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DUAL PASSIONS

FRIDAY **APRIL 6, 2012** 8:00

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ARTISTIC DIRECTOR: GIL ROSE

2011|2012



ORCHESTRAL SERIES

**JORDAN HALL
AT NEW ENGLAND
CONSERVATORY**

Program Notes hosted by
the Score Board
one hour prior to concert

SUBSCRIPTIONS
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COMPOSERS: Agócs | McPhee | Colgrass | Vivier

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Bruno Schneider *french horn* | Avi Avital *mandolin*
John Stulz *viola*

Dual Passions

FRIDAY, APRIL 6, 2012 — 8:00

COMPOSERS: Pärt | Lang

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DUAL PASSIONS

FRIDAY **APRIL 6, 2012** 8:00

JORDAN HALL AT NEW ENGLAND CONSERVATORY

PROGRAM NOTES HOSTED BY THE SCORE BOARD 7:00

DAVID LANG THE LITTLE MATCH GIRL PASSION (2008)

Winner of the 2008 Pulitzer Prize

Shari Wilson, soprano

Mary Gerbi, mezzo-soprano

Michael Barrett, tenor

Brian Church, bass

Andrew Clark, conductor

INTERMISSION

ARVO PÄRT PASSIO DOMINI NOSTRI JESU CHRISTI SECUNDUM JOANNEM (1982)

Matthew Anderson, Pilatus

Sumner Thompson, Jesus

Margot Rood, soprano

Lawrence Jones, tenor

Martin Near, countertenor

Paul Guttry, bass

Harvard-Radcliffe Collegium Musicum, chorus

Gil Rose, conductor



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Wesley Loo

Ryan Gao

PROGRAM NOTES

By Robert Kirzinger

The story of the Passion is that episode in the Gospel books of the New Testament

that relates the arrest, trial, crucifixion, and resurrection of Jesus Christ. Presented as ritual readings as early as the 4th century, the Passion as a performed work has taken various guises both within and outside the context of church services. The dramatization of the story, along with Christmas and other pageants, is meant to engage the congregation spiritually and viscerally and played a significant role in establishing the central ideas of the Bible as foundational ideas in Christian society. Plainsong melodies for the Passions are still used as part of their traditional performance in Easter Week services.

Along with Catholic Mass settings, the musical genre of the Passion became an act of compositional devotion; works by Orlando di Lasso and William Byrd attest to its importance. Although deliberately archaic in style, Heinrich Schütz's three late Passion settings were important predecessors to the 18th-century oratorio-style Passions of Telemann and J.S. Bach, which represent the pinnacle of the form. The oratorio Passion is a dramatic (but not staged) setting of a gospel involving instruments, chorus, and soloists, and with poetic meditative interspersions.

Such is the significance of the Passion tradition in music that the genre has remained relevant to the present day; in fact a resurgence of the genre seems to have taken place in the past couple of decades. In addition to Arvo Pärt's *Passio* (Passion according to St. John), Krzysztof Penderecki has written a *St. Luke* Passion; James MacMillan an English-language *St. John*. (See also Mauricio Kagel's *Saint Bach Passion*.) Helmuth Rilling and the International Bachakademie Stuttgart commissioned four such works to mark the new millennium and the 250th anniversary of Bach's death from the major composers Sofia Gubaidulina, Osvaldo Golijov, Tan Dun, and Wolfgang Rihm. One of the interesting things about that project was the inclusion of two composers from outside the Christian tradition in Tan Dun and Osvaldo Golijov, both of whose works illuminate the possibility of approaching the Passion as a universal narrative of human suffering and transcendence. This idea is directly relevant to David Lang's Pulitzer Prize-winning *little match girl passion*.

DAVID LANG (B. 1957)

THE LITTLE MATCH GIRL PASSION

The California-born composer David Lang has long been identified as a New Yorker—and to get even more geographically specific, a dwntowner. As a co-founder, in 1987, of New York's Bang on a Can with Michael Gordon and Julia Wolfe, and later of the Cantaloupe Music label, he has been a major force in spotlighting and nurturing broadly alternative currents in classical music for nearly three decades. Largely self-educated in music, Lang explored not only the traditional repertoire but the "maverick" works of Cage, LaMonte Young, and others. His formal education was more traditional; he attended Stanford University, the University of Iowa, and Yale University, as well as the summer music programs at Aspen and Tanglewood. He was recognized early on with BMI Student Composer awards in 1980 and 1981. He was also a recipient of the Rome Prize, and has taught at Yale and elsewhere.

Lang's music is diverse but reveals influences ranging from Bach to Shostakovich, as well as experimental minimalism and pop. It is, above all, directly communicative:

sometimes pretty, sometimes intense, always clear. He is one of the most-often-performed composers in the world, and those performances draw from the output of nearly his entire working life, illustrating the consistent quality and appeal of his music. His catalog is large and varied, from dozens of solo works to numerous large-scale pieces, including the music theater works *Modern Painters* and *The Difficulty of Crossing a Field*. Among recent (“hairbrained scheme”) projects is the David Lang Piano Competition, which invited pianists from around the world to record via video an interpretation of a solo work of his. (The winner will perform the piece in New York in May 2012 at Le Poisson Rouge.)

David Lang won the 2008 Pulitzer Prize for *the little match girl passion*, which he composed on commission from Carnegie Hall and Perth Theatre and Concert Hall for Paul Hillier and Theatre of Voices, who premiered it in Carnegie’s Zankel Hall in October 2007. (Their recording was released by harmonia mundi.) Lang writes, “My piece is called *the little match girl passion* and it sets Hans Christian Andersen’s story *The Little Match Girl* in the format of Bach’s *Saint Matthew Passion*, interspersing Andersen’s narrative with my versions of the crowd and character responses from Bach’s *Passion*. The text is by me, after texts by Hans Christian Andersen, H. P. Paulli (the first translator of the story into English, in 1872), Picander (the nom de plume of Christian Friedrich Henrici, the librettist of Bach’s *Saint Matthew Passion*), and the Gospel according to Saint Matthew. The word “passion” comes from the Latin word for suffering. There is no Bach in my piece and there is no Jesus—rather the suffering of the Little Match Girl has been substituted for

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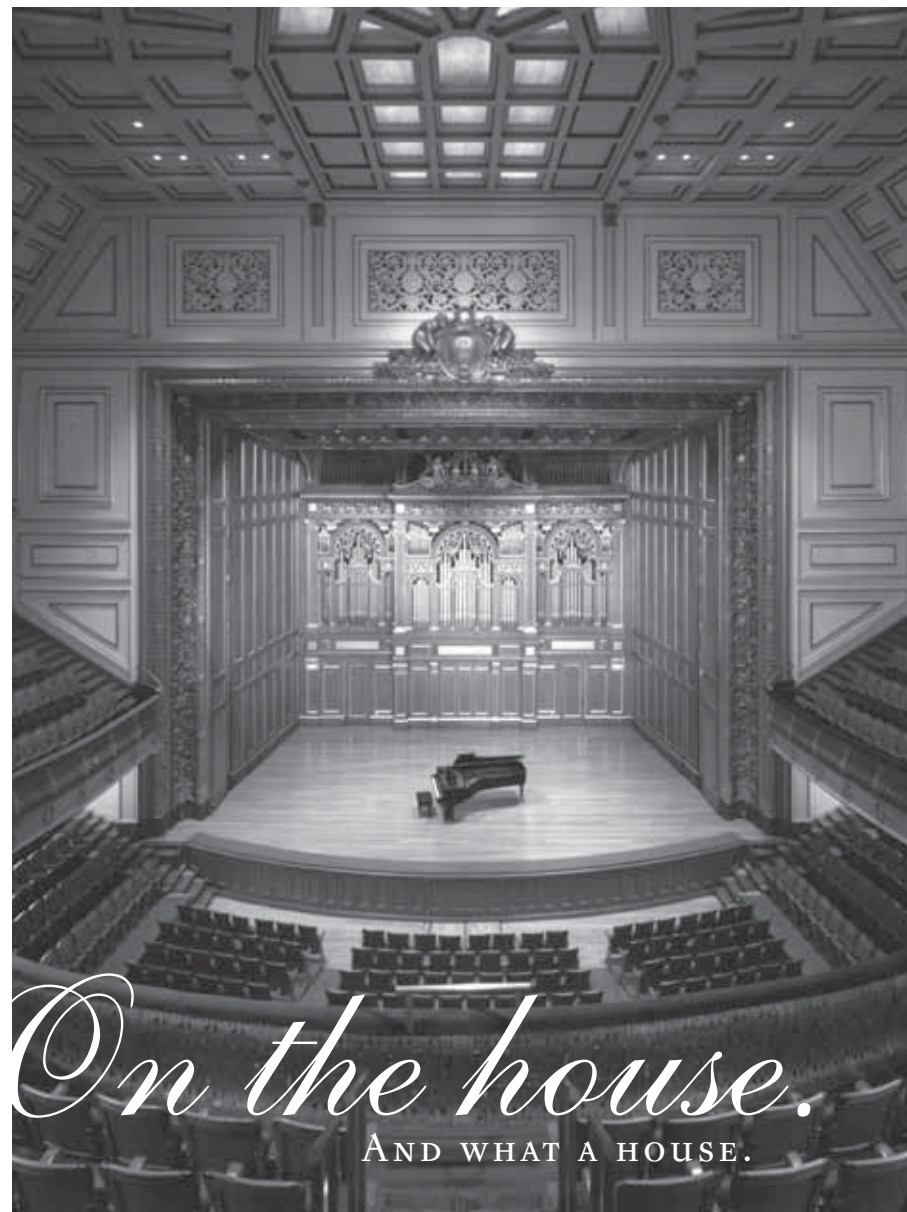
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Jesus's, elevating (I hope) her sorrow to a higher plane." Lang, who is Jewish, recognizes the universally relevant framework of the Passion story, at the same time acknowledging its mythic centrality in Christian culture.

One of the characteristics of Passion settings is incompleteness. The episode in the Gospel narrative of Christ's life begins traditionally at a point two days before Passover and ends with his death on the cross. As such, it is a dramatic amplification of part of a more complete story that its audience, presumably, knew well. In oratorio Passions such as Bach's *St. Matthew* and *St. John*, that familiar story taken directly from the texts of the Gospels was further dramatized by the interpolation of well-known chorales (hymns parishioners might commonly sing during services) as well as solo and duo settings of poetic texts as reaction to and interpretation of the narrative. The best-known examples of this type of interpolation are the lament arias of the apostle Peter following his three-fold denial of Christ. In Bach's *St. Matthew* Passion, this is the famous aria *Erbarne dich*, sung by an alto, representing no character within the story but an observer (to whom each listener might relate) empathizing with Peter's despair at his own weakness.

It is this idea of interpolative commentary that informs David Lang's *the little match girl passion* and relates it to the traditional Gospel Passion settings. Also like the Passion narrative, Anderson's story seems to begin in the midst of a longer story: we know virtually nothing about the freezing girl, who appears on the street on New Year's Eve (a stand-in for Passover) shoeless and bareheaded, only learning retrospectively that she had lost her mother's old, too-large slippers, from which we surmise her mother's earlier death. Lang's setting of Anderson (in English) reflects the oratorio Passion archetype in framing the episodes of the story with arias/chorales of observation and interpretation. For example, *the little match girl passion* begins with a part-song (of sorts), "Come, Daughter," which is a parsing of the opening choral text of Bach's *St. Matthew*; another interpolation here is "From the sixth hour," taken from the Gospel of Matthew and describing the environmental disturbance that accompanied Christ's death.

In Lang's piece Anderson's narrative maps conceptually to the recitative of the Evangelist. Lang, like Bach, treats these piece types differently, using more metrically and formally stable types for the interpolated texts and a declamatory approach for the narrative, although there are stylistic links in the use of cyclic and overlapping melodic cells; unlike recitative, the narrative is accompanied contrapuntally. (Compare the use of pauses and silences here to the similar use of such declamatory devices in Arvo Pärt's *Passio*.) In addition to the interleaved text types, the big form of the piece reflects the three big episodic events of the girl striking matches to keep warm, and the accompanying supernatural visions. These episodes gain musical intensity as the piece progresses. The last of these, the appearance of the girl's kindly grandmother, elevates the girl's spirit to heaven even as her earthly body curls abandoned in the street.

ARVO PÄRT (B. 1935)

PASSIO (PASSIO DOMINI NOSTRI JESU CHRISTI SECUNDUM JOANNEM)

The Estonian composer Arvo Pärt has, since the mid-1970s, developed one of the most unique compositional voices in the world today. Born in Paide, he grew up in a society dynamically affected by its proximity both to Germany and to Russia and its status, after World War II, as a Soviet Republic. Estonian Christianity moved from Catholicism to Lutheranism in the 16th century. Its distinct language helped Estonian society maintain a measure of cultural independence during various political dependencies.

Pärt began his musical training early, and studied before his entrance to Tallinn Conservatory with Veljo Tormis, only a few years his senior. At the conservatory his most important teacher was Heino Eller. He gained experience composing a vast range of styles and for many different situations, including theater and film, and was probably the first Estonian composer to write a work using the 12-tone technique (which caused great consternation; it was condemned by Soviet officials). He was interested in all kinds of process-oriented approaches, including those employed by Renaissance and Baroque composers. His major work *Credo* (1968) represented a culmination of his eclectic early work, and led to an aesthetic crisis from which would emerge the highly clarified, but still highly formalized, compositional language based on the idea of "tintinnabulation," the ringing of church bells. Although his harmonic ideas are highly refined, their basis in the triad gives his music a transparent and sometimes archaic surface quality that has influenced many a younger composer. Paul Hillier has likened Pärt's late style to the deliberately stylized, simplified, and highly decorative traditional iconography of the Orthodox Church. The metaphor is a rich one, relating to Pärt's deep spirituality and to his manipulation of expectations of harmony and musical time.

Pärt's first tintinnabuli works were part of a cycle of such pieces including *Für Alina*, *Calix*, and *Modus* (revised as *Sarah Was Ninety Years Old*), followed soon after by the first version of *Fratres*, which, in various guises, has become one of the composer's most-performed pieces. When Pärt left Estonia in 1979 to live in Vienna (after the fall of the Soviet Union he has divided his time between Tallinn and Berlin), he was in the midst of composing a large-scale tintinnabuli piece, the *Passio Domini nostri Jesu Christi secundum Joannem* ("Passion of Our Lord Jesus Christ according to [St.] John"), which occupied him until 1982. Its premiere was given by the Bavarian Radio Choir under Gordon Kember in Munich in November of that year.

The synoptic Gospels of Mark, Matthew, and Luke tell their stories using many similar passages and wordings, although they include a few unique episodes. The Gospel of John, however, was probably written (or dictated) much later and contains many diversions from those texts. (It has often been criticized as being anti-Semitic, although the context of its composition, and doubts as to its author, make that interpretation anything but straightforward.) Passion settings of St. John use chapters 18 and 19 of the Gospel, beginning with "Jesus went with his disciples over the brook Kidron." One of the most significant diversions from the synoptic versions is John's presence at the foot of the cross, when Christ assigns his own mother to be John's mother, and John to be Mary's son. Otherwise, the familiar story of the arrest, Peter's denial, Christ's interview with Pilate, the crowd's rejection of Christ for Barabbas, and the crucifixion are present.

Unlike later oratorio Passions, including Bach's, Arvo Pärt's *Passio* reverts to an earlier approach without textual interpolations, excepting the very brief Exordium and Conclusio which frame the narrative. Only Christ (bass) and Pilate (tenor) are represented exclusively by solo voices; the words of the Evangelist (that is, John) are sung by SATB vocal quartet, and the crowd ("turba") by the chorus. There is a small ensemble of violin, cello, oboe, bassoon, and organ; the solo roles of Christ and Pilate are accompanied exclusively by the organ.

Pärt's beautiful setting is ritualistic and meditative and employs no ostentatious dramatic devices. There is very little in the way of contrast from one episode to the next. Pulse is virtually constant, and specific time-related punctuation (commas, periods, etc.) are assigned strict values. The harmonic language of the piece is based on interlocking fifths D–A and E–B, with tintinnabulation harmonizations based on triads of A minor, F major, and E major (with extrapolations encompassing other pitches, most significantly G natural). These define the distinct harmonic fields of each of the characters of Christus, the Evangelist, Pilate, and the Turba. Pärt's use of the Vulgate Latin (as opposed to any vernacular language) positions the *Passio* further as an iconographic object, focusing and clarifying the devotional attitude of the listener.

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TEXTS

the little match girl passion

words and music by David Lang

after H.C. Andersen, H.P. Paull, Picander and Saint Matthew

1. COME, DAUGHTER

Come, daughter
Help me, daughter
Help me cry
Look, daughter
Where, daughter
What, daughter
Who, daughter
Why, daughter
Guiltless daughter
Patient daughter
Gone

2. IT WAS TERRIBLY COLD

It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast. In the cold and the darkness, a poor little girl, with bare head and naked feet, roamed through the streets. It is true she had on a pair of slippers when she left home, but they were not of much use. They were very large, so large, indeed, that they had belonged to her mother, and the poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate. One of the slippers she could not find, and a boy seized upon the other and ran away with it, saying that he could use it as a cradle, when he had children of his own. So the little girl went on with her little naked feet, which were quite red and blue with the cold.

So the little girl went on.
So the little girl went on.

3. DEAREST HEART

Dearest heart
Dearest heart
What did you do that was so wrong?
What was so wrong?
Dearest heart
Dearest heart
Why is your sentence so hard?

4. IN AN OLD APRON

In an old apron she carried a number of matches, and had a bundle of them in her hands. No one had bought anything of her the whole day, nor had any one given her even a penny. Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery. The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not.

5. PENANCE AND REMORSE

Penance and remorse
Tear my sinful heart in two
My teardrops
May they fall like rain down upon your poor face
May they fall down like rain
My teardrops

Here, daughter, here I am
I should be bound as you were bound
All that I deserve is
What you have endured

Penance and remorse

Tear my sinful heart in two
My penance
My remorse
My penance

6. LIGHTS WERE SHINING

Lights were shining from every window, and there was a savory smell of roast goose, for it was New-year's eve — yes, she remembered that. In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together. She had drawn her little feet under her, but she could not keep off the cold; and she dared not go home, for she had sold no matches, and could not take home even a penny of money. Her father would certainly beat her; besides, it was almost as cold at home as here, for they had only the roof to cover them, through which the wind howled, although the largest holes had been stopped up with straw and rags.

Her little hand were almost frozen with the cold.
Her little hand were almost frozen with the cold.

7. PATIENCE, PATIENCE!

Patience.
Patience!

8. AH! PERHAPS

Ah! perhaps a burning match might be some good, if she could draw it from the bundle and strike it against the wall, just to warm her fingers. She drew one out — “scratch!” how it sputtered as it burnt! It gave a warm, bright light, like a little candle, as she held her hand over it. It was really a wonderful light. It seemed to the little girl that she was sitting by a large iron stove, with polished brass feet and a brass ornament. How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand.

She rubbed another match on the wall. It burst into a flame, and where its light fell upon the wall it became as transparent as a veil, and she could see into the room. The table was covered with a snowy white table-cloth, on which stood a splendid dinner service, and a steaming roast goose, stuffed with apples and dried plums. And what was still more wonderful, the goose jumped down from the dish and waddled across the floor, with a knife and fork in its breast, to the little girl. Then the match went out, and there remained nothing but the thick, damp, cold wall before her.



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9. HAVE MERCY, MY GOD

Have mercy, my God.
 Look here, my God.
 see my tears fall. See my tears fall.
 Have mercy, my God. Have mercy.

My eyes are crying.
 My heart is crying, my God.
 See my tears fall.
 See my tears fall, my God.

10. SHE LIGHTED ANOTHER MATCH

She lighted another match, and then she found herself sitting under a beautiful Christmas-tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's. Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all. The little one stretched out her hand towards them, and the match went out.

The Christmas lights rose higher and higher, till they looked to her like the stars in the sky. Then she saw a star fall, leaving behind it a bright streak of fire. "Some one is dying," thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God.

11. FROM THE SIXTH HOUR

from the sixth hour there was darkness over all the land until the ninth hour.
 And at the ninth hour she cried out: Eli, Eli.

12. SHE AGAIN RUBBED A MATCH

She again rubbed a match on the wall, and the light shone round her; in the brightness stood her old grandmother, clear and shining, yet mild and loving in her appearance. "Grandmother," cried the little one, "O take me with you; I know you will go away when the match burns out; you will vanish like the warm stove, the roast goose, and the large, glorious Christmas-tree." And she made haste to light the whole bundle of matches, for she wished to keep her grandmother there. And the matches glowed with a light that was brighter than the noon-day, and her grandmother had never appeared so large or so beautiful. She took the little girl in her arms, and they both flew upwards in brightness and joy far above the earth, where there was neither cold nor hunger nor pain, for they were with God.

13. WHEN IT IS TIME FOR ME TO GO

When it is time for me to go
 Don't go from me
 When it is time for me to leave
 Don't leave me
 When it is time for me to die
 Stay with me
 When I am most scared
 Stay with me

14. IN THE DAWN OF MORNING

In the dawn of morning there lay the poor little one, with pale cheeks and smiling mouth, leaning against the wall; she had been frozen to death on the last evening of the year; and the New-year's sun rose and shone upon a little corpse! The child still sat, in the stiffness of death, holding the matches in her hand, one bundle of which was burnt. "She tried to warm herself," said some. No one imagined what beautiful things she had seen, nor into what glory she had entered with her grandmother, on New-year's day.

15. WE SIT AND CRY

We sit and cry
 And call to you
 Rest soft, daughter, rest soft
 Where is your grave, daughter?
 Where is your tomb?
 Where is your resting place?
 Rest soft, daughter, rest soft

Rest soft
 Rest soft
 Rest soft
 Rest soft

You closed your eyes.
 I closed my eyes.

Rest soft

Passio Domini Nostri Jesu Christi Secundum Joannem

John 18: 1–40

Chorus Passio Domini nostri Jesu Christi secundum Joannem.

Evangelist Haec cum dixisset Jesus, egressus est cum discipulis suis trans torrentem Cedron, ubi erat hortus, in quem introivit ipse, et discipuli ejus. Sciebat autem et Judas, qui tradebat eum, locum: quia frequenter Jesus convenerat illuc cum discipulis suis. Judas ergo cum accepisset cohortem, et a pontificibus et Pharisæis ministros, venit illuc cum laternis, et facibus, et armis. Jesus itaque sciens omnia, quæ ventura erant super eum processit, et dixit eis:

Jesus Quem quæritis?

Evangelist Responderunt ei:

Chorus Jesum Nazarenum.

Evangelist Dicit eis Jesus:

Jesus Ego sum.

Evangelist Stabat autem et Judas, qui tradebat eum, cum ipsis. Ut ergo dixit eis: Ego sum, abierunt retrorsum, et ceciderunt in terram. Iterum ergo interrogavit eos:

Jesus Quem quæritis?

Evangelist Illi autem dixerunt:

Chorus Jesum Nazarenum.

Evangelist Respondit Jesus:

Jesus Dixi vobis, quia ego sum: si ergo me quæritis, sinite hos abire.

Evangelist Ut impleretur sermo, quem dixit: quia quos dedisti mihi, non perdi ex eis quemquam. Simon ergo Petrus habens gladium eduxit eum: et percussit pontificis servum: et abscidit auriculam ejus dexteram. Erat autem nomen servo Malchus. Dixit ergo Jesus Petro:

Jesus Mitte gladium in vaginam. Calicem, quem dedit mihi Pater, non bibam illum?

Evangelist Cohors ergo, et tribunus, et ministri Judæorum comprehenderunt Jesum, et ligaverunt eum. Et adduxerunt eum ad Annam primum; erat enim socer Caiphæ, qui erat pontifex anni illius. Erat autem Caiphas, qui consilium dederat Judæis: Quia expedit unum hominem mori pro populo. Sequebatur autem Jesum Simon Petrus, et alius discipulus. Discipulus autem ille erat notus pontifici, et introivit cum Jesu in atrium pontificis. Petrus autem stabat ad ostium foris. Exivit ergo discipulus alius, qui erat notus pontifici, et dixit ostiariæ: et introduxit Petrum. Dicit ergo Petro ancilla ostiaria:

Chorus Numquid et tu ex discipulis es hominis istius?

Evangelist Dicit ille:

Petrus Non sum.

Evangelist Stabant autem servi, et ministri ad prunas: quia frigus erat, et calefiebant se: erat autem cum eis et Petrus stans, et calefaciens se. Pontifex ergo interrogavit Jesum de discipulis suis, et de doctrina ejus. Respondit ei Jesus:

John 18: 1–40

Chorus The Passion of our Lord Jesus Christ according to St. John.

Evangelist When Jesus had spoken these words, he went forth with His disciples over the Kidron Valley, where there was a garden, into which He entered with His disciples. And Judas also, who betrayed Him, knew the place: because Jesus had often resorted thither together with His disciples. Judas therefore having received a band of soldiers and servants from the chief priests and the Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon Him, went forth and said to them:

Jesus Whom seek ye?

Evangelist They answered him:

Chorus Jesus of Nazareth.

Evangelist Jesus saith to them:

Jesus I am He.

Evangelist And Judas also, who betrayed Him, stood with them. As soon therefore as He had said to them: I am He, they went backward and fell to the ground. Again therefore He asked them:

Jesus Whom seek ye?

Evangelist And they said:

Chorus Jesus of Nazareth.

Evangelist Jesus answered:

Jesus I have told you that I am He. If therefore you seek Me, let these go their way;

Evangelist That the word might be fulfilled which He said: Of them whom Thou hast given Me, I have not lost anyone. Then Simon Peter, having a sword, drew it and struck the servant of the high priest and cut off his right ear. And the name of the servant was Malchus. Jesus therefore said to Peter:

Jesus Put up thy sword in the scabbard. The chalice which My Father hath given Me, shall I not drink it?

Evangelist Then the band and the tribune and the servants of the Jews took Jesus, and bound Him. And they led Him away to Annas first, for he was father-in-law to Caiphas, who was the high priest of that year. Now Caiphas was he who had given the counsel to the Jews: That it was expedient that one man should die for the people. And Simon Peter followed Jesus: and so did another disciple. And that disciple was known to the high priest and went in with Jesus into the court of the high priest. But Peter stood at the door without. The other disciple therefore, who was known to the high priest, went out and spoke to the portress and brought in Peter. The maid therefore that was portress saith to Peter:

Chorus Art not thou also one of this man's disciples?

Evangelist He saith:

Petrus I am not.

Evangelist Now the servants and ministers stood at a fire of coals, because it was cold, and warmed themselves. And with them was Peter also, standing, and warming himself. The high priest therefore asked Jesus of His disciples and of His doctrine. Jesus answered him:

Jesus Ego palam locutus sum mundo: ego semper docui in synagoga, et in templo, quo omnes Judæi conveniunt: et in occulto locutus sum nihil. Quid me interrogas? interroga eos, qui audierunt quid locutus sim ipsis: ecce hi sciunt quæ dixerim ego.

Evangelist Hæc autem cum dixisset, unus assistens ministrorum dedit alapam Jesu, dicens:

Chorus Sic respondes pontifici?

Evangelist Respondit ei Jesus:

Jesus Si male locutus sum, testimonium perhibe de malo: si autem bene, quid me cædis?

Evangelist Et misit eum Annas ligatum ad Caipham pontificem. Erat autem Simon Petrus stans et calefaciens se. Dixerunt ergo ei:

Chorus Numquid et tu ex discipulis ejus es?

Evangelist Negavit ille, et dixit:

Petrus Non sum.

Evangelist Dicit ei unus ex servis pontificis, cognatus ejus, cujus abscidit Petrus auriculam:

Chorus Nonne ego te vidi in horto cum illo?

Evangelist Iterum ergo negavit Petrus: et statim gallus cantavit. Adducunt ergo Jesum a Caipha in prætorium. Erat autem mane: et ipsi non introierunt in prætorium, ut non contaminarentur, sed ut manducarent Pascha. Exivit ergo Pilatus ad eos foras, et dixit:

Pilatus Quam accusationem affertis adversus hominem hunc?

Evangelist Responderunt et dixerunt ei:

Chorus Si non esset hic malefactor, non tibi tradidissemus eum:

Evangelist Dixit ergo eis Pilatus:

Pilatus Accipite eum vos, et secundum legem vestram judicate eum.

Evangelist Dixerunt ergo ei Judæi:

Chorus Nobis non licet interficere quemquam.

Evangelist Ut sermo Jesu impleretur, quem dixit, significans qua morte esset moriturus. Introivit ergo iterum in prætorium Pilatus et vocavit Jesum, et dixit ei:

Pilatus Tu es rex Iudæorum?

Evangelist Respondit Jesus:

Jesus A temet ipso hoc dicis, an alii dixerunt tibi de me?

Evangelist Respondit Pilatus:

Pilatus Numquid ego Judæus sum? Gens tua et pontifices tradiderunt te mihi: quid fecisti?

Evangelist Respondit Jesus:

Jesus Regnum meum non est de mundo. Si ex hoc mundo esset regnum meum, ministri mei utique decertarent, ut non traderer Judæis: nunc autem regnum meum non est hinc.

Evangelist Dixit itaque ei Pilatus:

Pilatus Ergo rex es tu?

Evangelist Respondit Jesus:

Jesus I have spoken openly to the world. I have always, taught in the synagogue and in the temple, whither all the Jews resort: and in secret I have spoken nothing. Why asketh thou me? Ask them who have heard what I have spoken unto them. Behold they know. what things I have said.

Evangelist And when He had said these things, one of the servants, standing by, gave Jesus a blow, saying:

Chorus Answerest Thou the high priest so?

Evangelist Jesus answered him:

Jesus If I have spoken evil, give testimony of the evil; but if well, why strikest thou Me?

Evangelist And Annas sent Him bound to Caiphas the high priest. And Simon Peter was standing and warming himself. They said therefore to him:

Chorus Art not thou also one of His disciples?

Evangelist He denied it and said:

Petrus I am not.

Evangelist One of the servants of the high priest (a kinsman to him whose ear Peter cut off) saith to him:

Chorus Did I not see thee in the garden with Him?

Evangelist Again therefore, Peter denied; and immediately the cock crew. Then they led Jesus from Caiphas to the governor's hall. And it was morning; and they went not into the hall, that they might not be defiled, but that they might eat the Pasch. Pilate therefore went out to them, and said:

Pilatus What accusation bring you against this man?

Evangelist They answered and said to him:

Chorus If He were not a malefactor, we would not have delivered Him up to thee.

Evangelist Pilate therefore said to them:

Pilatus Take Him you, and judge Him according to your law.

Evangelist The Jews therefore said to him:

Chorus It is not lawful for us to put any man to death.

Evangelist That the word of Jesus might be fulfilled, which He said, signifying what death He should die. Pilate therefore went into the hall again and called Jesus and said to Him:

Pilatus Art Thou the King of the Jews?

Evangelist Jesus answered:

Jesus Sayest thou this thing of thyself, or have others told it thee of Me?

Evangelist Pilate answered:

Pilatus Am I a Jew? Thine own nation and the chief priests have delivered Thee up to me. What hast Thou done?

Evangelist Jesus answered:

Jesus My kingdom is not of this world. If My kingdom were of this world, My servants would certainly strive that I should not be delivered to the Jews: but now My kingdom is not from hence.

Evangelist Pilate therefore said to Him:

Pilatus Art Thou a King then?

Evangelist Jesus answered:

Jesus Tu dicis quia rex sum ego. Ego in hoc natus sum, et ad hoc veni in mundum, ut testimonium perhibeam veritati: omnis, qui est ex veritate, audit vocem meam.

Evangelist Dicit ei Pilatus:

Pilatus Quid est veritas?

Evangelist Et cum hoc dixisset, iterum exivit ad Judæos, et dicit eis:

Pilatus Ego nullam invenio in eo causam. Est autem consuetudo vobis ut unum dimittam vobis in Pascha: vultis ergo dimittam vobis regem Judæorum?

Evangelist Clamaverunt ergo rursum omnes, dicentes:

Chorus Non hunc, sed Barabbam.

Evangelist Erat autem Barabbas latro.

John 19: 1–42

Evangelist Tunc ergo apprehendit Pilatus Jesum, et flagellavit. Et milites plectentes coronam de spinis, imposuerunt capiti ejus: et veste purpurea circumdederunt eum. Et veniebant ad eum, et dicebant:

Chorus Ave, Rex Iudæorum.

Evangelist Et dabant ei alapas. Exivit ergo iterum Pilatus foras, et dicit eis:

Pilatus Ecce adduco vobis eum foras, ut cognoscatis, quia nullam invenio in eo causam.

Evangelist (Exivit ergo Jesus portans coronam spineam et purpureum vestimentum.) Et dicit eis:

Pilatus Ecce homo.

Evangelist Cum ergo vidissent eum pontifices et ministri, clamabant, dicentes:

Chorus Crucifige, crucifige eum.

Evangelist Dicit eis Pilatus:

Pilatus Accipite eum vos, et crucifigite: ego enim non invenio in eo causam.

Evangelist Responderunt ei Iudæi:

Chorus Nos legem habemus, et secundum legem debet mori, quia Filium Dei se fecit.

Evangelist Cum ergo audisset Pilatus hunc sermonem, magis timuit. Et ingressus est prætorium iterum: et dixit ad Jesum:

Pilatus Unde es tu?

Evangelist Jesus autem responsum non dedit ei. Dicit ergo ei Pilatus:

Pilatus Mihi non loqueris? nescis quia potestatem habeo crucifigere te, et potestatem habeo dimittere te?

Evangelist Respondit Jesus:

Jesus Non haberes potestatem adversum me ullam, nisi tibi datum esset desuper. Propterea, qui me tradidit tibi majus peccatum habet.

Evangelist Et exinde quærebat Pilatus dimittere eum. Iudæi autem clamabant, dicentes:

Chorus Si hunc dimittis, non es amicus Cæsaris. Omnis enim, qui se regem facit, contradicit Cæsari.

Jesus Thou sayest that I am a King. For this was I born, and for this came I into the world; that I should give testimony of the truth. Every one that is of the truth heareth My voice.

Evangelist Pilate saith to Him:

Pilatus What is truth?

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

Pilatus I find no cause in Him. But you have a custom that I should release one unto you at the Pasch. Will you, therefore, that I release unto you the King of the Jews?

Evangelist Then cried they all again, saying:

Chorus Not this man, but Barabbas.

Evangelist Now Barabbas was a robber.

John 19: 1–42

Evangelist Then therefore Pilate took Jesus and scourged Him. And the soldiers plaiting a crown of thorns, put it upon His head; and they put on Him a purple garment. And they came to Him and said:

Chorus Hail, King of the Jews.

Evangelist And they gave Him blows. Pilate therefore went forth again and saith to them:

Pilatus Behold, I bring Him forth unto you, that you may know that I find no cause in Him.

Evangelist (Jesus therefore came forth, bearing the crown of thorns and the purple garment.) And he saith to them:

Pilatus Behold the Man.

Evangelist When the chief priests, therefore, and the servants had seen Him, they cried out, saying:

Chorus Crucify Him, crucify Him.

Evangelist Pilate saith to them:

Pilatus Take Him you, and crucify Him; for I find no cause in Him.

Evangelist The Jews answered him:

Chorus We have a law, and according to the law He ought to die, because He made Himself the Son of God.

Evangelist When Pilate, therefore, had heard this saying, he feared the more. And he entered into the hall again; and he said to Jesus:

Pilatus Whence art Thou?

Evangelist But Jesus gave him no answer. Pilate therefore saith to Him:

Pilatus Speakest Thou not to me? Knowest Thou not that I have power to crucify Thee, and I have power to release Thee?

Evangelist Jesus answered:

Jesus Thou shouldst not have any power against Me, unless it were given thee from above. Therefore, he that hath delivered Me to thee hath the greater sin.

Evangelist And from henceforth Pilate sought to release Him. But the Jews cried out, saying:

Chorus If thou release this man, thou art not Caesar's friend. For whosoever maketh himself a king speaketh against Caesar.

Evangelist Pilatus ergo cum audisset hos sermones, adduxit foras Jesum, et sedit pro tribunali, in locum, qui dicitur Lithostrotos, hebraice autem Gabbatha. Erat autem Parasceve Paschæ, hora quasi sexta, et dicit Judæis:

Pilatus Ecce rex vester.

Evangelist Illi autem clamabant:

Chorus Tolle, tolle, crucifige eum.

Evangelist Dicit eis Pilatus:

Pilatus Regem vestrum crucifigam?

Evangelist Responderunt pontifices:

Chorus Non habemus regem, nisi Cæsarem.

Evangelist Tunc ergo tradidit eis illum ut crucifigeretur. Susceperunt autem Jesum, et eduxerunt. Et bajulans sibi crucem, exivit in eum, qui dicitur Calvariæ, locum, hebraice autem Golgotha: ubi crucifixerunt eum, et cum eo alios duos, hinc et hinc, medium autem Jesum. Scripsit autem et titulum Pilatus: et posuit super crucem. Erat autem scriptum: Jesus Nazarenus, Rex Judæorum. Hunc ergo titulum multi Judæorum legerunt, quia prope civitatem erat locus, ubi crucifixus est Jesus Et erat scriptum hebraice, græce, et latine. Dicebant ergo Pilato pontifices Judæorum:

Chorus Noli scribere, Rex Judæorum, sed quia ipse dixit: Rex sum Judæorum.

Evangelist Respondit Pilatus:

Pilatus Quod scripsi, scripsi.

Evangelist Milites ergo cum crucifixissent eum, acceperunt vestimenta ejus et fecerunt quatuor partes: unicuique militi partem, et tunicam. Erat autem tunica inconsutilis, desuper contexta per totum. Dixerunt ergo ad invicem:

Chorus Non scindamus eam, sed sortiamur de illa cujus sit.

Evangelist Ut Scriptura impleretur, dicens: Partiti sunt vestimenta mea sibi: et in vestem meam miserunt sortem. Et milites quidem hæc fecerunt. Stabant autem juxta crucem Jesu mater ejus, et soror matris ejus Maria Cleophæ, et Maria Magdalene. Cum vidisset ergo Jesus matrem, et discipulum stantem, quem diligebat, dicit matri suæ:

Jesus Mulier, ecce filius tuus.

Evangelist Deinde dicit discipulo:

Jesus Ecce mater tua.

Evangelist Et ex illa hora accepit eam discipulus in sua. Postea sciens Jesus quia omnia consummata sunt, ut consummaretur Scriptura, dixit:

Jesus Sitio.

Evangelist Vas ergo erat positum aceto plenum. Illi autem spongiam plenam aceto, hysopo circumponentes, obtulerunt ori ejus. Cum ergo accepisset Jesus acetum, dixit:

Jesus Consummatum est.

Evangelist Et inclinato capite, tradidit spiritum.

Chorus Qui passus es pro nobis, miserere nobis.
Amen.

Evangelist Now when Pilate heard these words, he brought Jesus forth and sat down in the judgment seat, in the place that is called Lithostrotos, and in Hebrew Gabbatha. And it was the Parasceve of the Pasch, about the sixth hour; and he saith to the Jews:

Pilatus Behold your King.

Evangelist But they cried out:

Chorus Away with Him. Away with Him: Crucify Him.

Evangelist Pilate saith to them:

Pilatus Shall I crucify your King?

Evangelist The chief priests answered:

Chorus We have no king but Caesar.

Evangelist Then, therefore, he delivered Him to them to be crucified. And they took Jesus and led Him forth. And bearing His cross, He went forth to that place which is called Calvary but in Hebrew Golgotha; where they crucified Him, and with Him, two others one on each side and Jesus in the midst. And Pilate wrote a title also: and he put it upon the cross. And the writing was: Jesus of Nazareth, the King of the Jews. This title therefore many of the Jews did read: because the place where Jesus was crucified was nigh to the city. And it was written in Hebrew, in Greek, and in Latin. Then the chief priests of the Jews said to Pilate:

Chorus Write not: The King of the Jews; but that He said: I am the King of the Jews.

Evangelist Pilate answered:

Pilatus What I have written, I have written.

Evangelist The soldiers therefore, when they had crucified Him, took His garments (and they made four parts, to every soldier a part) and also His coat. Now the coat was without seam, woven from the top throughout. They said then one to another:

Chorus Let us not cut it, but let us cast lots for it, whose it shall be:

Evangelist That the Scripture might be fulfilled which saith: They have parted My garments among them, and upon My vesture they have cast lots. And the soldiers indeed did these things. Now there stood by the cross of Jesus His Mother, and His Mother's sister, Mary of Cleophas and Mary Magdalen. When Jesus therefore had seen His Mother and the disciple standing whom He loved, He saith to His Mother:

Jesus Woman, behold thy son,

Evangelist After that, He saith to the disciple.

Jesus Behold thy mother.

Evangelist And from that hour, the disciple took her to his own. Afterwards, Jesus, knowing that all things were now accomplished, that the Scripture might be fulfilled, said:

Jesus I thirst.

Evangelist Now there was a vessel set there, full of vinegar. And they, putting a sponge full of vinegar about hyssop, put it to His mouth. Jesus therefore, when He had taken the vinegar, said:

Jesus It is consummated.

Evangelist And bowing His head, He gave up the ghost.

Chorus You who have suffered for us, have mercy upon us.
Amen.

GUEST ARTISTS



MATTHEW ANDERSON, tenor, has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. He has appeared at the Aldeburgh Festival as a soloist in the *Saint Matthew Passion* and spent several summers at the Carmel Bach Festival, where he was featured as a 2010 Virginia Best Adams Fellow and a 2011 festival soloist. Mr. Anderson is a two-time prizewinner in the American Bach Society Competition and winner of the second prize in the Oratorio Society of New York Solo Competition. Recent performances from Mr. Anderson's varied repertoire include Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; John Harbison's *Winter's Tale* with BMOP; Haydn's *Creation* with Emmanuel Music; Bach's *Saint John Passion* (Evangelist); and several works by Benjamin Britten (*Serenade*, *Saint Nicolas*, and *Cantata Misericordium*). This winter, he created the role of Abelard in John Austin's new opera *Heloise and Abelard* and appeared in Handel's *Messiah* at Carnegie Hall. Mr. Anderson spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel Music. He studied Classics at Harvard and voice at the New England Conservatory.



MICHAEL BARRETT, tenor, has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, the Netherlands Bach Society, L'Académie, Seven Times Salt, and Exsultemus, and has performed in several recent operas produced by the Boston Early Music Festival. He can be heard on harmonia mundi and Blue Heron record labels. Mr. Barrett directs the Renaissance choir Convivium Musicum and the professional vocal ensemble Sprezzatura, and he serves on the advisory board of L'Académie, a professional ensemble for Baroque music. Mr. Barrett has worked as a conductor and music theory teacher at Harvard University, is a faculty member of IMC, a New York-based company for music curriculum and instruction, and has served as a workshop leader for professional development courses. He also maintains a studio for private instruction in voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University Jacobs School of Music, and First Phase Diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. In the fall of 2010 he began doctoral studies in choral conducting at Boston University.

BRIAN CHURCH, baritone, has enjoyed a busy and varied career in the Boston performing arts scene. In February, he performed with SoundIcon Chamber Orchestra in pieces by Furrer and Lachenmann. With Guerilla Opera, Brian premiered the roles of Joe Biden and Joe the Plumber in Curtis Hughes' *Say It Ain't So, Joe*. He also performed the role of the Doctor in Rudolf Rojahn's *Heart of a Dog* in Boston and at the University of Memphis. With Collage New Music, Brian revisited Peter Maxwell Davies' *8 Songs for a Mad King* which was selected as "Most Exciting Contemporary Concert" in the *Boston Phoenix's* "2009 Classical Year in Review." He premiered Christian Wolff's *Exception to the Rule* with the Callithumpian Consort in Boston, Greeley, CO and Chicago. With Boston Musica Viva, he

premiered the dual roles of Mayadin and Mohar Singh in Shirish Korte's opera *Phoolan Devi: The Bandit Queen*. This year he is featured on two new recordings of works by Curtis Hughes: the aforementioned *Say It Ain't So, Joe*, as well as the *Beck Journals Vol. 1* on the Danger Garden collection. Brian is a longtime member and frequent soloist with the Cantata Singers and the Choir at King's Chapel. An accomplished bassist, he played, recorded and toured for 11 years with the avant-noise punk group Tristan Da Cunha. He's also played in pit orchestras and done voiceover work with the ImprovBoston Theater in Cambridge. He was featured (along with his wife Jaime and young son Elias) in the short film *For a Few Flowers More*, which took 1st Prize at the Boston 48-Hour Film Festival in 2010.

PETERS BARRETT



ANDREW CLARK is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the Music Director and Conductor of the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum, and teaches courses in conducting and music theory in the Department of Music. He has led Harvard's Holden Choruses in performances at the Kennedy Center, cathedrals in Salzburg and Vienna, and throughout Germany and the United States. Professor Clark developed several Harvard residencies with distinguished conductors and ensembles, and conducted the Boston premiere of John Adams' Pulitzer-Prize winning work, *On the Transmigration of Souls*, with the composer present last spring. His first studio recording with the Holden Choruses, featuring the choral music of Ross Lee Finney, will be released in 2012.

Prior to his appointment at Harvard, Mr. Clark was Artistic Director of the Providence Singers, an award-winning choral arts organization, and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, the Boston Pops Esplanade Chorus, and the Mendelssohn Choir of Pittsburgh, the chorus of the Pittsburgh Symphony.

He has commissioned numerous composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. His choirs have been hailed as "first-rate" (*Boston Globe*), "cohesive and exciting" (*Opera News*), and "beautifully blended" (Providence Journal), achieving performances of "passion, conviction, adrenalin, [and] coherence" (*Worcester Telegram*).

Mr. Clark has led ensembles in prominent venues including Carnegie Hall, Lincoln Center, Cathédrale Notre Dame de Paris, Boston's Symphony Hall, and throughout Europe and North America. He has collaborated with the Boston Modern Orchestra Project, the Pittsburgh and New Haven Symphonies, the Rhode Island Philharmonic, Boston Philharmonic, Stephen Sondheim, Sweet Honey in the Rock, the Trinity Wall Street Choir, the Kronos Quartet, and the Dave Brubeck Quartet.



MARY GERBI, mezzo-soprano, is a versatile soloist, chamber musician, and ensemble member whose repertoire ranges from medieval chant to new music premieres. As an oratorio soloist, her recent performances include Haydn's *Salve Regina* and Britten's *Ceremony of Carols* with Boston Cecilia, Corigliano's *Fern Hill* with the Maryland Choral Society, and Handel's *Judas Maccabeus* with the Berkshire Bach Society. As a performer of baroque opera, she

performed the title role in Amherst Early Music's production of A. Scarlatti's *La Principessa Fedele* last summer, and portrayed Elisa in Maria Teresa Agnesi's *Sofonisba* with La Donna Musicale last spring. In high demand as an ensemble member, she sings regularly with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, and numerous other groups. A skilled interpreter of early music, Ms. Gerbi is a founding member of the renaissance octet Cut Circle, which will soon release a double CD of Franco-Flemish polyphony with Musique en Wallonie. She has toured internationally with the Liber Ensemble for Early Music and received fellowships from the Fondazione Giorgio Cini and the Vancouver Early Music Programme. Raised in Millbrook, New York, she studied at Boston University and has resided in the Boston area ever since.



PAUL GUTTRY, bass-baritone, enjoys a varied career combining a specialization in early music with opera and oratorio. Mr. Guttry has concertized throughout the U.S. and internationally with Sequentia, the Boston Camerata, Chanticleer, and the Ensemble for Early Music. In Boston, he has appeared as soloist with Emmanuel Music, Boston Modern Opera Project, New England Philharmonic, Handel and Haydn Society, Chorus Pro Musica, Boston Early Music

Festival, Cantata Singers, Boston Cecilia, Cambridge Bach Ensemble, and Collage New Music. Paul is a founding member of Blue Heron, a Renaissance choir, which has recently appeared at Washington's Dumbarton Oaks, in New York at the Cloisters and in the prestigious "Music Before 1800" series, and will make its debut at the Berkeley Early Music Festival this summer. Mr. Guttry will appear as Osmin in Mozart's *Abduction from the Seraglio* at the Connecticut Early Music Festival in June. He can be heard on recordings of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French airs de cour with the Boston Camerata, on several recordings of Renaissance polyphony with Blue Heron, and on recordings of Bach by Emmanuel Music.

CLAIRE MCADAMS



LAWRENCE JONES, tenor, is quickly establishing an active presence on the concert and operatic stages. Recently he has received praise for his portrayals of Tom Rakewell in Stravinsky's *The Rake's Progress* at both the Princeton Festival and Aldeburgh Festival (UK). Following the Princeton Festival production this past June, the *New York Times* wrote that he "... brought a light, sweet voice and lyricism to Tom."

Opera News praised his portrayal for being "fully fleshed out and tenderhearted" and "gripping." Last season, Mr. Jones made company debuts with New York City Opera in performances of Oliver Knussen's *Where the Wild Things Are*, as well as with the Utah Symphony as tenor soloist in Stravinsky's *Pulcinella*. Mr. Jones returns to New York City Opera this upcoming season to cover the roles of Gastone in *La Traviata* and Eurimedes in Telemann's *Orpheus*. Mr. Jones has sung as a soloist with numerous opera companies, choruses, and orchestras, which include Sarasota Opera, Boston Baroque, Toledo Opera, Tanglewood Music Festival, Bach Society of St. Louis, Opera Saratoga, The Boston Pops, Opera North, Albany Symphony, and Charlotte Symphony. Most recently he sang the tenor arias in Bach's *St. John Passion* at New York City's renowned Saint Thomas Church. He will reprise the tenor solos at the Kalamazoo Bach Festival later this season.



MARTIN NEAR, countertenor, began his professional singing career at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. He enjoys a varied singing career, exploring his passions for early music and new music. In November 2011, Mr. Near sang the premier performance of Dominick DiOrio's *Stabat Mater* as countertenor soloist with Boston's Juventas New Music Ensemble, with his "sweet tone well conveying the placid denial of brutal reality." In March 2011, he took the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in Buxtehude's *Heut triumphieret Gottes Sohn* with Boston Baroque. In 2008, Mr. Near appeared as alto soloist with Boston Cecilia in Bach's *Mass in B minor*, and was praised as "winsome and lyrical" in the role of David in Handel's *Saul* with the Harvard University Choir and Baroque Orchestra in 2009. He also relishes in ensemble work, as a renowned ensemble singer with Blue Heron, Emmanuel Music, Boston Baroque, and Handel and Haydn Society, and as a producer for Cut Circle's upcoming CD release, *de Orto and Josquin: Music in the Sistine Chapel around 1490*. A founding member of Boston-based professional early music ensemble Exsultemus, Mr. Near has been Music Director since 2009.



MARGOT ROOD, soprano, described as "luminous" by the *New York Times*, can be heard performing a wide range of repertoire. Solo engagements in 2011-2012 include her debut with the Boston Modern Orchestra Project performing *Vessel* by Kati Agócs, performing Bach's St. John Passion with Boston's Back Bay Chorale, singing the premiere of *Past All Deceiving* by Christopher Trapani in New York City and covering the role of Hero in Berlioz's *Beatrice et Benedict* with Opera Boston. In 2011, she made her Carnegie Hall debut in the premiere of Shawn Jaeger's *Letters Made of Gold*, under the direction of Dawn Upshaw, and her Boston Symphony Hall debut as soloist in Handel's *Israel in Egypt* with the Handel and Haydn Society. Other recent appearances include performing Despina in *Così fan tutte* at Green Mountain Opera and appearing as soprano soloist in Handel's *Dixit Dominus* with Handel and Haydn Society.

GUY HECHT



SUMNER THOMPSON, baritone, is described as possessing "power and passion" and "stylish elegance" and is in demand on the concert and opera stage across North America and Europe. He has appeared as a soloist with many leading ensembles including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo's Fire, Pacific Baroque Orchestra, Les Boreades de Montreal, Mercury Baroque, Les Voix Baroques, the Handel and Haydn Society, Boston Baroque, and Tafelmusik. Upcoming engagements include Mozart's *Coronation Mass* and Handel's *Messiah* with Boston's Handel and Haydn Society, Bach's *St. John Passion* with Orchestra Iowa and with Switzerland's gli angeli baroque, Britten's *War Requiem* with the New England Philharmonic, a return to Early Music Vancouver's summer festival with Les Voix Baroques, *Messiah* with the Indianapolis Symphony Orchestra, and Monteverdi's 1610 *Vespers* with the critically acclaimed Green Mountain Project. Mr. Thompson can be heard on the Boston Early Music Festival's Grammy-

nominated recording of Lully's *Psyché* on the CPO label, and also with Les Voix Baroques on Canticum Canticorum, Carissimi Oratorios, and Humori, all on the ATMA label.



SHARI ALISE WILSON, soprano, is among the new generation of singers specializing in early and modern music, demonstrating great versatility and stylistic sensitivity. Recent highlights include performances at the Houston Early Music Festival with La Donna Musicale, Bach's Magnificat with American Bach Soloists, Handel's *Messiah* with Austin-based Ensemble VIII, and the New York City debut of Kile Smith's *Vespers* with Piffaro and The Crossing Choir. An

active ensemble singer, Ms. Wilson sings with Boston's acclaimed Blue Heron, La Donna Musicale, Lorelei Ensemble, Exsultemus, and Philadelphia-based Crossing Choir under the direction of Donald Nally. She made her New York City solo debut in 2006 at Merkin Hall in a world premiere performance in Benjamin C.S. Boyle's *Cantata: To One in Paradise*, and has traveled to the Festival of Two Worlds in Spoleto, Italy, where her work brought collaborations with some of the world's great artists, including Gian Carlo Menotti, Richard Hickox, Carlos Saura, and Gunther Kramer. In the fall of 2012 she will be touring with five-time Grammy-nominated ensemble Conspirare for the International Polyfolia Choral Music Festival in Saint-Lo. She can be heard on the newly released world premiere Blue Heron album, *Nicholas Ludford: Missa Regnum mundi*, Kile Smith's *Vespers* with Piffaro and Crossing Choir and John Grecia's *13*.

THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM, Harvard's distinguished mixed chorus, was founded in 1971 and is composed of both undergraduate and graduate students dedicated to the highest caliber of choral performance. The ensemble performs a diverse spectrum of orchestral and a cappella repertoire spanning nine centuries. Tonight marks the ensemble's debut performance with the Boston Modern Orchestra Project and Gil Rose.

Under its founding conductor, the late F. John Adams, the Collegium Musicum has collaborated with the Boston Symphony Orchestra, released several recordings, and performed throughout the United States and abroad. During the subsequent thirty-two year tenure of Jameson Marvin, the Collegium garnered critical acclaim as one of the finest collegiate choral ensembles in the United States. The ensemble has performed on tours all over the world—most recently to Australia and New Zealand (2007) and Germany and Austria (2011)—and at the National Convention of the American Choral Directors Association and the National Collegiate Choral Organization. Since the appointment of conductor Andrew Clark in 2010, the Collegium has performed Handel's *Israel in Egypt*, the Rachmaninoff *All-Night Vigil* (Vespers), Beethoven's Symphony No. 9, and the Mozart *Requiem*.

The ensemble has commissioned numerous composers and presented the works of contemporary American composers, including John Adams, Paul Moravec, Robert Kyr, Steven Stucky, and others. In addition to independent projects, the Collegium Musicum regularly collaborates with other notable groups within and outside the Harvard community, including the Harvard-Radcliffe Orchestra, Emmanuel Music, and the Handel and Haydn Period Orchestra of Boston. The Collegium Musicum, along with Harvard's other choruses, is committed to partnering with Public Radio, hosting regular artist and ensemble residencies, producing regional and national choral festivals, and engaging in other community and service projects that advance the choral art.



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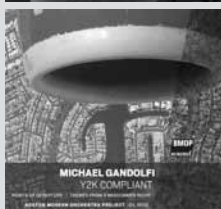


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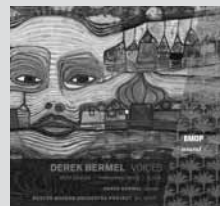
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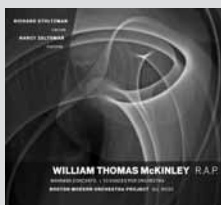
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GIL ROSE, ARTISTIC DIRECTOR

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Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mo. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra thirteen ASCAP awards for adventurous programming as well as the John

S. Edwards Award for Strongest Commitment to New American Music.

Mo. Rose maintains a busy schedule as a guest conductor in both the opera and symphonic worlds. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the Orchestra della Svizzera Italiana and the National Orchestra of Porto and has made several appearances with the Boston Symphony Chamber Players. He has curated the Fromm concerts at Harvard University and also served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

Mo. Rose recently partnered with the American Repertory Theatre and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers*, directed by Diane Paulus. He conducted this multi-media work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere at the Cutler Majestic Theatre in March 2011, as well as its Chicago Premiere the following month at Chicago Opera Theatre.

An active recording artist, Mo. Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Derek Bermel, John Cage, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, David Lang, Tod Machover, Steven Mackey, Steven Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy-nominated label for which he serves as Executive Producer. His recordings have appeared on the year-end "Best of" lists of the *New York Times*, *Time Out New York*, the *Boston Globe*, *Chicago Tribune*, *American Record Guide*, *NPR*, and *Downbeat Magazine*.

Over the past decade, Mo. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. The conductor joined Opera Boston as its Music Director in 2003. In 2010, he was appointed the company's first Artistic Director. Under his leadership, Opera Boston has experienced exponential growth and is now acknowledged as one of the most important and innovative companies in America. Mo. Rose has led Opera Boston in several national and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz* and Hindemith's *Cardillac* and has conducted such luminaries as Stephanie Blythe, Ewa Podle, James Maddalena, and Sanford Sylvan in

signature roles. In 2009, Mo. Rose led the world premiere of Zhou Long's *Madame White Snake* which won the Pulitzer Prize for Music in 2011.

During his tenure at Opera Boston, Mo. Rose has also served as the Artistic Director of Opera Unlimited, a contemporary opera festival which he also founded. With Opera Unlimited, he has led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

In 2007, Mo. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music award for his exemplary commitment to new American music. He is a three time Grammy Award nominee.

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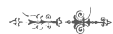
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