as well,
When I refuse to repent;
When I have done evil,
Stir my conscience.

INTERMISSION

PART II

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

*Christus, der uns selig macht,
Kein Bös' 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.*

Christ, who makes us blessed,
Has committed no evil;
He was for us in the night
Arrested like a thief,
Led before godless men,
And falsely accused,
Mocked, scorned, and spat upon,
As then the Scriptures say.

16. Recitative

*Evangelist: Da führeten sie Jesum von Kaiapha
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:

*Pilate: Was bringet ihr für Klage wider
diesen Menschen?*

*Evangelist: Sie antworteten und sprachen
zu ihm:*

*Chorus: Wäre dieser nicht ein Übeltäter,
wir hätten dir ihn nicht überantwortet.*

Evangelist: Da sprach Pilatus zu ihnen:

*Pilate: So nehmet ihn ihr hin und richtet ihn
nach eurem Gesetze!*

Evangelist: Da sprachen die Jüden zu ihm:

Chorus: Wir dürfen niemand töten.

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,
"What accusation do you bring against
this man?"

They answered,

"If this man were not a criminal, we would not
have handed him over to you."

Pilate said to them,

"Take him yourselves and judge him according
to your law."

The Jews replied,

"We are not permitted to put anyone to death."

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 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.*

(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: *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?*

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,

“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?”

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.*

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 Himmels Schlüsselblumen blühen!
Du kannst viel süße Frucht
von seiner Wermut brechen,
drum sieh ohn Unterlaß 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 Wasserwogen
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 begrüßet, lieber Jüdenkönig!*

Evangelist: *Und gaben ihm Backenstreiche. 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:*

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:*

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,

"Crucify him! Crucify him!"

Pilate said to them,

"Take him yourselves and crucify him; I find no case against him."

The Jews answered him,

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.*

"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 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.*

Pilate: *Sehet, das ist euer König!*

Evangelist: *Sie schrieen aber:*

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*

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,

"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

*und führten ihn hin. Und er trug sein Kreuz
und ging hinaus zur Stätte, die da heißet
Schädelstätte, welche heißet auf Ebräisch:
Golgatha.*

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 angefochtenen 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 Jüden König." Diese Überschrift lasen
viel Jüden, denn die Stätte war nahe bei der
Stadt, da Jesus gekreuzigt ist. Und es war
geschrieben auf ebräische, griechische und
lateinische Sprache. Da sprachen die
Hohenpriester der Jüden zu Pilato:*

*Chorus: Schreibe nicht: der Jüden König,
sondem daß er gesaget habe, Ich bin der
Jüden 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,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!*

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

27. Recitative

*Evangelist: Die Kriegsknechte aber, da sie
Jesum gekreuzigt hatten, nahmen seine Kleider
und machten vier Teile, einem jeglichen Krieges-*

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;

knechte 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 lösen, 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 Kriegesknechte.*

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!*

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 gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht,
Und schließt 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, laß 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 Erlösung 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 versühnt,
 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 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.* [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 zerfällt,
 Die Erde bebt, die Gräber spalten,
 Weil sie den Schöpfer sehn erkalten,
 Was willst du deines Ortes tun?* 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,
 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 Kreuze 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 zerbrechen." 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: *Darnach 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 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 Jüden 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*

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 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.

*geleget war. Dasselbst hin legten sie Jesum, um
des Rüsttags willen der Jüden, dieweil das Grab
nahe war.*

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!

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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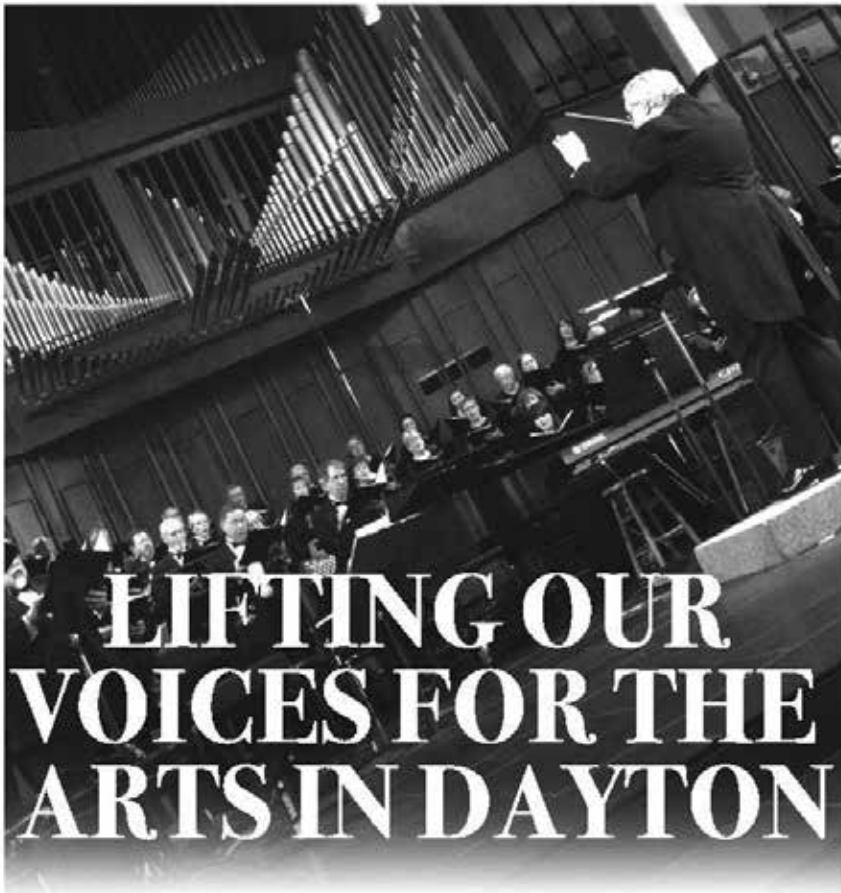
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