

J. S. BACH

JOHANNES- PASSION

CAELIS ACADEMY
ENSEMBLE

PRESENTED IN COLLABORATION WITH

SOUTHMINSTER UNITED
CHURCH
REV STEVE MOORE, MINISTER
ROLAND GRAHAM, MUSIC
DIRECTOR

DIRECTED BY MATTHEW
LARKIN

GOOD FRIDAY
APRIL 2 2021 | 3:00 PM



J. S. BACH JOHANNES-PASSION

CAELIS ACADEMY ENSEMBLE
WITH BAROQUE ORCHESTRA | OLIVIER BRAULT

NILS BROWN | EVANGELISTA
CLARENCE FRAZER | CHRISTUS
CHRISTOPHER MALLORY | PILATUS

WITH SOLOISTS

MICHAEL CARTY, BARITONE
GABRIEL DELANNOY, BARITONE
EVA HASSELL, SOPRANO
BENJAMIN MALLORY, BARITONE (PETRUS)
MATTHEW MUGGERIDGE, COUNTERTENOR
ANDREW ROBAR, COUNTERTENOR
MIRIAM ROSBERG, SOPRANO (ANCILLA)
IAN SABOURIN, COUNTERTENOR
NICHOLAS SAVAGE, TENOR (SERVUS)
BRONWYN THIES-THOMPSON, SOPRANO
ZACH SALSBURG-FRANK (SUB-CONDUCTOR)

DIRECTED BY MATTHEW LARKIN
ENGINEERED BY MIKE MULLIN

RECORDED MARCH 5-6 2021 AT SOUTHMINSTER UNITED CHURCH, OTTAWA CANADA

CAELIS ACADEMY ENSEMBLE

SOPRANOS AND TREBLES: WILLIAM BARBEAU,
LACHLAN CARTWRIGHT-WALL, EVA HASSELL,
JUDE KULIDJIAN, ABIGAIL POTTER, MIRIAM ROSBERG,
WILLIAM SNEDDON, ABBY WILSON, JESSICA WILSON,
JOHN SAMUEL ZACHARIAS, JONAH ZACHARIAS,
JADEN ZANYK-DANIELS

COUNTERTENORS: KEVIN HASSELL, MATTHEW MUGGERIDGE,
JAMES PORTER, ANDREW ROBAR, IAN SABOURIN

TENORS: OWEN CZERNY, MORGAN HASSELL,
NICHOLAS SAVAGE

BASSES: MICHAEL CARTY, CLÉMENT DELANNOY, GABRIEL
DELANNOY, MACKENZIE ELLIOT, EZRA JACOBS,
BENJAMIN MALLORY

WITH BAROQUE ORCHESTRA | OLIVIER BRAULT

VIOLIN 1 AND VIOLA D'AMORE OLIVIER BRAULT

VIOLIN 1 SALLYNEE AMAWAT

VIOLIN 2 AND VIOLA D'AMORE HÉLÈNE PLOUFFE

VIOLIN 2 KEVIN JAMES

VIOLA AND VIOLA DA GAMBA MARGARET LITTLE

CELLO GREGORY WEEKS

BASS VICENTE GARCIA

FLUTE ALEXA RAINE-WRIGHT, JOANNA MARSDEN

OBOE KARIM NASR, JOEL VERKAIK

BASSOON FRANÇOIS VIAULT

HARPSICHORD ROLAND GRAHAM

ORGAN MARIA GAJRAJ

ORGAN (RECITS/ARIAS) MATTHEW LARKIN

LUTE KERRY BURSEY

A BRIEF HISTORY OF PASSION MUSIC

The story of the Passion has long fascinated, moved, and inspired composers, liturgical and concert musicians, congregations, and audiences. Over 700 years ago, a series of “mystery plays” were created in places such as Chester and York (UK) with the intention of presenting the bible in dramatic form, so that Christians would more poignantly understand the stories of their salvation. While the Passion was certainly among these, it has been custom in churches dated as far back as the fourth century Anno Domini to read the account of Christ’s betrayal, arrest, scourging, and crucifixion (whether according to St. Matthew, Mark, Luke, or John) on Palm Sunday and Good Friday. Thus, the drama of the story has traditionally been shared in services of worship, and from very early times, the Passion Gospel was chanted as often as it was read.

With the advent of polyphonic music, a Passion “oratorio” began to take shape, with certain characters in the story taking solo parts, and with a larger gathering of persons taking the parts of the turbae (or assembly, crowd). By the fifteenth century, these settings had become much more elaborate, with the entire text sometimes being offered in motet form. Not every theologian was on board with this, and Luther himself once exclaimed that “the Passion of Christ ought not to be acted out in words and pretense, but in real life”. Still, it was within the Lutheran Church that the oratorio form saw its highest level of development, contributed to by such composers as Johann Walther, Leonard Lechner, and Heinrich Schütz. In the Catholic Church, the sixteenth century saw the composition of what were called “responsorial” settings (where priests and people – or soloists and choir - chanted the text in alteration) by composers throughout Europe, including William Byrd in England, Tomas Luis da Victoria and Francisco Guerrero in Spain, Jacobus Gallus in Slovenia, and Orlando di Lasso in Flanders. Further development saw the addition of solo arias in the seventeenth century (the first instance being a setting by Thomas Strutz in 1664), and from all this, the “oratorio” tradition was firmly established. Jumping over Bach for just a moment, the telling of the Passion story through music was somewhat less popular in the nineteenth century, although many important works remain staples of the repertoire (such as Mendelssohn’s Christus, settings of The Seven Last Words by Dubois and Franck, John Stainer’s Crucifixion, and others). Modern times have seen Broadway plays and feature films (such as Lloyd-Webber’s Jesus Christ, Superstar), and works in classic oratorio form by composers such as Arvo Pärt and James MacMillan.

When most musicians ponder Passion music, though, the true giant of the genre is Bach. He is known to have written as many as five settings, with but two surviving in complete form (his St. John of 1724, and St. Matthew of 1727). His Johannes-Passion underwent many iterations, and it is likely that the “final” version was never performed as we hear it today. Bach intended the main characters – the Narrator, Christ, and Pilate, to sing entirely in recitative (a style in which the singer adopts the rhythms and immediacy of speech in a unique form of story-telling), and the three principals are joined briefly by others (the scene outside the high priest’s court, where Peter is confronted by a female doorkeeper and one of the servants). The choir sings the role of the turbae, in addition to two other important functions: commentary (in the first and last chorus), and to lead what may have been congregational singing (in the chorales). In addition to this, some of Bach’s most intimate and emotional writing is heard in the solo arias, all of which are intended as personal reflections on the Passion text itself. The words to the arias, chorales, and first and last choruses are from a number of non-biblical sources, possibly including Barthold Heinrich Brockes, Christian Weise, and others.

Some modern critics have offered the opinion that the text itself is anti-Semitic (which is consistent with a wider controversy regarding St. John’s Passion account in the Gospel he authored). Some versions change references to “the Jews” to “the people”, and controversy continues around John’s telling of the story. It is difficult to assess from our contemporary perspective what the intent of these words were to those who originally wrote and read them, and it is certainly true that numerous examples exist of biblical accounts being corrupted and used for malevolent purposes. Bach was particularly emphatic, however, that the sins of humanity that brought Christ to the Cross are shared by all people, and this is seen and heard in the sentiments expressed in those portions of the libretto that comment, reflect, and meditate on the biblical account itself.

OUR PERFORMANCE

A little over a year ago, our plans to present this work in concert were put on ice with the declaration of the SARS-CoV-2 pandemic. Specific to choral music has been the ongoing narrative that singing itself is inherently unsafe while the COVID-19 virus is in active circulation. This has led to the cessation of choral music in places where one might ordinarily find it: churches, concert halls, schools, and community centres. For the first pandemic months, we found activities that kept our Caelis community together through singing, such as the “virtual choir” phenomenon.

As the light at the end of the pandemic tunnel seemed to drift further away, it became obvious that another method needed to be found to engage our community. In consultation with certain other groups and individuals from communities near and far, protocols were established that would allow for livestreamed performances under restricted and controlled conditions. This past fall, we came together to sing Choral Evensong, the Requiem of Maurice Duruflé, Christmas presentations, and more. Johannes-Passion is the sixth (and by far the largest in scope) such effort. We prepared by rehearsing through the Zoom conferencing platform, and then assembled as per our rehearsal and performance protocols on the 5th and 6th of March.

Due to the invaluable efforts of Lisa Wall, an outstanding orchestra of musicians with a specialty in historical performance was assembled for the project. Soloists with whom I have long enjoyed a rich and enjoyable association agreed to take part, and funding was found to mount the production. Our gathering protocols were updated, approved, and adhered to. We benefitted enormously from the generosity and hospitality of Southminster United Church, the Rev. Steve Moore, and Roland Graham. The faithfulness of our singers was the key to everything, and without them, the performance quite simply could not have taken place.

Over the course of two days, there were three full three-hour sessions, in which the various movements were rehearsed, performed, and recorded. The performances thus have a certain “live music” spontaneity about them, and from the perspective of editing, only that which required the movements to appear in the correct order has been done. The singers and players are not in concert dress, and the choice of attire was left to the artists themselves, manifesting the spirit of a community of friends and colleagues coming together to present a work of Devotion to the very best of our ability. This is what we do.

The music itself is divided into two parts, as was Bach’s intention:

Part One: In the Kidron Valley, at the High Priest’s Court (inserted are three arias from the St. Matthew Passion, and one from the Mass in B minor), and Peter’s denial.

Part Two: Pilate’s interrogation of Jesus, the Crucifixion at Golgotha, and at the scene of Burial.

Finally, this offering of music is given to the Glory of God. We are grateful for the opportunity to share this work with you, our audience, and hope that the telling of the Passion story in this way is a worthy contribution to your Holy Week.

As always, we warmly welcome your support, and receiptable donations may be made at www.canadahelps.org/en/dn/60591.

J. S. BACH

JOHANNES-PASSION

PART ONE

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 ruler, whose fame
In every land is glorious!
Show us, through your passion,
That you, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!*

2a. Evangelist

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

Jesus went with His disciples over the brook Cedron, where there was a garden, into which Jesus entered with His disciples. Judas, however, who betrayed Him, also knew the place, for Jesus often met there with His disciples. Now Judas, having gathered a band of servants of the high priests and Pharisees, came there with torches, lamps, and weapons. Now Jesus, knowing all that would happen to Him, went out and said to them:

Jesus

Wen suchet ihr?

Whom do you seek?

Evangelist

Sie antworteten ihm:

They answered Him:

2b. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus said to them:

Jesus

Ich bin's.

I am He.

Evangelist

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's,

Judas, however, who betrayed Him, stood also with them. Now when Jesus said to them: I am

wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

*He, they drew back and fell to the ground.
Then He asked them again:*

Jesus

Wen suchet ihr?

Whom do you seek?

Evangelist

Sie aber sprachen:

They said, however:

2d. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus answered:

Jesus

Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

I have told you, that I am He, if you seek Me, then let these go!

3. Chorale

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 beyond measure,
that brought You to this path of martyrdom!
I lived with the world in delight and joy,
and You had to suffer.*

Aria: Agnus Dei (from Mass in B minor, BWV 232) – Matthew Muggeridge

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.

*Lamb of God,
You take away the sin of the world,
Have mercy on us.*

4a. 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:

So that the word might be fulfilled, which He spoke: "I have lost none that You have given to me." Then Simon Peter, who had a sword, drew it out and struck at the servant of the high priest and cut off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

Jesus

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Put your sword in its sheath! Shall I not drink the cup, which My Father has given to Me?

5. Chorale

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,

*Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,*

Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

*to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to Your will!*

6. 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 was 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.

The band, however, and the captain and the servants of the Jews took Jesus and bound Him and led Him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas, however, who counselled the Jews, that it would be good for one man to be destroyed for the people.

7. Aria – Andrew Robar

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

*To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.*

8. Evangelist

Simon Petrus aber folgete Jesu nach und ein ander Jünger.

Simon Peter however followed after Jesus with another disciple.

9. Aria – Eva Hassell

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben,
zu bitten.

*I follow You likewise with happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on, to push me, to urge me.*

10. 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:

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Ancilla

Bist du nicht dieses Menschen Jünger einer?

Aren't you one of this man's disciples?

Evangelist

Er sprach:

He said:

Peter

Ich bin's nicht.

I am not.

Evangelist

Es stunden aber die Knechte und Deiner und hatten ein Kohlfu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about His teachings. Jesus answered him:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen 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.

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

Evangelist

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

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servus

Solltest du dem Hohenpriester also antworten?

Is this how You answer the high priest?

Evangelist

Jesus aber antwortete:

Jesus however answered:

Jesus

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

Aria: Blute nur (from St. Matthew Passion, BWV 244) – Bronwyn Thies-Thompson

Blute nur, du liebes Herz!
Ach! Ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Den ist zur Schlange worden.

*Bleed thou must, beloved heart!
Ah, a child whom thou didst nourish,
At thy bosom fondly cherish,
Fouly plots by craft to slay thee,
Like a very snake betray thee.*

11. Chorale

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'
Du bist ja nicht ein Sünder

*Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner*

Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

*like us and our children,
You know nothing of transgressions.*

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,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.*

**ARIA: Buß und Reu (from
St. Matthew Passion) – Ian
Sabourin**

Buß und Reu knirscht das
Sündenherz entzwei,

*Woe and rue tear my sinful heart in two.
Teardrops falling serve to show thee, Jesus,
Once again what a mighty debt I owe thee.*

12a. Evangelist

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

*And Hannas send Him bound to the high priest
Caiaphas. Simon Peter stood and warmed
himself, when they said to him:*

12b. Chorus

Bist du nicht seiner Jünger einer?

Aren't you one of His disciples?

12c. Evangelist

Er leugnete aber und sprach:

He denied it however and said:

Petrus

Ich bin's nicht.

I am not.

Evangelist

Spricht des Hohenpriesters Knecht' einer, ein
Gefreundter des, dem Petrus das Ohn
abgehauen hatte:

*One of the high priest's servants, a friend of the
man whose ear Peter had cut off, said:*

Servus

Sahe ich dich nicht im Garten bei ihm?

Didn't I see you in the garden with Him?

Evangelist

Da verleugnete Petrus abermal, und alsobald
krähete der Hahn.
Da gedachte Petrus an die Worte Jesu und ging
hinaus und weinete bitterlich.

*Then Peter denied it again, and just then the
cock crew.
Then Peter recalled Jesus' words and went out
and wept bitterly.*

**Aria: Erbarme dich (from St. Matthew
Passion) – Ian Sabourin**

Erbarme dich, mein Gott,
Um meiner Zähren willen.

*Have mercy, Lord, my God,
Let thou my tears persuade thee.*

13. Aria – *Nicholas Savage*

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.

*Alas, my mind,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart

remains the pain
of my misdeed,
since the servant has denied the Lord.*

14. Chorale

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 did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!*

PART TWO

15. Chorale

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,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.*

16a. Evangelist

Da führeten sie Jesum von Kaiphas 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:

*Then they led Jesus before Caiaphas in front of
the judgment hall, and it was early. And they
did not go into the judgment hall, so that they
would not become unclean; rather that they
could partake of Passover. Then Pilate came
outside to them and said:*

Pilate

Was bringet ihr für Klage wider diesen
Menschen?

What charge do you bring against this Man?

Evangelist

Sie antworteten und sprachen zu ihm:

They answered and said to him:

16b. Chorus

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

*If this man were not an evil-doer, we wouldn't
have turned Him over to you.*

16c. Evangelist

Da sprach Pilatus zu ihnen:

Then Pilate said to them:

Pilate

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

Then take Him away and judge Him after your law!

Evangelist

Da sprachen die Jüden zu ihm:

Then the Jews said to him:

16d. Chorus

Wir dürfen niemand töten.

We may not put anyone to death.

16e. 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:

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

Pilate

Bist du der Jüden König?

Are You the King of the Jews?

Evangelist

Jesus antwortete:

Jesus answered:

Jesus

Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Do you say this of yourself, or have others said this of Me?

Evangelist

Pilatus antwortete:

Pilate answered:

Pilate

Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

Evangelist

Jesus antwortete:

Jesus answered:

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

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now however my

Reich nicht von dannen.

Kingdom is not from here.

17. Chorale

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

*Ah great King, great for all times,
how can I sufficiently proclaim this love?
No human's heart, however, can conceive
of a fit offering to You.*

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

*I cannot grasp with my mind,
how to imitate Your mercy.
How can I then repay Your deeds of love
with my actions?*

18a. Evangelist

Da sprach Pilatus zu ihm:

Then Pilate said to Him:

Pilate

So bist du dennoch ein König?

Then You are a King?

Evangelist

Jesus antwortete:

Jesus answered:

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.

*You say I am a King. I was born for this, and
came into the world, that I might bear witness
to the Truth. Whoever is of the truth hears My
voice.*

Evangelist

Spricht Pilatus zu ihm:

Pilate said to Him:

Pilate

Was ist Wahrheit?

What is truth?

Evangelist

Und da er das gesaget, ging er wieder hinaus
zu den Jüden und spricht zu ihnen:

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

Pilate

Ich finde keine Schuld an ihm. Ihr habt aber
eine Gewohnheit, daß ich euch einen losgebe;
wollte ihr nun, daß ich euch der Jüden König
losgebe?

*I find no fault in Him. However, you have a
custom, that I release someone to you; do you
wish now, that I release the King of the Jews to
you?*

Evangelist

Da schrieen sie wieder allesamt und sprachen: *Then they all cried out together and said:*

18b. Chorus

Nicht diesen, sondern Barrabam!

Not this one, but Barrabas!

18c. Evangelist

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

19. Arioso – Gabriel Delannoy

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühen!
Du kannst viel süße Frucht von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!

*Contemplate, my soul, with anxious pleasure,
with bitter joy and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
from his wormwood;
therefore gaze without pause upon Him!*

20. Aria – Nils Brown

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 every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!*

21a. Evangelist

Und die Kriegsknechte flochten eine Krone
von Dornen und satzten sie auf sein Haupt und
legten ihm ein Purpurkleid an und sprachen:

*And the soldiers wove a crown of thorns and
set it upon His head, and laid a purple mantel
on Him, and said:*

21b. Chorus

Sei begrüßet, lieber Jüdenkönig!

Hail to You, dear King of the Jews!

21c. Evangelist

Und gaben ihm Backenstrieche. Da ging Pilatus wieder heraus und sprach zu ihnen:

*And gave Him blows on the cheek. Then Pilate
went back outside and spoke to them:*

Pilate

Sehet, ich führe ihn heraus zu euch, daß ihr
erkennet, daß ich keine Schuld an ihm finde.

*Behold, I bring Him out to you, so that you
recognize, that I find no fault in Him.*

Evangelist

Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

Then Jesus went out and wore a crown of thorns and a purple mantle. And Pilate said to them:

Pilate

Sehet, welch ein Mensch!

Behold, what a Man!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:

When the high priests and servants saw Him, they screamed and said:

21d. Chorus

Kreuzige, kreuzige!

Crucify, crucify!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilate said to them:

Pilate

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

You take Him away and crucify Him; for I find no fault in Him!

Evangelist

Die Jüden antworteten ihm:

The Jews answered him:

21f. Chorus

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

We have a law, and according to that law He should die; for He has made Himself into God's Son.

21g. Evangelist

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

Pilate

Von wannen bist du?

Where do You come from?

Evangelist

Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

But Jesus gave him no answer. Then Pilate said to Him:

Pilate

Redest du nicht mit mir? Weißest du nicht daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

You don't speak to me? Don't You know that I have the power to crucify You, and the power to release You?

Evangelist

Jesus antwortete:

Jesus answered:

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.

You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin.

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

From then on Pilate considered how he might release Him.

22. Chorale

Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

*Through Your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,
the sanctuary of all the righteous;
for if you had not undergone servitude,
our slavery would have been eternal.*

23a. Evangelist

Die Juden aber schriean und sprachen:

The Jews, however, screamed and said:

23b. Chorus

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

If you let this man go, you are not a friend of Caesar; for whoever makes himself a king is against Caesar.

23c. Evangelist

Da Pilatus da Wort hörte, führete 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 Juden:

When Pilate heard this, he brought Jesus outside and sat upon the judgment seat, at the place that is called High Pavement, in Hebrew however: Gabbatha. But it was the Sabbath-day at Passover at the sixth hour, and he said to the Jews:

Pilate

Sehet, das ist euer König!

Behold, this is your King!

Evangelist

Sie schriean aber:

But they shrieked:

23d. Chorus

Weg, weg mit dem, kreuzige ihn!

Away, away with Him, crucify Him!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilate said to them:

Pilate

Soll ich euren König kreuzigen?

Shall I crucify your King?

Evangelist

Die Hohenpriester antworteten:

The high priests answered:

23f. Chorus

Wir haben keinen König denn den Kaiser.

We have no King but Caesar.

23g. Evangelist

Da überantwortete er ihn daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Then he delivered Him to be crucified. They took Jesus and led him away. And He carried His Cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgatha.

24. Aria und Chorus – Clarence

Frazer

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt -- Wohin? -- nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht -- Wohin? -- zum Kreuzeshügel,

*Hurry, you tempted souls,
come out of your caves of torment,
hurry - where? - to Golgatha!
Take up the wings of faith,
fly - where? -- to the Hill of the Cross,
Your salvation blooms there!*

25a. Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Juden König." Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the Jews said to Pilate:

25b. Chorus

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

Do not write: The King of the Jews, rather that He said: I am the King of the Jews.

25c. Evangelist

Pilatus antwortet:

Pilate answered:

Pilate

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

26. Chorale

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
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death!*

27a. Evangelist

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:

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, had no seam, being woven from top to bottom. Then they said to each other:

27b. Chorus

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

Let's not divide this, rather let's toss for it, to see whose it will be.

27c. Evangelist

Auf daß erfüllet würde die Schrift, die da sagt: "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:

So that the Scripture might be fulfilled, which says: "They have divided my clothing among themselves and have cast lots over my robe." These things the soldiers did. However there stood by Jesus' Cross His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when Jesus saw His mother and the disciple standing near, whom He loved, He said to His mother:

Jesus

Weib, siehe, das ist dein Sohn!

Woman, behold, this is your son!

Evangelist

Darnach spricht er zu dem Jünger:

Afterwards He said to the disciple:

Jesus

Siehe, das ist deine Mutter!

Behold, this is your mother!

28. Chorale

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 good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!*

29. 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:

*And from that hour the disciple took her to
himself. Afterwards, when Jesus knew that
everything was already accomplished, so that
the Scripture might be fulfilled, He said:*

Jesus

Mich dürstet!

I thirst!

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:

*There was a vessel full of vinegar. They filled a
sponge with vinegar and placed it on a hyssop,
and held it directly to His mouth. Now when
Jesus had taken the vinegar, He said:*

Jesus

Es ist vollbracht!

It is finished!

30. Aria – Andrew Robar

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 ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!*

31. Evangelist

Und neiget das Haupt und verschied.

And bowed His head and departed.

32. Aria und Chorus – Michael Carty

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;

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

33. 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.

34. Arioso – Nils Brown

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?

35. Aria – Bronwyn Thies-Thompson

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

*My precious Savior, let me ask,
Now that you have been nailed to the Cross and have
said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death inherit the
kingdom of heaven?
Has the redemption of the whole world arrived?
You cannot say a single thing out of pain; yet you bow
Your head
and say silently: yes.*

*Jesus, you who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to You, who has absolved me,
O beloved Lord!
Only give me what You earned,
more I do not desire!*

*And behold, the curtain in the temple was torn
in two pieces from top to bottom. And the earth
shook, and the cliffs were rent, and the graves
opened up, and many bodies of saints arose.*

*My heart - while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing cold;
- how shall you react from your depths?*

*Dissolve, my heart, in floods of tears
to honor the Highest!
Tell the world and heaven the anguish:
Your Jesus is dead!*

36. Evangelist

Die Jüden 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

The Jews however, since it was the Sabbath day, so that the corpses would not remain on their crosses over the Sabbath (for this particular Sabbath day was very great), asked Pilate for their bones to be broken and that they be taken away. So the soldiers came and broke the bones of the first and the other one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

37. Chorale

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

*O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!*

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Jüden 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. Daselbst hin legten sie Jesum, um des Rüsttags

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place

willen der Jüden, dieweil das Grab nahe war.

where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

39. Chorus

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

*Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes off Hell.*

40. Chorale

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in sein 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!

*Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly, without any anguish or pain,
rest until the last day!
At that day wake me from death,
so that my eyes may see You
in all joy, o Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise You eternally!*

SOLOISTS

NILS BROWN | TENOR (EVANGELISTA)

Nils Brown grew up singing at St. George's Cathedral, Kingston, Ontario. Yes, along side Matthew Larkin. Vocal/musical studies were at Canadian universities McGill and University of Toronto. At the Britten-Pears school in the UK he enjoyed, very fortunately, the tutelage of tenors Ernst Häfliger, principally, and Anthony Rolfe-Johnson, during an intensive Bach Passions course. Nils writes, "For me, the telling of the Passions, as set by Bach, elicit evidence of the very strong and inventive story-telling culture of Germany, quite naturalistically re-purposed by the Cantor of Leipzig. In combination with how I personally react to the story, I endeavour to evince from the material an at least competent story-teller of that era, which falls between the Meistersingers, and the Brothers Grimm, with their collecting of German folk-tales. While, it's not Sunday School, this part of the story, as the late and great Christopher Jackson would say, one can definitely draw on both influences in that story-telling tradition. I found the medium of video to be of great advantage in humanizing and further opening, personally speaking, Bach's treatment of St. John's scripture, especially as the story winds down." And of the aria, #20, he writes, "In preparing musicians for the aria "Erwäge", which speaks of torrents of waters eventually transforming to rainbows in a sort of science-based resurrection, I remarked that the spring break-up of ice was just occurring just north in the Gatineau. A relentless and thrilling musical and spiritual whitewater adventure ensued."



CLARENCE FRAZER | BASS (CHRISTUS)

Canadian-Korean baritone Clarence Frazer brings his athletic presence and "silky-smooth baritone" to a wide range of roles and concert repertoire. An alumnus of the Canadian opera Company's prestigious Ensemble Studio, and Calgary Opera's Emerging Artist Development Program, Clarence has starred in a number of roles with leading companies across Canada. He began singing at the age of seven as a member of the Toronto Children's Chorus under the direction of Jean Ashworth-Bartle, and choral singing is what has laid the foundation for his career as a soloist. Clarence's association with Caelis began through his association with Matthew Larkin as a professional chorister at St. Thomas's Church in Toronto, and since then, they have shared in many collaborations. Clarence writes, "there is a reason why after three centuries this music is so widely known, but rarely does one get to perform it with such a fine ensemble."



CHRISTOPHER MALLORY | BASS (PILATUS)

Ottawa bass Christopher Mallory is pleased to join the Caelis Academy Ensemble for Bach's Johannes-Passion, reprising Pilatus, which he last performed in 2015 under Matthew Larkin's direction, with the Choirs of Christ Church Cathedral and sons Nic and Ben. (Both former head choristers continue to develop their musical talents, and Ben, a strong bass singer today, is featured as Peter in this special Caelis presentation.) Christopher has been singing a diverse repertoire with a broad group of North American choirs, such as the JUNO-nominated Canadian Chamber Choir, the Capital Chamber Choir, the Kinara Ensemble, as well as the Saint Tikhon Choir and the PaTRAM Institute Male Choir, which have received Grammy nominations. On stage, he's been consistently acknowledged for his musical and acting talents, and applauded for his portrayal of many roles, notably Tevye (Fiddler), Leporello (Don Giovanni) and Bartolo (Barbiere, Nozze). Christopher's previous appearances with Caelis include Scrooge in its commission of Andrew Ager's A Christmas Carol, and Dr. Pangloss in scenes of Bernstein's Candide.



SOLOISTS

MICHAEL CARTY | BARITONE

Baritone Michael Carty studied voice at the University of Ottawa and is a graduate of Opera Lyra Ottawa's Opera Studio where, as a tenor, he portrayed Tamino, Ferrando, Don Ottavio, Basilio, Don Curzio, Alfredo, Des Grieux, the Witch in Humperdinck's Hänsel und Gretel, the Prince in Cinderella, Wilhelm in The Brothers Grimm and the Rooster in The Bremen Town Musicians. As a member of the OLO Chorus, he performed in Carmen, Il Trovatore, Otello, Rigoletto, Don Giovanni, Les Contes d'Hoffmann and Eugene Onegin. For ten years Michael sang with the Christ Church Cathedral Choir of Men and Boys under the direction of Matthew Larkin. Highlights included Handel's Messiah, Stainer's The Crucifixion, J.S. Bach's Johannes-Passion and numerous tours to the UK, France and the US. He also toured extensively with the Festivalensemble Stuttgart under Helmuth Rilling and Hans-Christoph Rademann, performing the great oratorios of Bach, Handel, Mozart, Brahms and Britten at festivals in Germany, Austria, Switzerland and Chile. For Ottawa Pocket Opera, Michael performed the roles of Donald Hopewell in Douglas Moore's Gallantry and Monostatos in Mozart's Die Zauberflöte. He has appeared as Goro in Madama Butterfly and Vespone in Pergolesi's La Serva Padrona with Pellegrini Opera. He was a founding member of Choir 21 and Songmen Six. This is his third season with Caelis Academy Ensemble.



GABRIEL DELANNOY | BARITONE

Gabriel Delannoy joined the St. Matthews Men & Boys choir when he was 10 under the direction of Stephen Candow. Music quickly became a big part of Delannoy's teenage years through participation in various choirs throughout high school, notably Capital Chamber Choir under the direction of Jamie Loback. After a year in Europe where he joined the Poland-based Warsaw Men and Boys Choir, Delannoy joined the Christ Church Cathedral Choir for Men and Boys where he formally started singing under the direction of Matthew Larkin. Music plays a continued role in Gabriel's life as "something more than a hobby" when he is not busy doing general contracting work, building furniture, brewing beer or planting trees in British Columbia. A highly skilled group, a high-level music repertoire and the occasional solo ensure his continued participation in Caelis Academy Ensemble. This is Delannoy's first time singing Bach's St. John Passion and it has proven to be a welcome challenge after a quieter than normal year in terms of music-making. "From the blockbuster and truly awesome "Herr, unser Herrscher" to the introspective and powerful "Ruht Wohl" and the final chorale, enjoy Bach's greatest choral work that I have sung so far."



EVA HASSELL | SOPRANO

Eva Hassell was born in Ottawa, where she was immersed in music from a young age. She grew up studying viola with David Thies-Thompson and singing at Christ Church Cathedral under the direction of James Calkin and Matthew Larkin. She is currently pursuing her studies at McGill University in Music and Education. There, she studies viola with André Roy, plays in the McGill Baroque Orchestra and sings with the Schulich Singers under the direction of J.S. Vallée. She is committed to teaching and performing music in a variety of forms and to the highest possible standard. She is a founding member of Caelis and dedicated to building community through music making. "The first time I sang the St. John Passion was in 2015 at Christ Church Cathedral, Ottawa. It was Good Friday, and the church was full of people excited to hear the timeless Bach masterpiece. As the orchestra started playing, I felt transported. I realized then that Bach was not only working with his own genius but with a divine power. The role that faith played in Bach's composing of this work adds a unique element to the music which you simply cannot get from secular music." -Eva



SOLOISTS

BENJAMIN MALLORY | BARITONE (PETRUS)

Ben started his musical career at Christ Church Cathedral Ottawa as a boy in the men and boys' choir, and has sung in many musical ensembles throughout high school. He is currently in three choirs. CCC men and boys' choir, the Southminster Church choir and Caelis Academy Ensemble (where, as a founding member he started as a treble and graduated to the bass section). Ben writes, "This is my first time singing the St John passion as a bass. I've sang it once as a treble at CCC again under the direction of Matthew Larkin. I'm very fond of Bach's music and it's always a wonderful privilege to perform any works by the great Master. The St John passion is a Masterful piece of music filled with lots of rich counterpoint and harmonies. The story of the passion is one of suffering and ultimately death. The first time I sang it was a very emotional and intense experience and it was again this time. Music has done so much for my life. It's given me community support, happiness, integrity and confidence. I am now inseparable from music I can't go a day without playing or singing if not I would go crazy. When I'm not singing, I'm composing music and playing the piano. I consider the piano as one of my main instruments. I hope to attend Carleton University in the fall for musical performance and composition."



MATTHEW MUGGERIDGE | COUNTERTENOR

Canadian Countertenor Matthew Muggeridge studies Early Music Vocal Performance at McGill University's Schulich School of Music in the studio of Dominique Labelle. His love for music of the 16th, 17th and 18th centuries began as a boy treble in the Choir of Men and Boys' at Christ Church Cathedral, Ottawa. He has recently appeared as a soloist in Handel's Messiah and is singing a lead role in Opera McGill's production of Handel's Partenepe. With Caelis, Matthew has appeared as a soloist in J.S Bach's Magnificat, Markus-Passion, and selected sacred cantatas and oratorios with the Ottawa Baroque Consort. In Montreal, he appears as a chorister with the Studio de musique ancienne de Montréal, the Church of St. Andrew and St. Paul, and L'Harmonie des saisons. In March 2020, he was delighted to sing as a chorister at the Internationale Bachakademie in Stuttgart, Germany. "I love to sing Bach arias. While performing Oratorio and Passion music, I always strive to communicate the text like an evangelist. Bach's works present a beautiful message of hope and redemption to both eighteenth century congregations and listeners today." -Matthew



ANDREW ROBAR | COUNTERTENOR

Andrew Robar is a Ottawa based counter-tenor and Red Seal Ironworker who began his singing career as a treble at St Matthew's Anglican Church in 1993, serving as head chorister in 2000. A lover of sacred music, Andrew continued singing with St Matthew's choir until 2006 at which time he became a choral lead of the Men and Boys choir at Christ Church Cathedral Ottawa. As a counter-tenor soloist, he has performed many works including Vivaldi's Gloria, Bach's St John Passion, St Mark Passion, and Handel's Messiah. He has also sung with the 17 Voyces, and the Ottawa Choral Society. As a founding member of Caelis Academy Ensemble, he believes in the importance of giving young musicians the opportunity to sing with professionals, while creating life long friendships, and learning from Matthew Larkin is the best education a young musician could have. Andrew loves singing Bach due to the pure passion written in his music. He thinks you truly feel the music when you listen to Bach.



MIRIAM ROSBERG | SOPRANO-ANCILLA

Miriam began singing and playing instruments at a young age. She has been a member of and travelled with many choirs including St. Matthew's Anglican Church of Ottawa and the Ottawa Children's Choir, and was recently Head Chorister at Christ Church Cathedral Ottawa. A graduate of Canterbury High School's vocal music program, she is currently studying at McGill University. Miriam has been a chorister of Matthew Larkin's for many years and a member of Caelis since its first season. She is proud to have been a part of this project and hopes that listeners can find solace in this Good Friday offering.



SOLOISTS

IAN SABOURIN | COUNTERTENOR

Ian Sabourin started singing with the Christ Church Cathedral Choir of Men and Boys under the direction of Matthew Larkin. Ian was a member of the choir from the age of 8 to 18 where as a boy treble he was Head Chorister and eventually joined the alto section as a Countertenor. After his time at Christ Church, Sabourin received a Bachelor's of Music in Vocal Performance from the University of Toronto in the studio of renowned Countertenor Daniel Taylor. Sabourin is now completing his Masters in Early Music Performance at McGill University with mezzo-soprano Annamaria Popescu. Music plays a role in almost every aspect of Sabourin's life. In Montreal, Sabourin works as a voice teacher, and ringer for professional choral gigs, as well as recently receiving management with Peter Forbes Artist Management. On sunny days, you can catch Sabourin busking on the popular streets in the city. Sabourin's association with Caelis Academy has essentially carried over from Christ Church to continue working with Matthew Larkin, whenever possible Sabourin will be singing with the group as a soloist and chorister. Ian writes, "Singing Bach is both the most rewarding and difficult kind of music to perform. My favourite thing about singing Bach is that the full picture and soundscape is only complete with the entire ensemble. You can and should prepare as much as you can on your own, but it's not the same until everyone is together. In regards to singing the Bach Passions, they are mighty stories and Bach is a genius in his text setting and evocation of emotions. I would suggest following along with a score if possible, I have always enjoyed it more that way."



ZACHARY SALSBERG-FRANK | SUB-CONDUCTOR

Originally from Oakland, California, conductor and baritone Zach Salsberg-Frank is in his final year of his Bachelor of Music, in voice and conducting, at McGill University. Zach has been singing and conducting since he joined the Pacific Boychoir at age 9 and ultimately wants to become a professional opera conductor. This Spring, Zach will make his opera conducting debut in Opera McGill's production of Verdi's *Un Giorno di Regno*. He will also assist in conducting for Stephen Hargreaves in Britten's *Turn of the Screw* and Joseph Bologne's *L'amant Anonyme*. Outside of McGill, Zach worked at Festival Napa Valley's Blackburn Music Academy in California in 2019 and was later hired to conduct two of their virtual ensembles during 2020. In addition to Festival Napa Valley, Zach did an internship with conductor Nicole Paiement in San Francisco and has been working as a research assistant for Jordan de Souza, who just finished his time at the Komische Oper Berlin as the First Kapellmeister. He was invited to conduct selections of Bach's *St. John Passion* with the Caelis Academy Ensemble in March 2021. Performing this piece was an absolute honor, given the historical significance and musical genius of the Passion. Anytime Zach sings or conducts Bach, his gratitude for and excitement about music grows.



NICHOLAS SAVAGE | TENOR

Nicholas Savage began singing as a young boy with St. Matthew's Men and Boys Choir in his home town of Ottawa, Ontario, Canada. It was here that he developed a love for music and began working with Matthew Larkin. He then attended Canterbury Arts High School where he specialized in vocal performance, Queen's University (Kingston, Ontario), where he graduated with an Honours degree in Political Studies and History in 2007, and Humber College (Toronto, Ontario), where he received his certificate in Comedy Writing and Performance in 2010. Nicholas is a tenor lead and founding member of Caelis Academy Ensemble. Nicholas has been featured as a soloist in a number of Caelis concerts, performing the tenor arias from Handel's *Messiah* and the Evangelist role in the *Passio Secundum Matthaeum* by Tomás Luis da Victoria. Nicholas has been a member of other Ottawa choirs, including Christ Church Cathedral Men and Boys Choir, the Ottawa Chorale Society and the Ottawa Bach Choir. He has also toured with choirs in England, Scotland, France, Italy, the United States, and Canada. Nicholas is grateful to Caelis Academy Ensemble for the opportunity to improve as a soloist and continue to sing the music he loves with the people he loves.



SOLOISTS

BRONWYN THIES-THOMPSON | SOPRANO

Bronwyn Thies-Thompson is a Montreal-based soprano with an affinity for early music. She is sought after for her solid and inspired performances as a soloist and amongst small vocal ensembles, regularly performing and recording with the leading early and contemporary music ensembles, including Daniel Taylor's Theatre of Early Music and JUNO-nominated Trinity Choir. Her "clean and clear voice" and "natural and assured musicianship," informed by her upbringing as a cathedral chorister and instrumentalist in Ottawa, have been appreciated during collaborations with the Tallis Scholars and Emma Kirkby.

Bronwyn is thrilled to collaborate again with Matthew Larkin, one of her early musical mentors, on this Bach Passion project. Bronwyn writes,

"Performing Bach with Matthew has been one of my most formative musical experiences; from sight-reading arias together at the Cathedral to singing Bach motets with the Larkin Singers to, indeed, my first Bach Passion 11 years ago. It is a great pleasure to be back in Ottawa, revisiting Bach with Matthew and witnessing his continued commitment to the upbringing of young musicians. It is hugely inspiring to see Caelis Academy Ensemble bring the next generation of girl and boy trebles into the "cathedral" tradition of music-making, and I'm delighted to be sharing the stage with them again."



MATTHEW LARKIN | DIRECTOR

Matthew Larkin has long been one of Canada's sought-after and influential liturgical musicians. For more than thirty years, he has contributed meaningfully to the music of the Canadian church, and concert halls, chamber presentations, through choral music, and on recording platforms. Matthew is a well-known interpreter of oratorio works, and has conducted over twenty performances of Bach's Passion settings. He is a Fellow of the Royal Canadian College of Organists (and a winner of both the Healey Willan and Heather Spry

Prizes), and an avid recitalist, accompanist, composer, arranger, and choral conductor. His recital work has taken him from Canada to the United Kingdom, Europe, and China, and he has appeared alongside several of Canada's major orchestras, including that of the National Arts Centre, and the Toronto Symphony. Following nearly fifteen years as Director of Music at Ottawa's Christ Church Cathedral, he founded

Caelis Academy Ensemble, a community choir that focuses on young singers, and the provision of opportunity for excellence in education and performance. An avid recording artist, his latest effort, Matthew Larkin plays Casavant Opus 550 at St. Paul's Church, Toronto, is being released on ATMA Classique in May. Matthew is represented by Domoney Artists, and recently joined the Southminster community as Artist-in-Residence.



J. S. BACH
JOHANNES-PASSION

SPECIAL THANKS TO

SOUTHMINSTER UNITED CHURCH
REV. STEVE MOORE, MINISTER
ROLAND GRAHAM, DIRECTOR OF MUSIC

LISA WALL | BAROQUE ORCHESTRA CONTRACTOR

PATRICIA F. WILSON | DESIGN

CHORISTERS, FAMILIES, AND SUPPORTERS

CAELISACADEMYENSEMBLE.CA