

When Bach presented the St. John Passion for the first time, in Leipzig on Good Friday, 1723 or 1724, he was firmly in a tradition that extended back over 1300 years. The first recorded description of a passion reading occurs in the fourth century. The tradition of setting the Passion story to music seems to have developed as early the fifth century. Singing carried better than speech in large cathedrals and until the 15th century the dramatic projection of the story was limited to a single singer simply presenting the text. Gradually the various characters in the events were sung by different voices. The first report of such presentations is from 1254.

Passion settings parallel the development of music history with settings in plain-chant, medieval polyphony, Renaissance polyphony and. with the development of opera, passion settings added the recitative style, orchestral accompaniment, orchestral interludes, solo arias, and choruses. The various gospel accounts were assigned to different days of Holy Week with the St. John assigned to Good Friday. The libretti of these passions remained purely biblical until the 17th century operatic developments.

Bach's St. John Passion was most likely begun during his employment in Cothen, as he prepared to apply for his eventual position in Leipzig. The elements of the Passion include the narrator or Evangelist who relates the story and connects and explains the dialogue. The characters in the drama, Jesus, Pilate, and Peter, are also represented in the recitatives. Groups of people in the story are represented by the chorus.

A most important part of the setting is the congregation of believers. In this performance, singers from the choral community have been invited to participate by singing the chorales. The remainder of the congregation listen to the story and the lessons that should be gained through the choruses, chorales, arias, choral prelude and epilogue.

An interesting feature of a composition such as this is that it exists in at least three planes of time. There is the biblical time, Bach's time, and today. Bach's music remains almost timeless in that it stands in such a long tradition, yet still speaks to us today.

Part I

Chorus: Lord, Thou our Master, Thou whose name in all the earth is glorious, and glorious evermore shall be! Thou whose name in all the earth is glorified, Thou whose name in all the nations glorious evermore shall be. Show us how Thou in pain and woe, through which Thou, Son of God, did go, at every time was, even in the darkest hour, forever glorified.

Evangelist: Jesus went with his disciples over the brook Cedron, where was a garden, to which came Jesus and his disciples. Judas also, who betrayed him, knew the place full well; for Jesus had often waited there to meet with his disciples. Now then, Judas, having gathered a body of men whom the chief priests and the Pharisees had sent him, now cometh forth with torches, lanterns, and with weapons. Therefore Jesus, knowing all things that were to come upon him, went straightway forth and said to them:

Jesus: Whom seek ye here?

Evangelist: And they answered him:

Chorus: Jesus of Nazareth!

Evangelist: Jesus saith to them:

Jesus: 'Tis I!

Evangelist: Judas also, he which betrayed him, stood there among them. And as soon as Jesus had said: 'Tis I,' all of them shrank backward and fell to the ground. Then Jesus asked them a second time:

Jesus: Whom seek ye here?

Evangelist: Again they answered:

Chorus: Jesus of Nazareth!

Evangelist: Jesus answered and said:

Jesus: I told you before, I am he. If ye seek for me, let these men go their way then.

Chorale: O wondrous Love, o Love all love excelling, which bade Thee make this vale of tears Thy dwelling, I live on earth and earthly pleasures cherish, and Thou must perish.

Evangelist: So that the word might be fulfilled which he had spoken: I have not lost one disciple of them which thou gavest me. Then Simon Peter, having a sword, he drew it forth, and struck at the high priest's serving man, and cut the man's right ear off, and this man was Malchus. Then said Jesus to Peter:

Jesus: Put up thy sword in its scabbard. Shall I not drink the cup, then, the cup my Father hath given me?

Chorale: Thy will, O Lord our God, be done on earth as round Thy heavenly throne. Thy patience, Lord, on us bestow, that we obey in weal and woe. Stay Thou the hand and spoil the skill of them that work against Thy will.

Evangelist: The body of soldiers with their captain, and the officers there laid hold of Jesus, and bound him fast, and led him away at first unto Annas, who was kinsman of Caiaphas, who for that year was the high priest. Now 'twas this same Caiaphas who had told the crowd it would be well that one man should perish for them all.

Alto Aria: From the tangle of my transgressions, but to unbind me is my dearest Saviour bound. From my aching wounds and bruises, fully to heal me, He himself is wounded.

Evangelist: Simon Peter also followed in Jesus' path, and another disciple.

Soprano Aria: I follow Thee also with joy-lightened footsteps, nor stray from Thy sight, my life and my light. O speed Thou my way, and cease not, I pray, to spur me and draw me, to lead me, to call me, call me each day.

Evangelist: That other disciple to the high priest had long been known, and went with Jesus within to the palace of the high priest. But without, at the doorway, Peter stood. Then did the other disciple, who was known to them in the palace, go out, and spake unto her that tended the door, and brought also Peter within. Then saith the maid that tended the door to Peter:

Maid: Art thou not also one of his disciples?

Evangelist: He saith:

Peter: I am not!

Evangelist: The offers and the servants with them stood tending a fire of coals, for it was cold, and warmed themselves through. Peter, also there among them, stood warming himself. Then did the high priest turn and question Jesus of his disciples and of his doctrine. Thus then did Jesus reply:

Jesus: I ever spake openly and freely to the world, day after day before the school I did my teaching and in the temple where all the crowd always come together, and have said nothing in secret at all. Why askest thou this of me? Why not ask of them who have heard my teaching what sort of thing it was I taught them. See now, they surely remember the truth of what I taught them.

Evangelist: But when Jesus thus had spoken, a manservant standing near to Jesus struck him with his open hand, and said:

Servant: Dost thou dare unto the high priest thus to answer?

Evangelist: Thus did Jesus reply to him:

Jesus: If 'twas evil I spake, bear thou witness to my evil words; but if I have spoken well, why smitest thou me?

Chorale: Who was it dared to smite Thee, Thy good with ill requite Thee, so foully treated Thee? For Thou art no offender, nor didst to sin surrender, from evildoing Thou art free.

Mine, mine the sins offending, which are like grains unending of sand upon the shore; these sins it was that brought Thee Thy misery, and wrought Thee of martyrdom the awful store.

Evangelist: Now Annas ordered Jesus bound, and then sent him bound to Caiaphas. Simon Peter stood, still warming himself. Then said they unto him:

Chorus: Art thou not one of his disciples?

Evangelist: But Peter denied it and said:

Peter: I am not!

Evangelist: Then saith one of the high priest's followers, being kinsman of him whom Peter had smitten and cut his ear off:

Servant: Did I not see thee in the garden with him?

Evangelist: Then did Peter deny it a third time, and straightway the cock began his crowing. Then did Peter bring to mind the word of Jesus, and he went out bewailing it bitterly.

Tenor Aria: Ah, my sin, where shall I hide my shame, where find some consolation? Shall I stay till the mountain-tops fall on me in desolation? Doth this world my guilt record? And for vile and cruel denial shall I be abhorred? Yea! The servant hath denied his Lord.

Chorale: Peter, while his conscience slept, thrice denied his Saviour. When it woke he bitter wept at his base behavior. Jesus, let not me forget; true devotion teach me; when on evil I am set, through my conscience reach me.

Part II

Chorale: Christ, through whom we all are blest, knew no evildoing. Him at night did they arrest, like a thief pursuing, led before the godless throng, falsely was convicted, laughed at, scoffed at, spat upon, as the Word predicted.

Evangelist: Away then led they Jesus, up into the Hall of Judgment, and it was early. But they could themselves not enter, lest there they should be defiled and thus might not eat the Passover. Then out went Pilate, the judge, unto them and said:

Pilate: What bring ye as a charge against this man accused?

Evangelist: Then they cried aloud and said unto him:

Chorus: If this man were not a malefactor, we would not bring him before thee.

Evangelist: Then Pilate said unto them:

Pilate: 'Tis ye must take him hence and judge of him according to your law.

Evangelist: The crowd therefore cried unto him:

Chorus: For us all killing is unlawful.

Evangelist: That thus might be fulfilled the word of Jesus, which he had spoken, and had signified by what manner of death he should perish. Then Pilate entered into the Hall, and again he called in Jesus, and said to him:

Pilate: Art thou the King of Judah?

Evangelist: Jesus thus answered him:

Jesus: Sayest thou this of thyself, or have others been saying this to thee of me?

Evangelist: And Pilate then answered him:

Pilate: Am I a Jew, then? Thy people and the chief priests have brought thee here for judgment before me; now what has thou done?

Evangelist: And Jesus answered him:

Jesus: My kingdom is not of this world; for were my kingdom of this world, then my servants all would fight to defend me, that I should not unto the crowd be delivered. Nay then, of earth my kingdom is not hence.

Chorale: O mighty King, almighty through all ages, how shall I fitly strive to sing Thy praises? No mortal heart can ever hope to show Thee what it doth owe Thee.

My feeble tongue no counterpart can fashion with which it might compare Thy great compassion. How can I thanks for Thy good deeds, so tender, in works e'er render?

Evangelist: Then Pilate said unto him:

Pilate: Now truly, art thou a king then?

Evangelist: Jesus answered him:

Jesus: Thou say'st, I am a king then. To this end was I born, for this am I come here, that I bear witness to the truth. And all who seek the truth, they all will hear my voice.

Evangelist: Then said Pilate to him:

Pilate: What is truth then?

Evangelist: And when he thus had spoken, he went out once again to the crowd and said unto them:

Pilate: I find in him no fault at all. But ye have a custom at Passover that one man I should release you; will ye now that I take this King of the Jews and release him?

Evangelist: Then cried they together all again, and shouted:

Chorus: Not this man, no, not him, no, no, not him but Barabbas!

Evangelist: Barabbas he set free, a robber! But he laid hold on Jesus and scourged him!

Bass Aria: Consider, O my soul, in agony and rapture, although thy heart with bitter joy doth languish, thy greatest good is Jesus' anguish. For thee the thorn-crown that doth pierce Him, with heaven-scented flowers will bloom; Thou canst the sweetest fruit among His wormwood gather, nor cease to raise thine eyes to Him.

Tenor Aria: Behold Him! See, His body, bruised and bleeding, is interceding for us in heaven above. But when, our flood of sin declining, and toward his saving grace inclining, we find, at last, the rainbow shining, the God will welcome us with love.

Evangelist: The soldiers plaited then for him a crown out of thorns, and put it upon his head and put on him a robe of purple, all saying:

Chorus: Lo, we hail thee, dearest King of Judah!

Evangelist: And then with their hands they smote him. Then once again did Pilate come forth and called them, saying:

Pilate: See ye, I bring this man now forth to you that ye may know that in him no fault do I find.

Evangelist: And then did Jesus come forth, still wearing the purple robe and the crown of thorns. Then to them said Pilate:

Pilate: Behold the man!

Evangelist: Now all the officers and priests, when they beheld him, cried at him and said:

Chorus: Crucify, off with him!

Evangelist: And Pilate thus made answer:

Pilate: Ye must take him hence and crucify him, for I find no fault in him at all.

Evangelist: The crowd straightway answered and said:

Chorus: We have a sacred law, and who breaks that law, he must perish, for he made himself to be the Son of God.

Evangelist: Now when Pilate heard this clamoring, he was the more afraid, and went up once again to the Judgment Hall, and saith to Jesus:

Pilate: From whence then art thou?

Evangelist: But Jesus would not give him answer; then Pilate spoke unto him:

Pilate: Speakest thou not to me? Knowest thou not I have power over thee to crucify, and power, too, to release thee?

Evangelist: Jesus then answered him:

Jesus: No power couldst thou have over me, had this power not from above unto thee been given; therefore, he who to thee delivered me up is the greater sinner.

Evangelist: From thenceforth Pilate oft bethought him how he might release him.

Chorale: Our freedom, Son of God, arose when Thou wast cast in prison; and from the durance that Thou chose our liberty is risen. Didst Thou not choose a slave to be, we all were slaves eternally.

Evangelist: But the crowd cried out and shouted to Pilate:

Chorus: If thou let this man go, then art thou no friend of Caesar, for whoever maketh himself a king is foe unto Caesar.

Evangelist: Now when Pilate heard them speaking thus, straightway he brought Jesus forth, and took up his place upon the seat of judgment, in a place called High Pavement, but in Hebrew called Gabbatha. And it was about the sixth hour of preparation of the Passover, and he saith to the crowd:

Pilate: See ye, your King stands before you.

Evangelist: Again they shouted:

Chorus: Away with him, away, crucify him!

Evangelist: Pilate saith unto them:

Pilate: Would ye see your King be crucified?

Evangelist: Then the chief priests gave him this reply:

Chorus: We have no king but Caesar.

Evangelist: Then Pilate delivered him to them, that they might crucify him. Then took they Jesus with them and led him away, and he bore his cross and went along with them to a place called Place of Skulls, which is in the Hebrew tongue called Golgotha!

Bass Aria and Chorus: Run, ye souls whom care oppresses, go from trouble's dark recesses. Go where? To Golgotha! Take the wings of faith nor tarry, fly. Fly where? His cross to carry. Your salvation 'waits you there.

Evangelist: And there crucified they him, and two others with him on either side, Jesus in the midst, between them. And Pilate wrote for him an epigraph; and put it upon the cross; and it was written: Jesus of Nazareth, the King of Judah! And this epigraph was read by many, for the town was not far from the place where Jesus was crucified. And the words were written in the Hebrew, the Latin, and the Grecian tongues. Then said the chief priests of the crowd unto Pilate:

Chorus: Write thou not, the King of Judah, but instead write that he himself hath spoken: I am the King of Judah!

Evangelist: But Pilate replied to them:

Pilate: Behold, what I have written, that is what I have written.

Chorale: In my heart's inmost kernel Thy Name and Cross alone glow bright with light eternal, and bring me joys unknown. O come, bright vision, render me comfort in my need, since Jesus, mild and tender, for us to death did bleed.

Evangelist: And then the four soldiers, after thus they had crucified Jesus, divided all his garments in four equal portions, a portion for each of the soldiers there, and also his coat. Now the coat had no seam but was woven: from end to end 'twas woven through and through. They said therefore one to another:

Chorus: Let us then not cut or tear it, but draw lots for choosing whose it shall be.

Evangelist: That the Scripture might be fulfilled which sayeth: They parted out my raiment equally among them, but for my vesture, they cast lots for its possession. These things therefore were done by the soldiers. Now standing beside the cross of Jesus was his mother and also his mother's sister, named Mary, Cleophas' wife, also Mary Magdalena. Now when Jesus saw his mother near him, and his well-beloved disciple standing by her, he saith unto his mother:

Jesus: Lo! Woman, behold thy son!

Evangelist: Then said he to that disciple:

Jesus: See thou: here behold thy mother!

Chorale: He of everything took heed in his hour of dying, caring for his mother's need, on his friend relying. O Man, lead a righteous life, love God and thy neighbor. Death will bring an end to strife, rest from care and labor.

Evangelist: And from then on she stayed with that disciple. And now since Jesus knew full well that all was accomplished, as was written in the Scripture, he saith:

Jesus: I thirst!

Evangelist: Now some vinegar stood in a vessel. They filled a sponge with vinegar from the vessel, and put it on a twig of hyssop, and put it to his mouth to drink it. When the vinegar had touched the lips of Jesus, he said:

Jesus: It is fulfilled.

Alto Aria: It is fulfilled, O rest for all afflicted spirits. This night of woe, the final hour is passing slow before me. Victorious Judah's hero fights and ends the strife. It is fulfilled.

Evangelist: And bowed down his head, and was gone.

Bass Aria: O Thou my Saviour, give me answer, dearest Saviour: Since Thou upon Thy cross art crucified, and Thyself hast said: it is fulfilled, shall I from death be ever free? Can I through Thy despair and Passion the heavenly home inherit? Is all the world redeemed today? Thou canst for pain indeed not answer, yet bowest Thou Thy head to say, in silence: Yea!

Chorus: Jesus, Thou who once wast dead, livest now forever. When the path of death I tread, let my seeking never elsewhere than to Thee be turned, O beloved Saviour! Give me but what Thou hast earned, more I do not pray for.

Evangelist: And then behold, the veil of the temple was rended in twain, from very top to bottom down. And the earth quaked and trembled, and the rocks burst asunder, and the graves were opened again, and many bodies of sleeping saints arose.

Tenor Arioso: My heart! See how the world itself is suffering while our Lord is dying: the sun eclipsed; its light denying; the veil is torn, the rocks are rent, the earth doth quake, the dead are rising, to view their Maker lifeless lying; and as for thee, what wilt thou do?

Soprano Aria: Release, O my spirit, thy torrents of crying: the Highest is dying. Through heaven and earth these dark tidings be spread, thy Jesus is dead!

Evangelist: The Chief Priests therefore, because of the Passover, in order that the bodies should not remain on the cross for the Sabbath (for the Sabbath in that week was a high one), now entreated Pilate to allow their legs to be broken, that they might from thence be taken. Then came the soldiers and brake the legs of the first one, and the other which was crucified there with him. Then at last coming up to Jesus, and perceiving that he had already died, therefore they brake not Jesus' legs: but one of the soldiers then took up his spear, and with the spear did he pierce His side, and straightway came there blood and water out. And he that hath seen these things, 'tis he who bare record, and his record is true, nor indeed can he fail to know whereof he speakest, that ye believe him. For all these things were done as promised by the Holy Scripture: A bone of him shall not be broken. Again in the Scripture another hath said: They shall behold him, behold the one whom they have pierced.

Chorale: Help, O Jesus, God's own Son, through thy bitter anguish, that the favor Thou hast won evil deeds may vanquish. How and why our Saviour died we must ponder truly, and though weak, leave naught untried, Lord, to thank Thee duly.

Evangelist: There came unto Pilate Joseph of Arimathaea, a disciple, too, was he (but secretly, fearing the crowd), and sought leave to remove the body of Jesus. And this leave Pilate gave unto him. Therefore came he thither and carried Jesus' body away. There came thither too Nicodemus, he who at first had come to Jesus in the night, and brought a mixture of myrrh and of aloes, together a hundred-pound weight. Then straightway took they Jesus' body, and wound it in the linen cloths with the myrrh and aloes, as the Jewish manner is to bury. In Golgotha, where the place was where He was crucified, was a garden, and in the garden a new grave in which no man yet had e'er been laid. And therein then laid they Jesus, since it was the day of preparation, it being so nigh at hand.

Chorus: Rest well, rest well, beloved, sweetly sleeping, that I may cease from further weeping, and let me, too, rest well. The grave that is prepared for Thee and holds no further pain for me, doth open Heaven to me and close the gates of Hell.

Chorale: O Lord, Thy little angel send, whene'er my mortal life shall end, to bear my soul to Heaven! My body in its chamber sleep, all torment do Thou distant keep, till Thy last call be given! And then from death awaken me, that these poor eyes their Lord may see, the Son of God, Thy glorious face, my Saviour and my fount of grace! Lord Jesus Christ, O hear Thou me, Thee will I praise eternally.

Daniel Cole [Jesus] is the Director of Music at First Presbyterian Church, Columbia, S.C. Prior to accepting the call to music ministry, Mr. Cole was on the voice faculty at the University of Delaware, where he taught private voice and directed the Opera Workshop Program.

In 1998, Mr. Cole interrupted his doctoral degree in conducting from Indiana University School of Music to pursue a Professional Studies in Opera degree at Temple University. He subsequently placed first in the Metropolitan Opera National Council auditions in the New Jersey district and first again in the New York regional finals. Since then Mr. Cole has appeared in theatres in Lisbon (Il Re in *Aida*), Cologne (Colline in *La Boheme*), Taiwan (Colline) Amsterdam (Voice of God in Stravinsky's *The Flood*), New York (Marco in *L'Arlesiana* at Alice Tully Hall) and throughout the United States. Over the past three years Mr. Cole has performed with Dayton Opera, Kentucky Opera, Opera Boston, Utah Festival Opera, and Opera Carolina.

He has also established a respectable concert career, including performances of Penderecki's *St. Luke Passion* with the Mendelssohn Club of Philadelphia, Haydn's *Paukenmesse* the Cincinnati Symphony Orchestra and Chorus,

Bernard Rands' *Canti dell'Eclissi* with Boston Modern Orchestra Project, Beethoven's Mass in C under the baton of Jane Glover at SUNY Purchase, Mozart's *Mass in C minor* with the Canton (Ohio) Symphony, and the Mozart *Requiem* in his debut at Carnegie Hall. Recent recital performances include *Die Winterreise* with pianist William Ransom at the Highlands-Cashiers, and a recital with Martin Katz and Suzanne Metzner in Delaware.

Mr. Cole is currently ABD for the DM in Conducting from Indiana University School of Music. His wife Holly and he have two sons, Nathanael and Benjamin, and reside in Columbia, SC.

Ryan Headley, tenor, grew up in Greenville, SC and graduated from Furman University with a Bachelor of Music in choral music education. While in Greenville, he was a member of the Greenville Chorale and Herring Chamber Ensemble. Ryan has participated as a soloist in performances of Bach's *Magnificat* and *St. John Passion*, Beethoven's *Mass in C*, Berlioz's *Requiem*, Handel's *Messiah*, Rachmaninov's *Great Vigil*, and Stainer's *Crucifixion*. He currently lives in Columbia, SC and is a tenor soloist and section leader at Trinity Cathedral.

Mark Husey [Evangelist] has been widely acclaimed as "a musical Renaissance man" for his gifts as conductor, organist, accompanist, and tenor. A native of rural Harford County, Maryland, he has been director of Music and Liturgy at historic Saint Peter's Catholic Church in Columbia since 2006. Mr. Husey holds the Master of Arts in Pastoral Liturgy and Music from Saint Joseph's College in Rensselaer, Indiana, and was the recipient of both academic and performance scholarships from Westminster Choir College and Yale.

One of the very few organists to receive critical acclaim from *Opera News*, he garnered first prizes in the MTNA-Wurlitzer Organ competition and the Baltimore-Washington Young Artist AGO Competition. As a chorister in the Westminster Symphonic Choir, Mr. Husey was privileged to sing under the direction of Joseph Flummerfelt, Ricardo Mutti, Zubin Mehta, and the late Frauke Haasemann. He was tenor soloist in The Westminster Choir in Spoleto Festivals in Charleston and Italy, with additional performance credits in Russia, Estonia, Finland, Sweden, Belgium, the Netherlands, and the UK. Mr. Husey has appeared in solo ensembles in the Grammy-winning Atlanta Symphony Orchestra Chorus and Chamber Chorus, and has been broadcasted on BBC2 Radio, NPR, PRI, PBS, and CBS. Mr. Husey was most recently on the faculty rosters of the schools of music at the University of Miami and Florida International University, where he assisted with their choral and vocal studies departments, respectively, and was a staff accompanist and tenor in the professional chorus of Florida Grand Opera. A visiting vocal coach and accompanist at the University of South Carolina, he has been a chorister, tenor soloist, and organist with Colla Voce since 2006.

C. Gregory Jebaily [Pilate] is a graduate of the University of South Carolina School of Music. Mr. Jebaily's primary voice teacher for the past five years has been tenor Walter Cuttino, Associate Voice Professor of USC, and he has recently begun studying voice with Dr. Donald Gray, emeritus voice professor at USC. In his years at USC Greg was actively involved in the University Concert Choir, under the direction of Dr. Larry Wyatt. As a member of this ensemble he performed several notable solos, including the title role of a world premiere oratorio entitled *The Martyrdom of St. Polycarp*, written for the Concert Choir by film composer J.A.C. Redford. While at USC he was also heavily involved with the Opera at USC program under the direction of Ellen Douglas Schlaefer. Roles performed include: J.J. Peachum in *The Threepenny Opera*; Man with a Shoe Sample Kit/2nd Puppet in the NOA award winning production of *Postcard from Morocco*; and Tom/John in *The Face on the Barroom Floor*. In the summer of 2006 Mr. Jebaily performed the role of Papageno in *The Magic Flute* with the Austrian American Mozart Academy. Mr. Jebaily is a professional section leader and baritone soloist of Trinity Episcopal Cathedral Choir under the direction of Dr. Jared Johnson.

Active as a concert artist, soprano **Tina Milhorn Stallard** has performed solos in works such as Brahms' *Ein Deutsches Requiem*, Haydn's *The Creation*, Bach's *St. John Passion*, Poulenc's *Gloria* and Handel's *Messiah*. She has performed with the Cincinnati Chamber Orchestra, Lexington Philharmonic Orchestra, Johnson City Symphony and the Louisville Orchestra. She has sung with Opera Omaha, Central City Opera, Opera Theatre of Lucca (Italy), Cincinnati Opera, and Kentucky Opera. 2007-2008 season highlights include performances in Georgia, Tennessee, Louisiana, Texas and throughout South Carolina. She will join Larry Wyatt and members of the USC Concert Choir for performances in China in June.

Stallard won the Annemarie Gertz Prize in the national finals of The Artist Award Auditions of the National Association of Teachers of Singing, was district winner of the Metropolitan Opera National Council Auditions, semi-finalist of the Eleanor McCollum Competition sponsored by Houston Grand Opera, and winner of the Grace Moore Vocal Competition. She earned degrees from the University of Cincinnati College-Conservatory of Music, the University of Kentucky (Haggin Fellow) and Belmont University. She is Assistant Professor of Voice at the University of South Carolina, where she teaches applied voice and vocal pedagogy.

Helen Tintes-Scheuermann, contralto, has performed throughout the USA and Europe in operatic roles including Carmen, Azucena, Zia Principessa, and the Medium, and is heard frequently as a concert soloist and recitalist. She has sung many 20th century works (including numerous European and World premieres), and has performed in festivals throughout Austria, Spain, Germany, and Switzerland, where she also recorded for radio and television. In Barcelona she performed with Dame Gwyneth Jones and the Teatro del Gran Liceu in Strauss' *Elektra* and in Vienna as Mme. Giry in *The Phantom of the Opera* with Theater an der Wien. In recent seasons she has appeared in concert with the Augusta Symphony (Verdi's *Requiem*), the USC Symphony (Verdi's *Requiem* and Handel's *Messiah*), the Charlotte Symphony (Christmas concerts), with the Bach Ensemble of Naples, Florida (Bach's *Mass in A Major*), in concerts of new music with Southern Exposure in South Carolina, as Madame Flora in Menotti's *The Medium*, as Mme. Armfeldt in Sondheim's *A Little Night Music* and Mrs. Peachum in Weill's *Three Penny Opera*. The contralto's repertoire encompasses major works of opera and oratorio, as well as German lieder, Spanish song, and New Music. "Para Entonces", a new cd featuring music by Spanish composers, as well as a new song cycle by Dick Goodwin, will be released this spring on MSR Classics.

Tintes holds the degree of Doctor of Music from Northwestern University, the Mozarteum in Salzburg, Austria, and the Escuela Superior de Canto in Madrid, Spain, and is currently Assistant Professor of Voice at the University of South Carolina. She is director of the recently formed International Course in Spanish Music, to be held for its third consecutive year this coming summer near Madrid.

An experienced concert artist, bass-baritone **Jacob Will** has appeared with symphony orchestras throughout the United States and Europe. He made his New York Philharmonic debut as soloist in the American premiere of the *Messa per Rossini*, a performance televised live nationwide. He has been featured with the Berlin Radio Symphony Orchestra in Mahler's *Waldmärchen*, with the Czech Philharmonic Orchestra in Dvorak's *Stabat Mater* and with the San Francisco Symphony in the *St. Matthew Passion*. Other credits of note include performances with the International Bach Festival of Schaffhausen and with the Vienna Symphonic Orchestra. He has also recorded Cherubini's *Messe solennelle* under Helmuth Rilling and Zemlinsky's *Kleider Machen Leute* under Ralf Weikert. Equally at home on stage, Mr. Will has sung frequently with the Zürich Opera, performing roles such as Giorgio in *I Puritani*, Mustafa in *L'Italiana in Algeri*, and Colline in *La Boheme*. He has also appeared with the New York City Opera as Figaro in *Le Nozze di Figaro*, the Vancouver Opera as Oroveso in *Norma*, the Bavarian State Opera as Samuel in *Un Ballo in Maschera* and the San Francisco Opera as Masetto in *Don Giovanni*.

Mr. Will is no stranger to audiences in the Carolinas and has performed with the orchestras of Greenville, Charleston, Columbia, Florence, Hendersonville, Augusta and Hilton Head as well as with numerous choral organizations such as the Columbia Choral Society, the Aiken Masterworks, the York County Choral Society and the Greenville Chorale.

A native of Hartsville, SC, Mr. Will graduated from the University of South Carolina and the Cincinnati Conservatory of Music. He is a member of the voice faculty at the University of South Carolina.

Larry Wyatt is in his 21st year as Director of Choral Studies at the University of South Carolina. In addition to directing the Concert Choir, he supervises the master's and doctoral programs in choral conducting and the Graduate Vocal Ensemble.

Dr. Wyatt holds degrees from Murray State University, The University of North Texas, and Florida State University. Prior to coming to USC, he served as Choral Director and Coordinator of the Vocal Department at Loyola University in New Orleans. While in New Orleans he founded the New Orleans Symphony Chorus and prepared them for performances of over forty major works with internationally recognized conductors. He has conducted and served as a clinician in Mexico, Argentina, Bulgaria and Canada. In February 2002, he conducted Vaughan-Williams' *Dona Nobis Pacem* in his third engagement at Carnegie Hall, and in February of 2005 he conducted Beethoven's *Mass in C* in the same venue.

In addition to his work at USC, Dr. Wyatt is founder and director of Colla Voce, a community chamber ensemble of professional musicians which began in spring 2001. He is active as a clinician, guest conductor and adjudicator, and has served as president of the Southern Division of the American Choral Directors Association.

COLLA VOCE

Larry Wyatt, *conductor*

Ann Wilson, *accompanist*

presents

The Passion According to St. John

Johann Sebastian Bach

Mark Husey, *Evangelist*

Daniel Cole, *Jesus*

Gregory Jebaily, *Pilate*

Tina Milhorn Stallard, *soprano*

Helen Tintes-Scheuermann, *contralto*

Ryan Headley, *tenor*

Jacob Will, *bass*

ST. PETER'S CATHOLIC CHURCH
FRIDAY, FEBRUARY 29, 2008, 7:30 P.M.

COLLA VOCE

SOPRANO
Carmon Iverson [Maid]
Rachel Kingsbury
Julia Moore
Ginger Smith

ALTO
Laura Bechtler
Jessica Gibbons
Carol Krueger
Amy Muehlbauer
Mary Anne Tillman

TENOR
Chris Bechtler
Eric Cheezum
Tim Sexton

BASS
Jack Holladay
Don Kirkindoll [Peter]
Morgan Maclachlan
Robert Neese
Burt Pardue
Eugene Rowell

ORCHESTRA

Amy Herin, violin
Chris Corde, violin
Maurice Hood, viola
Richard Thomas, cello
Sam Douglas, bass

Cynthia Hopkins, flute
Samantha Moyer, flute
Benjamin Woodruff, oboe
Lindsay Price, oboe
John Williams, bassoon

Jerry Curry, harpsichord/organ

Colla Voce extends deep appreciation to our generous contributors for
The Passion According to St. John:

George Betsill
Eileen and George Hallman
Jared Johnson
James Kirby
Jane Lawther
Thomasine Mason
Mr. and Mrs. John McMaster
Ken and Margaret Perkins
Mildred Shrontz
Elizabeth Simmons
Columbia Chapter, American Guild of Organists

Program Cover: *Pietà*, c. 1734 by Antonio Montauti (1685-1740)
Corsini Chapel, Basilica of St. John Lateran, Rome