

The background of the entire poster is a detailed stained glass window depicting the crucifixion of Jesus Christ. The central panel shows Christ on the cross, with his head bowed and eyes closed. To the right, the arm of the cross is visible. Below the cross, the torso of Christ is shown, with a white cloth draped over his waist. To the right of the cross, the face of the Virgin Mary is depicted in profile, looking upwards with a sorrowful expression. The stained glass features various colors including red, blue, green, and gold, with intricate leaded glass patterns.

I·N·R·I·

Bach

SOCIETY of DAYTON

DAVID CREAN, MUSIC DIRECTOR
R. ALAN KIMBROUGH, ACCOMPANIST

ST. JOHN PASSION

4:00 PM MARCH 19, 2023
KETTERING ADVENTIST CHURCH

JOIN US FOR OUR NEXT CONCERT

Beloved compositions of the
20th and 21st centuries



with the Bach Society Chorus and the
Stivers School for the Arts Chamber Choir

TICKETS AND INFORMATION AT
BACHSOCIETYOFDAYTON.ORG



David Crean, Music Director
R. Alan Kimbrough, Accompanist

The Bach Society of Dayton delights in welcoming you to this performance of Johann Sebastian Bach's *St. John Passion*. This work ranks among the most enduring and beloved pieces in the choral music repertoire. We hope that today's concert reflects the reasons for that lasting legacy. We also hope you were able to take advantage of the concert preview offered an hour before the start of this performance for added background on Bach's work.

As a full complement of six talented soloists and orchestra join with our Bach Society chorus this afternoon, you'll experience how Bach intertwines the Gospel's Passion story with deep, emotional reflection on the suffering and death of Jesus. We thank the many donors, sponsors, and grant providers who have made it financially possible for us to present this powerful work.

Good news! You have one more opportunity to enjoy the Bach Society this season. Please join us on Sunday, May 14, at 4:00 p.m. for the final concert of our "Trials and Triumphs" season. We've chosen some of the favorite choral pieces from the 20th and 21st centuries that the Bach Society has performed in the past and that recent polling of our audience and chorus members suggests you'd love to hear again. On May 14 we will welcome the Stivers School for the Arts Chamber Choir, one of the outstanding ensembles of younger singers in our area, to join us for this delightful spring musical event. You can order tickets now at www.bachsocietyofdayton.org or 937-294-BACH (2224).

We are deeply grateful for the many ways you support the Bach Society's mission to bring magnificent choral music to the Miami Valley and beyond. Enjoy today's performance and we hope to see you again in May!

The Bach Society of Dayton is
a proud member of



We Lift Spirits through the Power of Music And Voice

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 Bachsocietyofdayton.org.

Sing with us

Any interested singer in the community is welcome to audition with us. An audition consists of vocalizing, sight reading, and a short selection of the Music Director's choice. For more information, visit the Bach Society website.

Join us behind the scenes

The Bach Society operates almost exclusively on volunteer power – from our treasurer, to our ushers, to our chorus of accomplished singers. Bach Society volunteers are the backbone of our music! If you are interested in joining our volunteer team, please contact us. Volunteers receive free admission to Bach Society concerts.

Receive subscriber benefits

A season subscription offers subscribers reserved seating, 4 concerts for the price of 3 (a \$25 discount), and a card to bypass Will Call and quickly enter concerts. Season subscriptions are available for purchase from July until the first concert of a season.

Contact us

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Bach Society of Dayton Chorus



Soprano

Carla Ballou
Barbara Campbell
Molly Carner
Kay Cherry
Susan Cromer
Diane Gentner
Cathy Harruff
Madelon Kinzig
Sharon Kohnle
Rachel Lammi
Karen Linaberry
Connie Palmus
Vicki Ramga
Shirley Richardson
Christin Rondeau
Faye Seifrit

Alto

Stephanie Bange
Cynthia Bertleff
Madelyn Callender
Sondra Cassel
Trinity Cox

Katherine Fanjoy
Sallie Fisher
Peg Holland
Linda Keith
Sarah Mabe
Sharon A. Norton
Barbara Piatt
Pam Rauch
Mary Beth Rodes
Barb Schramm
Gwen Singh
Averill Tinker
Sarah Toher
Sharon Vander
Gheynst
Barbara Weber

Tenor

Fred Bartenstein
Alfred Bertleff
Nathan Clark
Joe Codispoti
Frank C. Gentner
Marc Georgin
Bill Lamb

Tim Mahorney
Mark Minardi
Kevin Samblanet
Bill Spohn
Vincent Velten

Bass

Mike Bates
Jim Bliss
Bryan Daly
Doug Evenden
Michael Flanagan
Marc Fleischauer
Tom Gottweis
Lew Hann
Dick Hattershire
Larry Hollar
Alan Kimbrough
Steve Makovec
Dave Roderick
Mark Spencer
John Stengel
Joseph Steuver
Mike Taint

Music Director



David Crean enjoys a multifaceted career as a conductor, teacher, recitalist, church musician, and radio personality. In July 2022 he was appointed the second music director of the Bach Society of Dayton. As an organist, Dr. Crean has performed in concert throughout the United States and completed two concert tours of Australia, where he gave several Australian premieres and performed on historic instruments. Other recent highlights include the opening recital of WQXR's "Bachstock" marathon, the Poulenc organ concerto with the Bach Society of Dayton, solo recitals at the Cathedral of St. John the Divine and St. Thomas Fifth Avenue in New York City, and several

programs for American Guild of Organists (AGO) chapters.

Dr. Crean has taught organ, harpsichord, and music theory at Wright State University since 2014 and has held adjunct positions at Wittenberg University, The Juilliard School, and The University of Iowa. He also serves as the Dean of the Dayton, Ohio chapter of the AGO.

Since February 2017, Dr. Crean has been the Midday Host and Music Director at Discover Classical WDPR, Dayton's only full-time classical radio station. An active church musician since age 15, he currently serves as Organist and Director of Music at St. George's Episcopal Church in Dayton. Dr. Crean is in demand as a program and CD annotator, and has provided liner notes for a Grammy-winning recording. His first book, a history of the famed Hazel Wright Organ at Orange County's Christ Cathedral (formerly the Crystal Cathedral), was published in 2021.

A native of Long Island in New York State, Dr. Crean received his D.M.A. from The Juilliard School, where he was the 2014 recipient of the Richard F. French Doctoral Prize for outstanding research in a dissertation. He also holds degrees from Oberlin College/Conservatory and The University of Iowa.

Accompanist



R. Alan Kimbrough, retired 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



The Rev. Dr. Calvin Lane has served as Associate Rector of St. George's Episcopal Church since 2014. He was ordained priest in the Diocese of Louisiana in 2011, where he served his first call.

Originally from North Carolina, Rev. Dr. Lane is a graduate of UNC Chapel Hill and Nashotah House Theological Seminary. He also earned a Ph.D. from the University of Iowa and is the author of two books on the Reformation. He has also taught for seminaries and colleges and serves on the General Board of Examining Chaplains, the body that helps assess those preparing for ordination in the Episcopal Church. He is a contributor to *The Living Church* magazine and their weblog, "Covenant."

Guest Artists

Soloists



Daniel Weeks, tenor (Evangelist), has been a member of the voice faculty of the College-Conservatory of Music at the University of Cincinnati since 2015. He has garnered acclaim for his Italianate voice and adroit musicianship. He has sung with the symphonies of Houston, Dallas, Cincinnati, Indianapolis, Columbus, Dallas, Memphis, Dayton, San Jose, Rochester, South Dakota, Louisville,

Huntsville, the National Youth Symphony of Venezuela, and the National Orchestras of Mexico and Costa Rica. Mr. Weeks is equally adept on the operatic stage, where he has performed with Florentine Opera, the Cincinnati Opera, the Kentucky Opera, Nevada Opera, Mercury Opera, and San Francisco Opera's Western Opera Theater.

In 1999, he was named the National Federation of Music Clubs Young Artist, and was a National Finalist in the Metropolitan Opera National Council Auditions. In 2000, the Marilyn Horne Foundation presented Mr. Weeks and Donna Loewy in a New York Recital, followed by three years of concerts across the United States. Mr. Weeks has taught at the Miami Choral and Voice Institute, and at *Lingua e Canto*, in Sant'Angelo in Vado, Italy.

Significant engagements include Luigi Nono's *Intolleranza 1960* with the National Symphony Orchestra at Carnegie Hall, Puccini's *Turandot* with the Kentucky Symphony, Beethoven's *9th Symphony* with the Symphony Orchestra of Augustus, and Verdi's *Requiem* with the Las Cruces Symphony. He has also sung the Evangelist roles in the *Weinachtsoratorium* and the *Passions of St. Matthew* and *St. John*, by J.S. Bach, in Cincinnati and with the Dayton Bach Society, and Handel's *Messiah* with the South Dakota Symphony.



Kenneth Shaw, bass (Jesus), long ago established himself as one of America's most talented and versatile artists. In a career now spanning 43 years, he continues to perform with opera companies throughout North America to critical acclaim. To date, he has sung 72 leading roles in 60 operas, including world premieres by Fink, Hoiby, Dutton, Reid, Gordon, and Kaminsky.

Since winning New York City Opera's Richard F. Gold award as Debut Artist of the Year in 1987, Shaw has sung many roles with the company, including Escamillo in *Carmen*, the title role in *Don Giovanni*, Sharpless in *Madama Butterfly*, Enrico in *Lucia di Lammermoor*, Count Almaviva in *Le Nozze di Figaro*, Silvio in *I Pagliacci*, Marcello in *La*

bohème, and Germont in *La Traviata* with the company in Taipei, Taiwan. In the last two years in Dayton, he has sung the role of Germont in *La Traviata*, and of Reverend Milton Wright in the world premiere of Laura Kaminsky's *Finding Wright*. An accomplished stage director, designer and producer, Shaw has directed over 20 productions for regional opera companies, colleges and universities.

Shaw's many orchestral engagements have included performances with the Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, Dayton Philharmonic, Columbus Symphony, Kentucky Symphony, Tulsa's Signature Symphony, and The Louisville Orchestra. Shaw's recordings include the BIS label live performance of *Jenufa*, as Starek, with Opera Orchestra of New York, and on ACA Digital as bass soloist in Mozart's *Requiem* with the Atlanta Opera Orchestra.

Since 1999, Shaw has served on the faculty of the University of Cincinnati College-Conservatory of Music (CCM) as Professor of Voice and co-producer of the nationally-awarded Opera d'arte, the CCM Undergraduate Opera training program.



Andrea Chenoweth, soprano (Soprano Arias), has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, the Springfield Symphony, Mansfield Symphony Orchestra, Arcadia Players, and the Bach Society of Dayton as well as Cleveland Opera, Commonwealth Opera, Lyric Opera Cleveland, and Dayton Opera.

Career highlights include her Carnegie Hall debut as the soprano soloist in Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra.

She has sung numerous operatic roles, most recently Kitty Hart in Jake Heggie's *Dead Man Walking*, the Foreign Woman in Gian Carlo Menotti's *The Consul*, and the First Lady in Mozart's *Magic Flute*.

Chenoweth concertizes frequently and is a featured soloist in Boston on The Shakespeare Concerts. A proponent of new music, Chenoweth has worked with many living composers including Libby Larsen, Jack Perla, Joseph Summer, Jonathon Sheffer, Monica Houghton, and Scott Gendel. She has also premiered a one-act opera, *Barnaby's Gift*, for which she also claims the title of librettist.

Chenoweth earned her Doctor of Musical Arts Degree at the University of Cincinnati College-Conservatory of Music, her Masters of Music degree from The Cleveland Institute of Music, and her Bachelor of Arts degree from the University of Dayton. She is a Lecturer in Voice at the University of Dayton, where she teaches voice, aural skills, opera, and a course of her own design, Music and Faith on Stage.



Ellen Graham, mezzo-soprano (Alto Arias), is known for her lustrous voice, sensitive interpretations, and captivating stage presence. Drawn to adventurous projects, her free-ranging credits include everything from Lee Hoiby's *Bon Appetit* (singing the role of Julia Child in a demonstration kitchen), to performing arias in a circus-inspired micro-brewery and offering vocal jazz on a 1940's

dinner train with the Queen City Sisters.

As a soloist, Ellen has performed with the Amarillo (Texas) Symphony, the Cincinnati Pops Orchestra, and at the Bellingham (Washington) Festival of Music. In addition to performing traditional oratorio repertoire, she has also sung

Mahler's *Lieder eines Fahrenden gesellen* with the Central Ohio Symphony. More recently, with acclaimed organist David Briggs, Ellen performed his transcription of Mahler's *Symphony No. 2* for organ and soloists.

Ms. Graham's operatic credits reflect her flare for comedic roles, including Dryad in *Ariadne auf Naxos* at Cincinnati Opera, Thisbe in *La Cenerentola* at Queen City Opera, and Orlovsky in *Die Fledermaus*, which she recorded with Albany Records. Other favorite roles include Meg Page in *Falstaff* and Dorabella in *Così fan tutte*. With the Cincinnati Opera Chorus, Ellen has performed in over 25 productions, ranging from *Eugene Onegin* and *Aida* to *A Flowering Tree* by John Adams and *Another Brick in the Wall: The Opera* by Julien Bilodeau.

An active teaching artist, Ellen holds a doctorate from the University of Kentucky and is on the faculty at the University of Cincinnati College-Conservatory of Music.



Tony Burdette, tenor (Tenor Arias), has performed as concert soloist with a wide array of groups 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. In 2016, Tony made his solo debut in Carnegie Hall as tenor soloist in Dan Forrest's *Requiem for the Living*.

He is a member of the professional chorus of Cincinnati Opera and the American Guild of Musical Artists, and a past member of the Vocal Arts Ensemble of Cincinnati. Tony earned a Master's Degree in Vocal Performance from the University of Cincinnati College-Conservatory of Music (CCM). He has Bachelor of Arts degrees in Vocal Performance, Church Music, and Music Education from Alderson-Broadus College in Philippi, West Virginia.

Also an accomplished conductor, Tony is the Founding President & Artistic Director of the Viva Voices Choral Organization, a non-profit that provides quality community choirs to children, youth, and adults in the Greater Cincinnati/Northern Kentucky area. Formerly he was Artistic Director of Voices of the Commonwealth, and Associate Conductor and Chorus Director for the Lebanon Symphony Orchestra. Tony has led choirs and orchestras in major works such as Handel's *Messiah*, Orff's *Carmina Burana*, Vaughan Williams' *Dona Nobis Pacem*, Fauré's *Requiem*, Schubert's *Mass in G*, Robert Ray's *Gospel Mass*, and Mozart's *Solemn Vespers*.



Mike Young, baritone (Bass Arias), is an Ohio native based in Cincinnati. Mike performs a wide variety of repertoire, from Bach to Wagner, on the operatic and concert stages. Recent operatic performances include Alberich in Wagner's *Siegfried*, Marcello in Puccini's *La bohème*, Scarpia in Puccini's *Tosca*, George Milton in Floyd's *Of Mice and Men*, Enrico in Donizetti's *Lucia di Lammermoor*, and the titular roles in Verdi's *Macbeth* and Mozart's *Don Giovanni*. Concert performances include the title role of Mendelssohn's *Elijah*, Baritone Soloist in Orff's *Carmina Burana*, Beethoven's *9th Symphony*, Handel's *Messiah*, Haydn's *Creation*, Handel's *Israel*

in Egypt, and Bach's *Mass in B minor*, *Christmas Oratorio*, *St. Matthew Passion*, and *St. John Passion*. Mike is a member of The Bach Ensemble at St. Thomas, Collegium Cincinnati, and Coro Volante. Mike also serves on the voice faculties of both Xavier University and Thomas More University.

Orchestra

1st Violin

Aurelian Oprea, Concertmaster

Youjin Na

Janet George

2nd Violin

Scott Moore

Jacquie Fennell

Carlos Elias

Viola

Sheridan Currie

Colleen Braid

Cello

Mark Hofeldt

Nadine Monchecourt

Bass

Don Compton

Flute

Rebecca Andres

Arpi Anderson

Oboe

Ashley Noble

Kathy deGruchy

Bassoon

Kristen Smith

Lute

Susan Rose

Organ/Harpsichord

Alan Kimbrough

Johann Sebastian Bach: The St. John Passion

Evangelist: Daniel Weeks

Jesus: Kenneth Shaw

Peter and Pilate: Mike Young

Maid: Andrea Chenoweth

Servant: Tony Burdette

Soprano Arias: Andrea Chenoweth

Alto Arias: Lauren McAllister

Tenor Arias: Tony Burdette

Bass Arias: Mike Young

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. 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.*

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 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,

"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 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 Savior 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,*

I follow you also
With joyful steps

*Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen,
Zu schieben, zu bitten.*

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 führete
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 Kohlfew'r
gemacht (denn es war kalt) und wärmeten sich.
Petrus aber stund bei ihnen und wärmete sich.
Aber der Hohepriester fragte Jesum um seine*

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

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,
die gehört 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?*

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.*

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
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?"

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.

*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, 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 wärmete 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 krähete 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
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.*

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

END OF PART I -- INTERMISSION

PART II

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

*Christus, der uns selig macht,
Kein Bö's' 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*

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

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 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.*

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?*

O great King, great through all the ages,
How can I rightly display this faithfulness?

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

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

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?*

Evangelist: *Da schriehen sie wieder allesamt*

No human heart can yet imagine
What to give you.

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?

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?"

They shouted in reply,

und sprachen:

Chorus: *Nicht diesen, sondern Barrabam!*

Evangelist: *Barrabas aber war ein Mörder.*

Da nahm Pilatus Jesum und geißelte ihn.

“Not this man, but Barabbas!”

Now Barabbas was a bandit.

Then Pilate took Jesus and had him flogged.

19. Bass Arioso

*Betrachte, meine Seele,
mit ängstlichem Vergnügen,
mit bitterer Lust und halb beklemmtem Herzen
dein höchstes Gut in Jesu Schmerzen,
wie dir auf Dornen, so ihn stechen,
die Himmelschlüsselblumen 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 satzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:*

Chorus: *Sei gegrüßet, lieber Jüdenkönig!*

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, schrieen 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:*

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,*

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,

“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

*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.*

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.*

23. Recitative

Evangelist: *Die Juden aber schrieen*

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.

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.

But the Jews cried out,

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

“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 Jesus 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 angefochtenen Seelen,
Geht aus euren Marterhöhlen.*

[Chorus: Wohin? Wohin?]

Eilt, eilt nach Golgotha.

*Nehmet an des Glaubens Flügel,
Flieht [Chorus: Wohin? Wohin?]*

Flieht zum Kreuzeshügel

Eure Wohlfahrt blüht allda!

Hurry, hurry, you tempted souls,
Leave your dens of torment.

[Chorus: Where? Where?]

Hurry, hurry to Golgotha.

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 gekreuziget 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, sondern daß er gesaget habe, Ich bin der Jüden König.

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.'"

Evangelist: *Pilatus antwortet:*

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

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 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 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*

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.”

*Los geworfen." Solches taten die Krieges-
knechte.*

*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!*

And that is what the soldiers did.

Meanwhile, standing near the cross of Jesus
were his mother; 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,*

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

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!*

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 Savior, 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.*

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 Herr!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!*

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."

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 zerriß in zwei Stück von oben an bis
unten aus. Und die Erde erbebete, und die
Felsen zerrissen, und die Gräber täten sich
auf, und stunden auf viel Leiber der Heiligen.*

[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
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*

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

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!"

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!*

38. Recitative

Evangelist: Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er

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."

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.

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

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 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 gelegt war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

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.*

to let him take away the body of Jesus. Pilate gave him permission; so he came and removed Jesus' 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.

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 Savior and Throne of Grace!
Lord Jesus Christ, hear me:
I want to praise you eternally!

END OF PART II

Program Notes

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 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 English translation 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).

Enhancing Your Listening Experience

These Program Notes, along with a St. John Passion study guide on our website, the translation of the German libretto into English that you’ll find elsewhere in this program, as well as Facebook posts, aim to deepen your understanding of the work we’re presenting today.

The Bach Society takes seriously its responsibility to help educate our community, to make the music we offer even more enjoyable and meaningful to you and others. We invite your suggestions for ways we can accomplish this goal for future concerts.

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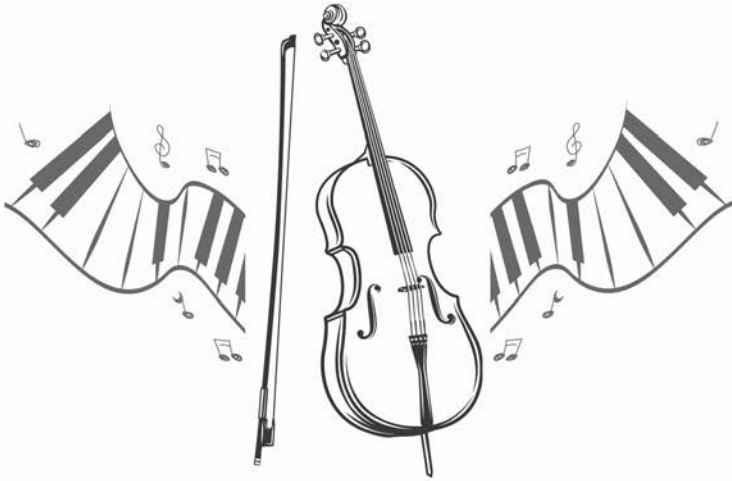
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