

BACH at ONE

March 13, 2024 | 1pm | St. Paul's Chapel
Broadway and Fulton Street

TRINITY BAROQUE ORCHESTRA

THE CHOIR OF TRINITY WALL STREET

Brian Giebler, *Evangelist*

Brian Mextorf, *Jesus and bass soloist*

Aine Hakamatsuka, *soprano soloist*

Pamela Terry, *alto soloist*

Timothy Hodges, *tenor soloist*

Avi Stein, conductor

PROGRAM

Works by Johann Sebastian Bach (1685–1750)

“Geh Jesu, geh zu deiner Pein!” from *St. Mark Passion*, BWV 247

St. John Passion, BWV 245 (Part 3)

“Bei deinem Grab” from *St. Mark Passion*, BWV 247

TEXT AND TRANSLATIONS

Translations by Michael Marissen and Daniel R. Melamed

“Geh Jesu, geh zu deiner Pein!” from *St. Mark Passion*, BWV 247

Chor

Geh, Jesu, geh zu deiner Pein!
Ich will so lange dich beweinen,
Bis mir dein Trost wird wieder scheinen,
Da ich versöhnet werde sein.

Chorus

Go, Jesus, go to your pain [on the cross]!
I will keep bewailing you, as long as it takes
For your comfort to reappear to me [in the end],
When I will be reconciled [with God the father].

St. John Passion, BWV 245 (Part 3)

Evangelist (Brian Giebler)

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

Evangelist

The soldiers, however, when they [themselves] had crucified Jesus, took his clothes and made four parts, to each soldier his part, with these also the robe. But the robe was unseamed, woven from the top through and through. Then they declared to one another:

Chor

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

Chorus

Let us not rend it apart, but toss for it, [to see] whose it shall be.

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:

Evangelist

So that the scripture would be fulfilled, which says: “They have parted my clothing among themselves and have cast lots for my robe.” Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother’s sister, Mary, Cleophas’s wife, and Mary Magdalene. Now when Jesus saw his mother and the disciple whom he loved standing nearby, he declares to his mother:

Jesus (Brian Mextorf)

Weib, siehe, das ist dein Sohn!

Jesus

Woman, look, this is your son!

Evangelist

Darnach spricht er zu dem Jünger:

Evangelist

After that he declares to the disciple:

Jesus

Siehe, das ist deine Mutter!

Jesus

Look, this is your mother!

Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein’ Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

Chorale

He took good heed of everything
In the final hour;
Considerate yet of his mother,
[He] sets her a guardian.
O humankind, put things straight,
Love God and humanity,
Die after that beyond all woe,
And do not sadden yourself.

(“Jesu Leiden, Pein und Tod,” verse 20)

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 heilten es ihm dar zum Munde. Da nun
Jesus den Essig genommen hatte, sprach er:

Jesus

Es ist vollbracht!

Arie A (Pamela Terry)

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!

Evangelist

Und neiget das Haupt und verschied.

Arie B und Chor (Brian Mextorf)

Mein teurer Heiland, lass dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts
sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

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

(“Jesu Leiden, Pein und Tod,” last verse)

Evangelist

And from [that] hour on, the disciple took her to his
own. After this, as Jesus knew that everything had
already been accomplished, [and, so] that the scripture
would be fulfilled, he declares:

Jesus

I thirst!

Evangelist

A vessel full of vinegar was standing there. But they
filled a sponge with [the] vinegar, laid it upon a hyssop
branch, and held it up to his mouth. Now when Jesus
had taken the vinegar, he declared:

Jesus

It is accomplished!

Aria A

It is accomplished!
O comfort for the debilitated souls!
The night of mourning
Now lets its final hour be counted.
The hero out of [the lineage of] Judah triumphs
with power
And brings the battle to a close.
It is accomplished!

Evangelist

And bowed his head and departed [earthly] life.

Aria B and Chorus

My precious Savior, let [me] ask you:
Now that you [were] nailed to the cross
And [have] said yourself, it is accomplished,
Have I been made free from death?
Can I, through your pain and death,
Inherit the kingdom of heaven?
Is redemption of all the world [to be found] here?
You can, in agonies [of pain and death], it is true, say
nothing;
But you bow your head
And declare silently, Yes.

Jesus, you who were dead,
Now [you] live without end;
In the final throes of death,
[May I] turn myself nowhere
But to you, who reconciles me [with God, the father],
O you dear Lord!
Give me only what you have earned [for us];
More I do not ask for!

TEXT AND TRANSLATIONS

Evangelist

Und siehe da, der Vorhang im Tempel zeriss in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

(Matthew 27:51-52)

Arioso T (Timothy Hodges)

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?

Aria S (Aine Hakamatsuka)

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

Evangelist

Die Leiter aber, dieweil es der Rüsttag war, dass nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr gross), baten sie Pilatum, dass ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, dass er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiss, dass er die Wahrheit saget, auf dass ihr gläubet. Denn solches 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."

Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Dass wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

("Christus, der uns selig macht," verse 8)

Evangelist

And look, there: the veil in the Temple split apart wholly and utterly into two pieces, from top to bottom. And the earth quaked, and the rocks split apart, and the graves opened, and many bodies of the saints arose.

Arioso T

My heart, while the entire world
With Jesus's suffering likewise suffers:
The sun clothes itself in mourning,
The veil tears apart, the rock crumbles,
The earth quakes, the graves break asunder,
Because they see the creator [Jesus] grow cold;
What will you [my heart] do for your part?

Aria S

Dissolve, my heart, into floods of tears
To honor the Most High!
Report to the world and to heaven the distress:
Your Jesus is dead!

Evangelist

But the leaders, because it was the preparation day, that the corpses might not remain on the cross during the sabbath (for that same sabbath day was highly solemn), asked Pilate that their legs would be broken, and that they would be taken down. 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, because they saw that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out [of the side of Jesus's dead body]. And he who has seen this has given witness to it, and his witness is true, and this same one knows that he says the truth, so that you all may believe. For such a thing has taken place so that the scripture would be fulfilled: "You all shall break apart no bone in it [the Easter lamb]." And again another scripture declares: "They will look on whom they have pierced."

Chorale

O help, Christ, son of God,
Through your bitter suffering,
That we, ever submissive to you,
May shun all iniquity,
[And may] consider your death and the reason
For it fruitfully;
In return, though [we be] poor and weak,
[May we] give you thank-offerings.

Evangelist

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

Chor

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

Choral

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

(“Herzlich lieb hab ich dich, o Herr,” verse 3)

“Bei deinem Grab” from *St. Mark Passion*, BWV 247

Chor

Bei deinem Grab und Leichenstein
Will ich mich stets, mein Jesu, weiden,
Und über dein verdienstlich Leiden,
Von Herzen froh und dankbar sein.
Schau, diese Grabschrift sollt du haben:
Mein Leben kömmt aus deinem Tod,
Hier hab ich meine Sündennot
Und Jesum selbst in mich
begraben.

Evangelist

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, for fear of the leaders), asked of Pilate that he might take down Jesus’s corpse. And Pilate allowed it. Therefore, he came and took down Jesus’s corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus’s corpse and bound it in linen cloths with spices, the way the devout are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, into which nobody had ever been laid. In that place they laid Jesus, for the sake of the preparation day in Easter, because the grave was nearby.

Chorus

Rest well, you saintly bones,
Which I will no longer bewail;
Rest well and bring also me unto rest.
The grave—which is appointed to you
And from now on will enclose no distress—
Opens heaven unto me and
closes hell.

Chorale

Ah Lord, let your dear little angels
At the very end carry my soul
Into Abraham’s bosom [to heaven],
My body resting in its little sleeping chamber [the
grave]
Altogether peaceably, without any sorrow and pain,
Until the last day [the day of judgment].
Raise me thereafter from the dead,
So that my eyes will look on you
In all joy, O son of God,
My savior and throne of grace!
Lord Jesus Christ, do hear me [in these petitions];
I want to praise you eternally!

Chorus

At your grave and tombstone
Will I ever, my Jesus, nourish myself [spiritually],
And about your meritorious suffering
Be heartily glad and thankful.
Look, you shall have this epitaph:
“My life comes out of your death [on the cross];
Here [at your grave] have I [buried] my anguish of sin
And Jesus himself [have I] buried within me [in my
heart].”

TEXT AND TRANSLATIONS

Explanatory note

The scriptural portions of the libretto of Bach's *St. John Passion* continually harp on the responsibility of "the Jews" and Judaism for the crucifixion of Jesus. Given the fraught nature of citing "the Jews" in connection with the death of Jesus in modern times, performers of the work sometimes prefer to use potentially less offensive language. In this version we offer alternative readings whose German text can be sung to the original notes, and have attempted to find words that otherwise align with Lutheran understandings of the passion narrative. (These readings are found in movements 2, 6, 10, 16, 18, 21, 23, 25, 36, and 38.) There is, unfortunately, no escaping Luther's embrace of John's view of Jewish culpability for Jesus's death; there are good reasons to avoid giving unnecessary offense, but even these changes do not fundamentally solve the problems of this troubling work. We have eliminated references to "the Jews" even in passages where such wording could reasonably be taken to be neutral or positive, given the sensitivity of the topic today. We do consider it unethical to silently omit or modify words or passages considered indelicate or offensive, and so we have provided the changed wordings with underlining—in each case the original text refers to "Jews" or "Pharisees." Our unaltered rendering of the original text, with and without annotations, is available at BachCantataTexts.org. — Michael Marissen and Daniel R. Melamed.

ABOUT THE ARTISTS

THE CHOIR OF TRINITY WALL STREET



Peerless interpreters of both early and new music, The Choir of Trinity Wall Street has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as "blazing with vigour...a choir from heaven" (*The Times*, London). Critics have praised the

choir's performances as "thrilling" (*The New Yorker*), "musically top-notch" (*The Wall Street Journal*), and "simply superb" (*The New York Times*).

Recent performance highlights include the PROTOTYPE Festival's production of Huang Ruo's *Angel Island, Broken Chord* at BAM (created by Gregory Maqoma and Thuthuka Sibisi), Trinity's production of *Considering Matthew Shepard*, George Frideric Handel's *Theodora* at Caramoor, annual performances of *Messiah*, Julia Wolfe's *Anthracite Fields* at Carnegie Hall, Tyshawn Sorey's *Monochromatic Light (Afterlife)* at the Park Ave Armory, Notes from Ukraine at Carnegie Hall, J. S. Bach cantatas at Salle Bourgie in Montreal, and collaborations with the Orchestra of St. Luke's and the American Modern

Opera Company. The choir has also collaborated on and recorded several Pulitzer Prize-winning works including Du Yun's *Angel's Bone*, Ellen Reid's *p r i s m*, and Wolfe's *Anthracite Fields*.

SOPRANO

Shabnam Abedi
Elizabeth Bates
Meg Dudley
Aine Hakamatsuka
Madeline Apple Healey
Elena Williamson

ALTO

Clifton Massey
Jonathan May
Timothy Parsons
Pamela Terry

TENOR

Brian Giebler
Timothy Hodges
Nick Karageorgiou
Scott Mello
David Vanderwal

BASS

Harrison Hintzsche
Enrico Lagasca
Thomas McCargar
Brian Mextorf
Neil Netherly

ABOUT THE ARTISTS

TRINITY BAROQUE ORCHESTRA



Praised by *The New York Times* for its “dramatic vigor” and “elegantly shaped orchestral sound,” Trinity Church Wall Street’s superb period instrument ensemble, Trinity Baroque Orchestra, has been heard in venues from New York’s Alice Tully Hall to Berkeley’s Zellerbach Hall, performing many of the greatest masterpieces of the Baroque repertoire.

After presenting Bach’s entire, monumental output of sacred vocal music during Trinity’s popular Bach

at One series, the Trinity Baroque Orchestra and The Choir of Trinity Church Wall Street embarked on the Bach + One series, pairing a Bach cantata with a complementary work by a different composer, as well as The Handel Project, a multi-season initiative presenting Handel’s oratorios. The orchestra is featured annually in Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declared to be “the best *Messiah* in New York.” Trinity Baroque Orchestra can be heard alongside The Choir of Trinity Wall Street on their GRAMMY-nominated recording of Handel’s *Israel in Egypt*, as well as on *J. S. Bach: Complete Motets*.

Trinity Baroque Orchestra boasts a varied roster of North America’s finest period instrument players. Principal concertmaster Robert Mealy is a versatile performer who teaches at both Yale and Juilliard and has been described by *The New Yorker* as “New York’s world-class early music violinist.” Many of the orchestra’s other members also hold faculty or adjunct faculty positions at distinguished institutions, including Yale, Harvard, Indiana University, and the Juilliard School’s Historical Performance Program.

VIOLIN I

Robert Mealy, concertmaster
Alana Ruocco
Edson Scheid
Isabelle Seula Lee

VIOLIN II

Cynthia Roberts
Beth Wenstrom
Katie Hyun

VIOLA

Alissa Smith
Theresa Salomon

CELLO

Nathan Whittaker
Sarah Stone
Caroline Nicolas

VIOLA DA GAMBA

Sarah Stone
Caroline Nicolas

FLUTE

Sandra Miller
Melissa Baker

OBOE

Gonzalo Ruiz
Pablo O’Connell

BASS

John Feeny

BASSOON

Stephanie Corwin

AVI STEIN



Avi Stein is the organist and chorus master at Trinity Church Wall Street. He teaches continuo accompaniment, vocal repertoire, and chamber music at the Juilliard School and is the artistic director of the Helicon Foundation. *The New York Times* described Stein as “a brilliant organ soloist” in his Carnegie Hall debut, and he was featured in *Early Music America* magazine as part of a new generation of leaders in the field.

Stein directed the young artists’ program at the Carmel Bach Festival and Musiktheater Bavaria’s International Baroque Academy, and he has conducted a variety of ensembles including including several operas at The Juilliard School, Tafel Musik, the Portland Baroque Orchestra, Bang on a Can All-Stars, Opéra Français de New York, and Opera Omnia, as well as the Amherst Early Music Festival opera and Trinity’s critically acclaimed 4x4 Festival.



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April 8 | The Rodriguez Brothers

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April 29 | JAZZ HOUSE All-Stars

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March 19 | Nathan Mondry

April 9 | Malik Jardine

April 16 | Samuel Gaskin

April 23 | Meg Cutting

April 30 | John Walthausen

BACH AT ONE WEDNESDAYS

March 20

Domenico Scarlatti *Stabat Mater*

April 10

J. S. Bach: *Orchestral Suite No. 3 in D Major*

G. F. Handel: *Concerto Grosso in G Major*

April 17

J. S. Bach: *Gottes Zeit ist die allerbeste Zeit*

Nicolaus Bruhns: *Paratum cor meum* and

Prelude in G Major

April 24

J. S. Bach: *Ich steh mit einem Fuß im Grabe*

Sehet, wir geh'n hinauf gen Jerusalem

May 1

Claudio Monteverdi: *Vespers of 1610*



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TRINITY CHURCH WALL STREET MUSIC STAFF

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Alcée Chriss, *Assistant Organist*

Malik Jardine, *Organ Scholar*

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Thomas McCargar, *Choir Administrator and Director of Compline*

Stephen Sands, *Downtown Voices Conductor*

Avi Stein, *Organist and Chorusmaster*

Brittany Thomas, *Artistic Administrative Assistant*

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