

**Nahant Music Festival  
Season Six  
03-15 June 2019  
North Shore, Massachusetts**

**For Donald R. Wilkinson, Founder (1961-2018)**



# Nahant Music Festival

DONALD WILKINSON, FOUNDER

## A Note from Our Artistic Director

Dear Friends, Patrons, and Devoted Nahant Residents,

It is hard to believe, but the Nahant Music Festival has enriched the cultural life of Nahant and the North Shore, and provided emerging artists with artistic development and public performance for **six years!** This year we celebrate tremendous advancements in Nahant Music Festival's mission. This year was our first in what we hope will be a long, fruitful relationship with Salem State University – we were invited to host our rehearsals on their gorgeous campus, in one of America's most historic cities. This the first year we have presented concerts outside of Nahant – in the home of America's oldest seaport: Gloucester. Press coverage in The Boston Globe and on North Shore 104.9 Radio has helped us reach out to even wider communities across the North Shore and beyond.

We remain committed to our roots in Nahant, all the while. We teamed with the Nahant Town Library and the Nahant Historical Society to present New York Times bestselling author Michael J. Tougas for a talk on his book *Ten Hours Until Dawn*, featuring the Blizzard of 1978 and the Can Do crew, of which Festival founder Donald Wilkinson's father was a member. We will make our debut at the end of the season in Nahant Town Hall with a world premiere of an opera by Francine Trester about this North Shore story with personal and geographical ties.

Eight Vocal Apprentices arrived in Nahant in early June, and let me tell you, they are one of our strongest classes yet.

Amidst all the success and growth, we of course acknowledge the profound sadness of the passing of our beloved leader. Nevertheless, Don wanted to make sure this Festival continued, and we will, whatever it takes.

As a fellow lover of music, we are honored you choose to join us in such an important year – not for this anniversary, but for all anniversaries to come. Our community continues to make quite an impact and we hope it will for many more seasons. This is what Don wanted – to see his festival strive and thrive in his physical absence. His presence is always felt.

Tell people about our concerts, please! If you would like to see the Nahant Music Festival continue to bring the vocal arts of the highest caliber to our community each summer, fully tax-deductible gifts of any size are greatly appreciated throughout the year. Donations of apprentice meals, housing hosts, and volunteers during the festival are crucial as well. For information, please write to [nahantmusicfestival@yahoo.com](mailto:nahantmusicfestival@yahoo.com), or visit our website, [www.nahantmusicfestival.org](http://www.nahantmusicfestival.org) to make a donation directly online.

We look forward to seeing you this summer!

Yours in Music and Community,

Eric Christopher Perry – Artistic Director and Principal Conductor



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Founder

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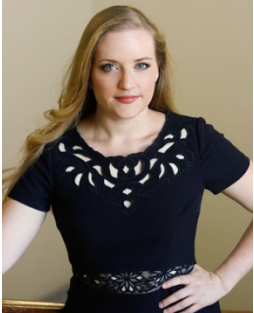
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## 2019 Nahant Music Festival Vocal Apprentices



**Emily Tweedy** has been hailed as “a delight”, “warm and inviting”, and Opera Today praised her voice for its “genuine beauty and control”. She is in demand for her clarity of tone and earnest interpretations, as well as her comedic instinct. Her 2018-2019 season features one of her favorite roles, Gretel, in Opera Louisiane’s Hansel and Gretel, as well as her role debut as Susanna in Bel Cantanti Opera’s Le nozze di Figaro. Other upcoming appearances include Mahler’s Symphony No. 2 with the New England Brass Band, and another role debut as Lisetta in Rossini’s La Gazzetta with Viva la Musica Vermont. Engagements for the 2017-2018 season included Haydn’s The Creation with Burnt Hills Oratorio Society, appearances with American Lyric Theater, Handel’s Messiah with Boston’s Eureka Ensemble, and appearances with Nashville Opera in Hercules vs. Vampires and Susannah. In the 2016-2017 season she made her role debut as Nannetta in Falstaff as well as covering the role of Zémire in Zémire et Azor with Opera Saratoga. Recent seasons have included engagements with Des Moines Metro Opera and Opera Theatre of Saint Louis. A Georgia native, Miss Tweedy currently resides in New England, where she earned the degree Master of Music at the New England Conservatory.



Soprano **Yoonjeong Yoo** is a native of Incheon, South Korea and is currently pursuing her Professional Studies Diploma in Opera at Mannes School of Music in New York, studying under Amy Burton. She performed regularly with the Mannes Baroque Ensemble and covered Rose in Kurt Weill’s Street Scene. She received her Master of Music degree in Opera at New England Conservatory where she played Queen of the Night in Mozart’s Die Zauberflöte and Ruth in John Musto’s Later the Same Evening. She also sang the roles of Lauretta in Bizet’s Doctor Miracle and the Sandman in Humperdinck’s Hansel and Gretel for NEC touring outreach. She is a finalist in the 2018 Classical Singer Competition and in addition to joining Nahant Music Festival this season, she will also be joining the Martina Arroyo Prelude program this summer where she will cover Adele in Strauss’ Die Fledermaus. She earned her Bachelor of Music degree from Sookmyung Women’s University.



Praised for having a “flexible, very warm, and crystalline” instrument, **Ann Fogler**, mezzo-soprano, is a sought-after performer based out of Boston, MA. Ms. Fogler participated as a young artist in the Bonfils-Stanton Foundation program at Central City Opera for the past two summers, where she performed the role of Announcer (Gallantry) in 2017, and in 2018 was featured as a soloist in Encore: A Musical Revue. Ms. Fogler received the Central City Opera William’s Award in 2017 and the Studio Artist Award in 2018. In the fall of 2018 she made her Boston Opera Collaborative debut in Opera Bites as Mustardseed in Midsummer, a world premiere by Scott Wheeler, and that start of her 2019 season included the Boston premiere of The Scarlet Ibis, also with Boston Opera Collaborative, where Ms. Fogler “strongly [captured] Brother’s overflowing energy.” In the spring of 2019 Ms. Fogler made her MassOpera debut as Orlofsky (Die Fledermaus), where her Russian prince was reviewed as “delightfully eccentric.” Upcoming performances include Lepido (Silla) with The Cambridge Chamber Ensemble. Ms. Fogler will also be featured in a recital sponsored by Boston Opera Collaborative where she will perform the role of Anne in Jake Heggie’s To Hell and Back. Ms. Fogler earned her Bachelor of Music in Vocal Performance from Dickinson College (‘15) and her Master of Music in Voice Performance from the Boston Conservatory at Berklee (‘17) under the tutelage of Marilyn Bulli.



Biraj Barkakaty

A native of London, England, **Biraj Barkakaty**'s recent engagements include the roles Noraki, Lamish and the cover of Zeezri in the world premiere of Deon Price’s ‘Ammon and the King’ in San Francisco in March, The Huntsman in John Blow’s Venus and Adonis with New Camerata Opera in New York City, the title role in the staged world premiere of Cavalli’s Xerse with Ensemble OrQuesta in London in July and the Third Israelite in Handel's Esther with Music of the Baroque under Jane Glover in

Chicago. Performance highlights include the world premiere of Roddy Bottom's 'Sasquatch : The Opera' at the Edinburgh Fringe Festival in 2017, the role of Mago Cristiano in Rinaldo for Opera Mission in New York City in 2016, Oberon with the Aspen Music Festival under Jane Glover, Polinesso in Ariodante for the Hub Opera Ensemble, Tolomeo with Bel Cantanti Opera, and the title role in the US premiere of Handel's Silla. Future engagements include the title role in Handel's 'The Choice of Hercules' with Collegium Musicum Riga in Latvia in May, the inaugural Heifetz International Baroque Workshop, and Marco de

Gagliano's La Dafne with the European Opera Academy in Riga in July.

Biraj was a full time professional member of the Queen's Choir at St George's Chapel, Windsor Castle for four years, where he performed in many tours, recordings and royal events. Biraj is a graduate of the University of Manchester, Trinity College of Music in London, and the Manhattan School of Music. After being based in New York City for a decade he moved to Washington DC in 2016 where he is currently a staff singer with the full time professional choir at the National Cathedral. He is delighted to be making his debut at the prestigious Nahant Music Festival as a Vocal Apprentice.



Tenor **Thore Dossdall** is pursuing a master's degree at the University of Wisconsin-Madison, where he performed as the nursemaid Arnalta in Monteverdi's L'incoronazione di Poppea this fall, a role in which "he whips up a rowdy comic storm." (Isthmus) He has performed in a wide variety of shows, including 9 productions during his undergraduate at St. Olaf College in Northfield, MN. In Minneapolis, he sang in the Gilbert & Sullivan Very Light Opera Company's production of Offenbach's Orpheus in the Underworld (John Styx) and Really Spicy Opera's production of Verdi's Rigoletto (Matteo Borsa). He also has performed in the ensemble of Sondheim's Sweeney Todd with Mill City Summer Opera and in the premiere of Black Death: The Musical. In August, Thore will play The Defendant in Gilbert & Sullivan's Trial by Jury with the Madison Savoyards. In addition to studying vocal performance, Thore also earned a degree in Norwegian at St. Olaf College. He gave a lecture-recital on religious art song of Norway as a distinction project and, in 2018, took third place in the advanced division of the Edvard Grieg Society of Minnesota's voice competition. While Thore has visited relatives and studied abroad in Norway multiple times, the Nahant Music Festival marks his first experience in New England.



Tenor **Christopher Remkus** hails from Miller Place, New York. He was recently seen at Hubbard Hall Opera Theater as Goro in Madama Butterfly for their summer festival in Cambridge, NY. Christopher was a featured professional fellow for the twentieth-anniversary of SongFest in Los Angeles this summer. At Bard, Christopher's performances included multiple appearances at the renowned Richard B. Fisher Center for the Performing Arts including his debut in the role of Tamino for the Conservatory's production of Die Zauberflöte and tenor soloist for both Mozart's Coronation Mass and Handel's Messiah. This February, Christopher performed the title role in Candide with the TÖN Orchestra.



Singer, performer, and teacher **CodyRay Caho** finds a well of honesty and encouragement springing from the many processes of art and its creation. His strength as a communicator lies in his curiosity in the field of communal stories from which we are able to share and grow. His formal training includes a Bachelor of Music degree in vocal performance from the State University of New York (SUNY) at Fredonia along with a Master of Music degree in opera performance from Arizona State University. He has performed with organizations such as Arizona Opera, Cincinnati Opera, American Lyric Theater, the Aspen Summer Music Festival in beautiful Aspen, CO, among others, and has studied under internationally acclaimed baritone, Gordon Hawkins, and author of The Naked Voice: A Wholistic Approach to Singing, W. Stephen Smith. His roster thus far has lended him the opportunity to collaborate with spirited artists including Rufus Wainwright, Willie Waters, and David Lefkovich. Contemporary music remains at the core of CodyRay's interests. In the summer of 2018, he appeared in the ensemble of the US premiere of Another Brick in the Wall with Cincinnati Opera - an operatic adaptation of Pink Floyd's heralded album/late-turned movie The Wall. He has also performed in the workshop of a new children's opera, A Halloween Tree, by Theo Popov in collaboration with the American Lyric Theater whose goal is to build a new body of operatic repertoire for new audiences by nurturing composers and librettists, developing sustainable artistic collaborations, and contributing



new works to the national canon. More recently, he has premiered two songs composed by partner and collaborator, Michael Lewis, in their second self-produced recital, *Living Scars: Songs of Trauma and Healing* - a working recital whose purpose is to discuss and reflect cycles of trauma and healing in our personal lives through song and spoken word with help from La Frontera - local Phoenix suicide prevention center - and Master Addiction and Certified Advanced Alcohol and Drug Counselor, Amy Morris.



Singing both 'with a liquid baritone of great charm,' and 'precise patter elocution' (Parterre Box), **Brian J. Alvarado** debuts this season in the title role of Utopia Opera's *The Sorcerer*, Pish-Tush in hometown Bronx Opera's *White House* adaptation of *The Mikado*, Schaunard in *La bohème* with both Amore and Regina Opera, and Mercutio in West Side Opera's concerts of *Roméo et Juliette*. Additional appearances include covering Adonis for New Camerata Opera's *Venus and Adonis*, and reprising Sciarrone in Long Island Lyric Opera's *Tosca*. Appearing previously as the Badger/Parson in 2017's *Příhody lišky Bystroušky*, Mr. Alvarado is delighted to return to dell'Arte Opera Ensemble as Nettuno in *La liberazione di Ruggiero*, and Le Baron de Pictordu in Viardot's *Cendrillon*. In the Fall of 2019, he will debut in Vermont as the Speaker in Barn Opera's production of *The Magic Flute*. His favorite performed repertoire includes Dandini in *La cenerentola*, Leporello in *Don Giovanni*, Magaldi in *Evita*, Ludwig in *The Grand Duke*, Ottokar in *Der Freischütz*, and the title in *Sweeney Todd*. Performed concert repertoire includes the Bass solos in Bach's BWV 147, Haydn's *Missa Sancti Nicolai*, Handel's *Messiah*, Mozart's *Vesperae solennes de confessore*, Schubert's *Mass in G*, and Gounod's *St. Cecilia Mass*. An avid supporter of new music, he recently portrayed Mark Greene in *Transportation Transformation*, a collaborative Mozart-influenced micro-opera put together in 24 hours for WQXR's 24@44 marathon celebration at Greene Space. For Thea Musgrave's 90th Birthday Concert, he covered the premiere of her baritone monodrama, *La Vida es Sueño*.

## Markuspassion: Guest Artists

**Marius Bahnean** is an Assistant Professor and the Director of Choral Activities at Tennessee Wesleyan University in Athens, Tennessee where he conducts the TWU Concert Choir and the TWU Chorale, teaches courses in conducting, music history, and applied voice. A strong advocate of Early Music and Baroque Music, Mr. Bahnean performs regularly with period instruments ensembles usually conducting from the keyboard. Recent research interests include a full reconstruction of Christoph Graupner's Passion Cantatas, and extensive research in the Renaissance music of England. As a musicologist, Mr. Bahnean has presented interest sessions for international conferences, most recently in Brasov, Romania. He is an active member of the Oxbridge C.S. Lewis Institute Choir based at the Universities of Oxford and Cambridge, United Kingdom. Mr. Bahnean completed D.M.A. studies in choral conducting and musicology at Louisiana State University, serving as graduate assistant to the LSU A Cappella Choir under Dr. John Dickson. He completed M.M. studies in conducting at University of Massachusetts Amherst. He holds a degree in music theory from Wilfrid Laurier University, Waterloo, Canada.

**Charles Blandy** has been praised as "unfailingly, tirelessly lyrical" (Boston Globe); "a versatile tenor with agility, endless breath, and vigorous high notes" (Goldberg Early Music Magazine); and for his "clear, focused, gorgeous tenor voice" (Worcester Telegram and Gazette). In 2017 he sang the Evangelist in Bach's St. Matthew Passion, with Emmanuel Music. He is a regular part of their ongoing Bach Cantata series. He appeared with Orchestra Iowa in Bach's Mass in B minor; and appeared with Music of the Baroque in Mozart's "Great" C minor Mass; and the B minor Mass with the Apollo Chorus of Chicago. Recent performances include Handel's Messiah with Saint Paul Chamber Orchestra; the role of Belmonte in Mozart's Abduction from the Seraglio with Emmanuel Music; Monteverdi's Il Ritorno d'Ulisse, Vespers of 1610, L'Orfeo, and works from the 8th book of madrigals with Boston Early Music Festival; Mozart's Requiem with True Concord at Lincoln Center in New York; Bach's B minor Mass with the American Classical Orchestra (NYC), also at Lincoln Center; and St. Matthew Passion with the American Bach Soloists (SF, CA). He has also appeared with the Bach Choir of Bethlehem, Handel and Haydn Society, Boston Baroque, Charlotte Symphony, Berkshire Choral Festival, and Pittsburgh Bach and Baroque. He appears on three new CD releases: Virgil Thomson's Four Saints in Three Acts with Boston Modern Orchestra Project; J.C.F Fischer's Vespers of 1701 with Exsultemus and Newton Baroque; and sacred music of Ross Lee Finney with the Harvard University Choir. In opera he was recently heard in John Harbison's The Great Gatsby; as Tom Rakewell in Stravinsky's The Rake's Progress; Tamino in Mozart's Magic Flute; Lurcanio in Handel's Ariodante; and Almaviva in Rossini's Barber of Seville. In contemporary music, he premiered Rodney Lister's chamber song cycle Friendly Fire with Collage New Music; appears on Boston Modern Orchestra Project's new CD of Virgil Thomson's Four Saints in Three Acts, and gave the US premiere of Rautavaara's song cycle Die Liebenden. In recital, he has performed Schubert at the Token Creek Chamber Music Festival (WI); Schubert and Brahms with Boston Chamber Music Society; Janacek and Finzi at Monadnock Music (NH); and his recital of Rachmaninoff, Liszt, and Szymanowski was called "one of the most engrossing concerts in ages". He gave recitals of modern American music in New York, Boston, London and Manchester UK, with pianist/composer Rodney Lister. He is the product of a strong public school arts program in Troy, NY; and graduated from Oberlin College with a BA in religion. He received his Master's Degree from Indiana University. Further training was at Tanglewood, where he was awarded the Grace B. Jackson prize for excellence; and at the Britten-Pears School in Aldeburgh UK.

A multi-faceted artist fluent in many media, **Anne Black** has built a richly varied career in the performing and visual arts. She performs with the Boston Symphony, Boston Pops and Boston Pops Esplanade Orchestras, and is Principal Viola for Pro Arte Chamber Orchestra and Cantata Singers. A champion of contemporary music, Ms. Black is violist of Dinosaur Annex Music Ensemble and appears frequently with Collage New Music, including on Collage's Grammy-nominated recording of John Harbison's Mottetti di Montale. She was viola d'amore soloist in Meyerbeer's opera Les Huguenots with the American Symphony in 2009, and has recorded music for viola d'amore and harp by early 20th-century composer Clara Rogers. A tenured member of Handel and Haydn Society's period instrument orchestra, she also performs with Boston Baroque, Aston Magna Festival, Peregrine Consort, and Rowe's Lane Quartet. She enjoyed the honor of performing on Mozart's own viola, during its first trip to the US from its home at the Mozarteum in Salzburg, for a live performance and recording at WGBH in June 2013; in December, her article about this experience was published in Journal of the American Viola Society. She performed as viola d'amore soloist with Boston Baroque in February 2015, and with the Blanche Moyses Chorale in Marlboro, Vermont, in October 2015. A prize-winning photographer and artist in multiple media, she has been a resident artist at the Arlington Center for the Arts since 2004. [www.CapriccioArts.com](http://www.CapriccioArts.com); Facebook: Capriccio Arts, featuring artist Anne Black.

**Pamela Dellal**, mezzo-soprano, acclaimed soloist and recitalist, has been praised for her "exquisite vocal color," "musical sensitivity," and "eloquent phrasing." She sang the premiere of Harbison's The Seven Ages in New York, San Francisco, Boston, and London; she debuted at the Kennedy Center under Julian Wachner in Bach's Mass in B minor, and at Lincoln Center under William Christie in Handel's Messiah. She has performed under Seiji Ozawa, Christopher Hogwood, Paul McCreesh, Bernard Labadie, and Roger Norrington. Ms. Dellal has performed leading roles in Handel's Alcina, Britten's Albert Herring and Rape of Lucretia, Purcell's Dido and Aeneas, Mozart's La Clemenza di Tito and Così fan tutte, Barber's Vanessa, and Harbison's Winter's Tale. She has appeared with the Handel and Haydn Society, Aston Magna, Boston Early Music Festival, Tokyo Oratorio Society, Opera Company of Boston, the National Chamber Orchestra, Boston Baroque, Baltimore Choral Arts Society, and the Dallas Bach Society, and has performed in concert in major cities in Europe, the US, Australia and Japan. With Sequentia, Ms. Dellal has made numerous recordings of the music of Hildegard von Bingen, and has toured the US, Europe, and Australia. Passionate about chamber music, early music, and contemporary music, she performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road. She has been a regular soloist in Emmanuel Music's Bach Cantata Series since 1984, having performed almost all 200 of Bach's sacred cantatas. Ms. Dellal has made over 30 recordings on various labels. She currently serves on the faculties of the Boston Conservatory at Berklee and the Longy School of Music of Bard College.

**Sarah Freiberg** is a tenured member of the Handel and Haydn Society, which just celebrated its 200th anniversary. She has performed with Boston Baroque, the New York Collegium, Philharmonia Baroque Orchestra (San Francisco), Portland Baroque (Oregon), Seattle Baroque, the Boston Early Music Festival, Blue Hill Bach, and Arion (Montreal). As a corresponding editor for STRINGS magazine, she has contributed dozens of articles and reviews on a wide range of subjects. Ms. Freiberg edited the long forgotten Guerini cello sonatas for both PRB Productions and Broude Brothers, [www.nahantmusicfestival.org](http://www.nahantmusicfestival.org)

and recorded both Guerini and Laurenti cello sonatas for Centaur. As well as teaching in the Historical Performance department at Boston University, she is Chair of Strings at the Powers Music School in Belmont and teaches at the Amherst Early Music Festival. Sarah received her D.M.A. and M.M. degrees from the State University of New York at Stony Brook, and holds degrees from the San Francisco Conservatory, Brown University and the Mozarteum in Salzburg, Austria. Ms. Freiberg can be heard on numerous recordings. Her website is: <http://www.sarahfreiberg.com>

Violinist **Emily Dahl Irons** is an active performer known for her inventive and intuitive style. She enjoys a diverse career ranging from Broadway musicals to baroque opera. Highlights include a Beethoven-themed salon concert using an 1807 piano and the St Matthew Passion at the Concertgebouw. Emily's poised and gracious sound can be heard throughout Boston with the Handel and Haydn Society and Les Bostonades, among others, and she is a core member of Grand Harmonie, Emergence Quartet, and Antico/Moderno. After studying abroad at the Royal Academy in London, Emily now lives in Roslindale where she happily investigates local bakeries and ice cream.

Artistic Director, **Murray Kidd** has been director of Polymnia Choral Society since 2006. Under his direction, they have performed major works including requiems by Brahms, Mozart, Rutter, Fauré, Michael Haydn and other works for orchestra and chorus. Another significant highlight was performing Jesus Christ, Superstar with full orchestra and Danny Zolli as Jesus Christ. He created the Polymnia Spotlight on High School Talent which identifies highly talented young musicians and features them in Polymnia's season concerts. In 2015, Polymnia created an outreach program with the Salemwood Middle School in Malden and performed Dido and Aeneas with the 8th grade music students and also premiered a choral work by Jim Papoulis. He is Director of Music at Christ Congregational Church in Brockton where he oversees a robust music program ranging from youth to adults in choral and instrumental ensembles. Kidd is the founding conductor of World Voices Youth Choir. As an educator and conductor, he has been awarded grants from the state Massachusetts Cultural Council, local cultural councils and the Bayrd Foundation. His long association with the Handel & Haydn Society and Boston Baroque has led him to work with such conductors as Christopher Hogwood, Sir Roger Norrington, Seiji Ozawa, John Finney, Robert Spano, Grant Llewellyn, Harry Christophers, Giselle Ben-Dor, and Martin Pearlman. Mr. Kidd has taken part in many of the world's most prestigious music festivals including: BBC Proms, Casals (Puerto Rico), Tanglewood, Ravinia, Edinburgh, All-Beethoven Easter Festival (Poland), Norfolk Chamber Music Festival, and Boston Early Music Festival. He studied conducting with William Dehning and Robert Halsey at University of the Pacific and completed his master's degree at New England Conservatory. While at the Conservatory, his mentors included Daniel Pinkham, Craig Smith, Martin Isepp, Nico Castel, and Terry Decima. As a choral educator, Mr. Kidd has been very active in a wide range of activities in Massachusetts. He led the choral department at UMASS Lowell for five years. While there, the ensembles doubled in size. He prepared the University Choir for a collaboration with Keith Lockhart and the Boston Pops on a Sony DVD recording of Handel's Messiah Rocks! by Jason Howland. Recently, he finished four successful years as director of choirs at Middleboro High School and is currently the Director of Choirs at the highly decorated Oliver Ames High School in Easton. Mr. Kidd was principal conductor at the Vermont Music and Arts Association where, each summer, he led orchestral readings, chamber ensembles, and the Madrigal Singers. A respected voice teacher, he was an adjunct faculty member of New England Conservatory Preparatory School, UMASS/Lowell, Eastern Nazarene College, Boston College, and Phillips Exeter Academy. His students have won many awards and are currently singing in top music programs around the country and abroad. He has taught Song Literature, 20th Century Music History, and Vocal Pedagogy for Eastern Nazarene College, Atlantic Union College and UMASS Lowell.

In addition to his life as an conductor, Mr. Kidd has performed as a tenor soloist with many premiere ensembles including: Boston Baroque, Handel & Haydn Society, Musicians of the Old Post Road, North Shore Philharmonic, Pro Arte Chamber Orchestra, and Coro Allegro. Between Boston Baroque and Handel and Haydn Society, he is present on 11 internationally released albums. In 2009, Mr. Kidd founded the Boston Singers Relief Fund. This organization provides a financial safety net for professional singers in New England who are facing unexpected hardship. Mr. Kidd is a member of ACDA, NAFME, NATS, Boston Singers Resource, and Phi Mu Alpha Sinfonia.

Hailed as "a charismatic baritone" by the New York Times, "magnificently stentorian and resonant" by Opera News, and "a first-rate actor" by Opera (UK), **David Kravitz's** recent opera engagements include lead roles at Washington National Opera (Davis Miller in the world premiere of Approaching Ali), Chautauqua Opera (Captain Balstrode in Peter Grimes), Skylight Music Theatre (Scarpia in Tosca), Opera Santa Barbara (The Forester in The Cunning Little Vixen), Grand Harmonie (Don Pizarro in Fidelio), Opera Saratoga (Don Magnifico in La Cenerentola), Ash Lawn Opera (Tevye in Fiddler on the Roof), Boston Lyric Opera (Abraham in Clemency), Emmanuel Music (Nick Shadow in The Rake's Progress and Nick Carraway in The Great Gatsby), and the New England Philharmonic (Wozzeck in Wozzeck). He recently created the lead role of De Sade in Nicola Moro's Love Hurts at the Piccolo Teatro in Milan, Italy. His many concert appearances include the Boston Symphony Orchestra, the Philadelphia Orchestra, the Baltimore Symphony, the Virginia Symphony, the Santa Fe Chamber Music Festival, Boston Baroque, Boston Modern Orchestra Project, and Emmanuel Music, under conductors such as James Levine, Bernard Haitink, and Charles Dutoit. This season he returns to the Boston Symphony for The Damnation of Faust under Charles Dutoit and for Tristan und Isolde under Andris Nelsons, to Odyssey Opera for Dunois in Tchaikovsky's The Maid of Orleans, to the Boston Chamber Music Festival for Schoenberg's Ode to Napoleon, and to Emmanuel Music for Creon and the Messenger in Stravinsky's Oedipus Rex. An exceptionally versatile artist, Mr. Kravitz's repertoire ranges from Bach to Verdi to Sondheim to cutting-edge contemporary composers such as Matthew Aucoin, Mohammed Fairouz, Paul Moravec, and Elena Ruehr. Mr. Kravitz has recorded for the Naxos, BIS, Sono Luminus, Koch International Classics, BMOP/sound, Albany Records, and New World labels. His distinguished legal career has included clerkships with the Hon. Sandra Day O'Connor and the Hon. Stephen Breyer.

**Shannon Rose McAuliffe** enjoys a varied career in the arts, encompassing performing, teaching, and grantwriting. Recent engagements include performances with MIRYAM ensemble, the Henry Purcell Society of Boston, Kontrabande Baroque Orchestra, Ware Music Festival, UMass Bach Festival, and the Hans Zimmer Live tour. This summer, she will appear with the Nahant Music Festival, Connecticut Early Music Festival, and will present a program of songs of the troubadours and trobairitz on Martha's Vineyard. She is the founder and co-director of Festina, a professional choral ensemble-in-residence at St. John's Episcopal Church in Gloucester, and is a staff singer at the Church of the Redeemer in Chestnut Hill. Ms. McAuliffe majored in Music History and Voice Performance at the University of Massachusetts, and completed graduate studies in Historical Performance, Musicology, and Arts Administration at Boston University.

Baritone **Mark McSweeney** has appeared as soloist with many of the area's leading ensembles, including the Handel and Haydn Society, the Cantata Singers, and the New England Bach Festival. He has had a long association with Emmanuel Music, appearing in many performances of oratorio, recital, and opera, as well as in the Bach Cantata Series. He has been heard in recital at the Museum of Fine Arts, Harvard University, and on public radio broadcasts. In the area of contemporary music, he has appeared as Chou en-Lai in Adams' Nixon in China at Australia's Adelaide Festival, with the Minnesota Contemporary Ensemble in Harbison's Words from Paterson, with Collage New Music in Andrew Imbrie's Four Songs, and in the Boston premieres of new works by Lee Hyla and Peter Lieberson.

**Katharina Radlberger**, violine, grew up in Austria, where she received degrees in violin performance and in violin pedagogy from the Conservatory for Music in Klagenfurt, the University for Music in Graz and the University for Music in Vienna. During her education Katharina also participated in several master classes and her teachers included Marianne Kroemer, Klaus Eichholz, Helfried Fister and Ernst Kovacic. Before moving abroad in 2003, Katharina was a freelance violinist in Austria and toured throughout Europe, China, Japan, Singapore and the Feroer Islands. She has played at the Musik-verein Vienna, the Gewandthaus Leipzig and the Palau de la Catalan in Barcelona and participated in many European Music Festivals including the Segovia Music Festival in Spain and Styriarte in Austria. Katharina was also a member of Recreation Symphony Orchestra Graz, Capella Leopoldina Graz, The Haydn Akademie Eisenstadt and Concilium Musicum Vienna. Early on during her studies, Katharina became interested in performing early music, which led to additional studies in baroque violin with Susanne Scholz at the Conservatory in Vienna and private studies with Erich Höbarth, concertmaster of Concentus Musicus Vienna. Recently, she also has studied with Dana Maiben in Boston. After moving to the US, Katharina co-founded with Susanne Friedrich the piano trio 'Trio Orione' in Boston as well as the 'Vienna Waltz Ensemble.' Around the Boston area, Katharina has given solo recitals and plays with the Nashua Symphony Orchestra, Granite State Symphony Orchestra as well as Symphony by the Sea in Marblehead. She also makes regular trips back to Austria to play with two of her favourite ensembles, Recreation Graz and Capella Leopoldina.

**Emily Rideout** enjoys an active performing career on both modern and Baroque viola. She was twice winner of the Boston University Bach Competition, and has appeared as guest violist with the Emerson, Muir, and Avalon String Quartets. She performs with period orchestras such as the Handel and Haydn Society and Boston Baroque, and Grammy-nominated ensembles Boston Modern Orchestra Project and A Far Cry. Her early music projects have included tours of Japan with Cambridge Concentus, and Poland with Boston Baroque, and recording a soundtrack for the PBS documentary "Seeing in the Dark." Ms. Rideout is in demand as a pedagogue and spoke at the 2012 National Suzuki Conference. She is also an enthusiastic folk musician, having appeared as fiddle player in the band Three Tall Pines, whose recent album drew critical acclaim. She holds a doctorate from Boston University, and degrees from SUNY Stony Brook and Moravian College.

**Bebo Shiu** has recently earned his doctoral degree to become the first and the only DMA Double Bass graduate under Edwin Barker at Boston University. In 2012, Bebo made his concerto debut in Panama City in association with the sixth annual Alfredo Saint Malo Music Festival while teaching lessons and coaching chamber groups. He won first place in the 2010 Bass Coalition Solo Competition in Winchester, Virginia and was the String Division winner in the 2006 Entergy Young Texas Artists Competition in Conroe, Texas. He maintains his tenured member status with the Austin Symphony Orchestra while freelancing and teaching in Boston. Bebo has performed with the New World Symphony, San Antonio Symphony, Boston Symphony Orchestra, Boston Pops Orchestra, Boston Pops Esplanade Orchestra, and the Singapore Symphony Orchestra. He performs locally with the Boston Ballet, Emmanuel Music, Boston Cecilia, Boston Modern Orchestra Project, Odyssey Opera, Metropolitan Chorale, Masterworks Chorale, Boston Philharmonic Orchestra, Portland Symphony Orchestra, Back Bay Chorale, Cantata Singers, Zamir Chorale, Boston Lyric Opera, Harvard Choruses, and the Monadnock Music Festival. He has collaborated for chamber works with the New England Chamber Players, Juventas Music, Alea III, and Radius Ensemble. Bebo has been awarded numerous fellowships to attend the Aspen Music Festival, Eastern Music Festival, and the Tanglewood Music Center. Dr. Shiu currently serves as the visiting lecturer of Double Bass at Bridgewater State University.



## IN MEMORIUM



Donald Robert Wilkinson, of Nahant, passed away at Care One Nursing Home in Peabody on the morning of September 28th after a three year battle with stomach cancer. Donnie, as most of us knew him, was born in Salem Massachusetts on Mother's Day, May 14th, 1961.

He graduated from Beverly High School and received his BS degree in electronics engineering from Lowell University graduating Cum Laude. Much against the advice of some of his most trusted confidants Donnie left a secure and promising engineering career at GTE to pursue his real passion of singing. Proving his critics wrong he never looked back and would go on to become one of the best known baritone vocalists in the Boston area thrilling audiences across the United States and in many countries abroad with his extraordinary gift.

Enjoying a twenty eight year career at Emmanuel Music in Boston he held strong ties with Emmanuel Church for many years. He has performed at Symphony Hall in Boston and has taken on significant roles in various musicals and plays, Papageno in Mozart's Magic Flute, Jesus in the St. Matthew Passion and Aeneas in Dido and Aeneas dance production in Brussels to name just a few. He had also been performing with the Boston Camerata since 1991. Along with his prolific stage career Donnie taught voice lessons for many years at Phillips Academy Andover and at Tufts and Harvard University. In 2014 he founded the Nahant Music Festival and served as its Artistic Director in the years that followed.

A Renaissance man of many talents Donnie loved skiing and had an intense enthusiasm for nature as an avid birder. Anyone who had the privilege of going on a guided birding tour with him was treated with a rich and rare education on many of our curious winged creatures. His knowledge of bird calls was uncanny. His passion for classic film memorabilia was also legendary, specializing in 'I Love Lucy' and 'The Wizard of Oz' mementos that sadly he couldn't take with him.

Donnie will be deeply missed by all the family and friends who loved him for the amazing person and incredible artist he was. It is so hard to imagine his rich elegant voice now silenced. God must have wanted him pretty badly to take him from us so soon. His boundless spirit will surely live on in those he has left behind.

Donnie is survived by his mom, Amy Leck of Marblehead; a brother Steven Wilkinson, his wife Karen, and two nephews Robert and Morgan all of Breckenridge, Colorado; a sister Kacia Wilkinson of Braintree; brother Donald Leck, and sisters Christine Wells and Janice Turner all of New Hampshire; aunts Barbara Kutz of Somerset, and Johanne Johnson of North Carolina; an uncle David Collins of Topsfield; uncle Richard Collins of Georgetown; and lastly but no less important to Donnie two cats named Sushi and Cashew, now in a new home in North Carolina with Aunt Johanne.

In lieu of flowers, contributions may be made to sustain the Nahant Music Festival - which Don considered his greatest legacy- at [www.nahantmusicfestival.org](http://www.nahantmusicfestival.org) (or P.O. Box 197, Nahant, MA 01910) or to the American Cancer Society. Arrangements by Eustis and Cornell of Marblehead. To share a memory of Donnie or to offer a condolence to his family, please visit [www.eustisandcornellfuneralhome.com](http://www.eustisandcornellfuneralhome.com)

## ABOUT THE ARTISTIC DIRECTOR



Lauded by the Boston Classical Review for his “**expressive energy and ringing high notes,**” deemed “**sweet and appealing**” by the Boston Globe, and complimented for his “**clear and even tone**” by New York Arts, Eric Christopher Perry is gaining an international reputation for his “**indefatigable**” energy and his imaginative chamber music performance as a conductor, vocal artist, and educator. Eric Christopher Perry made his professional singing debut at the Fredonia Bach and Beyond Festival under the baton of Grant Cooper in 2007. In 2010 he joined the Grammy-award winning Phoenix Chorale as a soloist in Bach’s *Weihnachts-Oratorium* during the inaugural Arizona Bach Festival. Later that season he made his national symphony debut as The Milkman in Krása’s children’s opera, *Brundibár*, with the Phoenix Symphony. In June of 2011 he was awarded the Ivars Taurins Fellowship with the Tafelmusik Baroque Summer Institute in Toronto, where he performed as a soloist in Charpentier’s *Messe de Morts* and as the role of Evangelist in a reading of Bach’s *Johannes-Passion*. Since, he has performed across the United States, as well as in Canada, Germany, Iceland, Japan, and throughout Australia.

Mr. Perry relocated to Boston in 2012 and has performed as a critically-acclaimed soloist with The Boston Camerata, Cantata Singers, Musica Sacra, Ashmont Hill Chamber Music, Orpheus Singers, Capella Clausura, New Hampshire Master Chorale, Andover Choral Society, Singers of Stow, Cambridge Chamber Singers, University of Massachusetts Bach Festival, and in a one-part performance of Monteverdi’s *Vespers of 1610* with Cambridge Concentus under the baton of Joshua Rifkin. Mr. Perry is frequently seen with the Handel and Haydn Society as a soloist and a member of the ensemble; the Boston Globe praised his “sharp physicality and ringing tenor voice” in his performance of BWV 10 in H+H’s annual Bach Christmas during the 2016-17 season. He has sung under the direction of Harry Christophers, Ian Watson, Scott Allen Jarrett, and Grant Llewellyn – in Boston, and on tour in California, Washington D.C., and in a special performance of

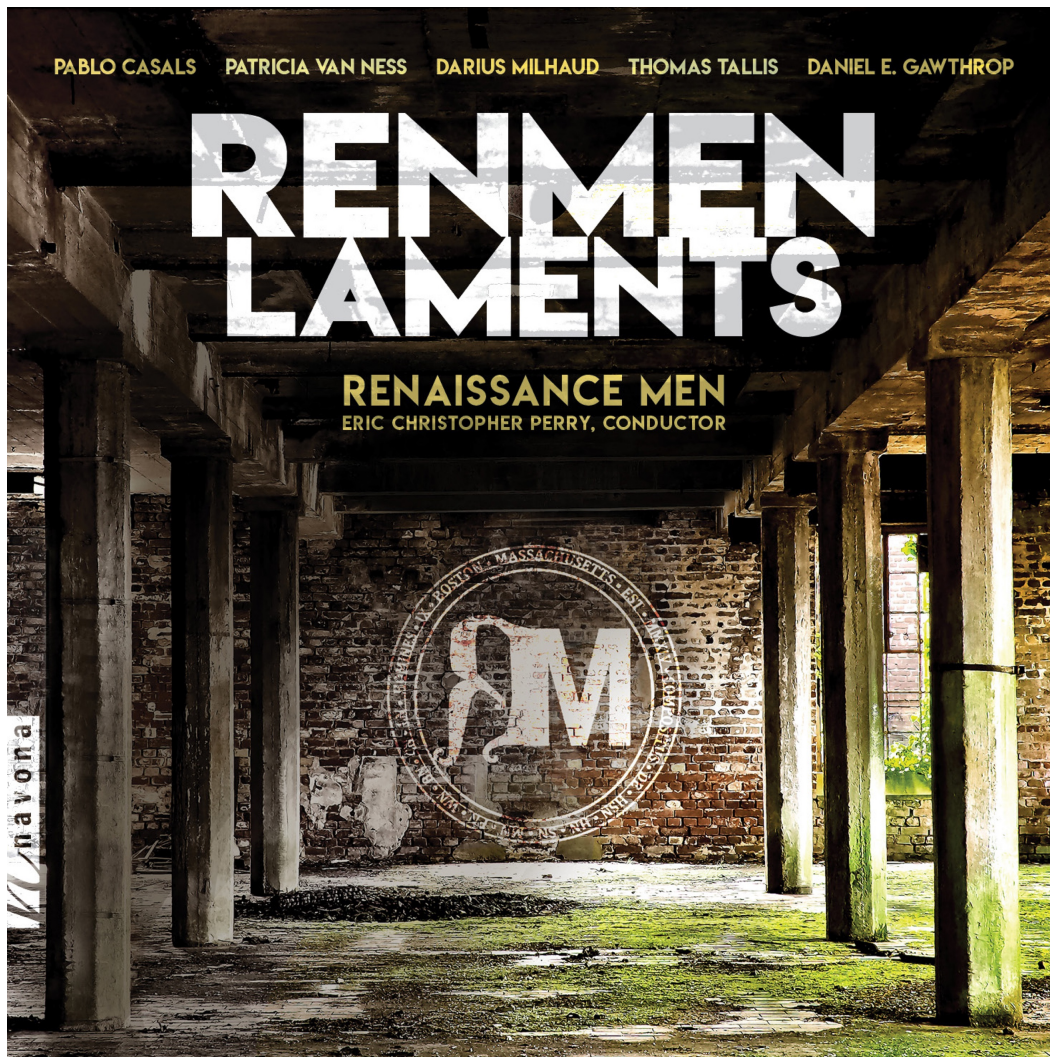
Monteverdi’s *1610 Vespers* at the Metropolitan Museum of Art in New York City, broadcast worldwide on Facebook Live. In 2018 he sang the role of Damon in Handel’s *Acis and Galatea* as part of the Connecticut Early Music Festival in 2018. He has also appeared in H+H recordings of Haydn’s *The Creation*, and *The Old Colony Collection [Coro]*, and in H+H featured lunchtime recitals at King’s Chapel in Boston and concerts of music by black composers at Boston’s Museum of African American History under countertenor, conductor, and program curator, Reginald Mobley. He is also a proud member of Emmanuel Music, with whom he has sung over fifty cantatas as an ensemble member or soloist, as well as performances of Bach’s *Mattäus-Passion*, a reconstructed version of *Markus-Passion*, and *Weihnachts-Oratorium*, and as a soloist in Rossini’s *Petite messe solennelle*. He has appeared under the direction of Ryan Turner, John Harbison, Michael Beattie, Brett Hodgdon, and David Angus. With Emmanuel Music he will appear as Harry Paddington in Benjamin Britten’s *The Beggar’s Opera* in the 2018-19 season.

Nationally, Mr. Perry has appeared with Spire Chamber Orchestra, Oregon Bach Festival, Phoenicia International Festival of Voice, and as a guest soloist at Colorado State University, Louisiana State University, College of Southern Idaho, Tennessee Wesleyan College, and Hamilton College, among others. In 2015 he was the emergency replacement in a concert of Benjamin Britten’s *Serenade for Tenor, Horn, and Strings* with the South Arkansas Symphony Orchestra under Kermit Poling, which was later broadcast on public radio stations across five states in the American south. He has sung for several seasons with the Santa Fe Desert Chorale, with whom he performed in their widely acclaimed performance at the 2015 American Choral Directors Association National Conference in Salt Lake City – featured by Minnesota Public Radio. Devoted to the art of song recital, recent programs include Schubert’s *Winterreise* and *Die schöne Müllerin*, Philip Rosseter’s *1601 Book of Ayres*, Dvorák’s *Cypresses*, Christopher Berg’s *Songs on Poems of Frank O’Hara* and a recital of Australian art song at the Ballarat Art Gallery in Victoria, Australia in conjunction with the Australian Music Centre. An advocate for music by today’s composers, he has premiered works as a soloist and ensemble member in New England and abroad, including: Scott Farkas’s *Moon in a Mason Jar* – songs from a collection of poems by former Guggenheim-fellow Robert Wrigley set to music for percussion and voice, as part of the College of Southern Idaho’s Stage Door Series, Charles Stacy III’s *A Rose Withered*, a new hour-long cycle of songs for tenor and virtuoso piano based on A.E. Housman’s *A Shropshire Lad*, and James Piorkowski’s *The Greatest of These* for guitar and chamber ensemble [*Nine: The Guitar and Beyond; Centaur, 2015*]. Most recently, Mr. Perry can be heard as a soloist on *The Vocal Music of Alan Beeler* [Navona, Naxos Direct, 2016] and *Capella Clausura’s Exultet Terra: Choral Music of Hilary Tann* [Navona, Naxos Direct, 2016].

Mr. Perry is the Artistic Director, conductor, and a founding member of **Renaissance Men**, New England’s professional male vocal chamber ensemble. Founded in 2014, RenMen has toured extensively across New England, was featured by The Boston Globe for their musical retrospective concert – *RenMen 1965*, were guest artists at the Isabella Stewart Gardner Museum in Boston, and recently made their national debut as headlining presenters at the Phi Mu Alpha Sinfonia Men’s National Music Fraternity Convention in New Orleans, Louisiana, with performances at St. Louis Cathedral and The Civic Theatre. Their debut record, *RenMen Laments*, produced by Grammy Award-winning producer and vocal engineer Chris Sciafani (Justin Bieber, Ed Sheeran), will release in early 2019 on the Navona Records label. Additionally, he made guest conducting appearances with the Nashua Sings Choral Festival and the New Hampshire Music Educators Association All State Women’s Choir. In 2013 he was the interim director of Plymouth State University’s University Chorale, with whom he conducted Adriano Banchieri’s madrigal cycle *Il Festino nella sera del giovedì grasso*. In 2013 Mr. Perry was the musical director/rhythm guitarist for concurrent productions of *Spring Awakening* at Plymouth State University and Emerson College. In 2017 he served as chorusmaster for two performances of the Hans Zimmer Live international tour in the New England region.

Mr. Perry currently serves as the Director of Choirs and Applied Associate of Music in Voice [Head of Voice] at **Colby College** in Waterville, Maine, where he has led performances of Carol Barnett’s *The World Beloved: A Bluegrass Mass*, Haydn’s *Schöpfungsmesse*, and the North American

premiere of Christoph Graupner's earliest known cantata, *Ach, wo nun hin*, from a new performance edition by Marius Bahnean. He served for three years as the Executive Director of the **Nahant Music Festival**, a summer music festival and young artist program in Boston's North Shore founded by acclaimed bass-baritone Donald Wilkinson, and now serves as their second Artistic Director and Principal Conductor. He previously taught at the Phillips Academy Andover, University of Massachusetts Amherst, Plymouth State University, New England Conservatory Preparatory Division, and Federation University Australia in Ballarat, Victoria. He is a proud member of American Choral Directors Association, National Association for Music Education, and Phi Mu Alpha Sinfonia, and is currently serving his first term as a board member-at-large for the Greater Boston Choral Consortium.



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**Reinhard Keiser (1674-1739)**  
*Markuspassion* (1713)

Evangelist  
Charles Blandy, tenor

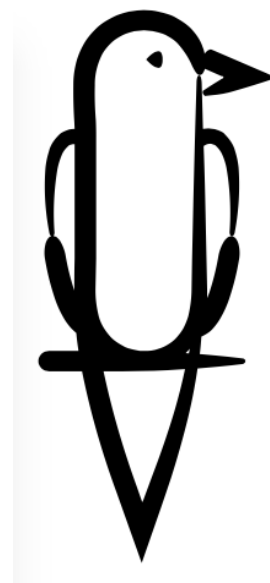
Jesus  
Mark McSweeney, baritone

Shannon Rose McAuliffe, soprano  
Pamela Dellal, mezzo-soprano  
Murray Kidd, tenor  
David Kravitz, baritone

**2019 Donald R. Wilkinson Vocal Apprentices**

Emily Tweedy, soprano  
Yoonjeong Yoo, soprano  
Biraj Barkakaty, countertenor  
Ann Fogler, mezzo-soprano  
Thore Dosedall, tenor  
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Brian J. Alvarado, baritone  
CodyRay Caho, baritone

Conductor  
Eric Christopher Perry  
Artistic Director and Principal Conductor



**Orchestra**

**Violin I**  
Emily Dahl Irons

**Viola I**  
Anne Black

**Cello**  
Sarah Freiberg Ellison

**Violin II**  
Katharina Radlberger

**Viola II**  
Emily Rideout

**Bass**  
Bebo Shiu

**Organ**  
Marius Bahnean





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**Ryan Turner**  
Artistic Director

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Emmanuel Church, Boston

**Weill *Firebrand of Florence***

**Saturday, May 30, 2020 at 8 PM**

Jordan Hall at New England Conservatory  
30 Gainsborough St, Boston

### **BRITTEN CHAMBER FESTIVAL**

**March 27, 28, and 29, 2020**

Emmanuel Church, Boston

### **BACH CANTATA SERIES**

**Sundays at 10 AM**

**September 22, 2019—May 10, 2020**

### **LATE NIGHT AT EMMANUEL**

**Saturday, November 16, 2019**

Two performances at 8 PM and 10 PM

**Saturday, May 2, 2020**

Two performances at 8 PM and 10 PM

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*with special thanks to Kevin Freeman*

**THANKS**

The Nahant Music Festival gratefully acknowledges the following for behind-the-scenes help and in-kind gifts. They contributed greatly to the festival's success. Any omissions are unintentional. If you see your name has been omitted, please do let us know.

Salem State University; Mary-Jo Grenfell and Holly Zagaria for rehearsal space

St. John's Episcopal Church, Gloucester: Rev. Bret Bowie Hayes. Mark Edward Nelson, Marge Bishop and Nahant Town Hall for performance space

Colby College, Waterville, Maine

Shannon Rose McAuliffe  
David Snead – Executive Director, Handel and Haydn Society

Frank Cunningham for recording this afternoon's performance

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The Tides

Emmanue Music: Ryan Turner, Conductor  
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Michael Beattie, Associate Conductor



## TRANSLATIONS

### 1. Sonata e Coro

Jesus Christus ist um unser Missetat willen verwundet  
Und um unser Sünde willen zerschlagen;  
Die Strafe liegt auf ihm,  
Auf dass wir Friede hätten,  
Und durch seine Wunden sind wir geheilet.

### 1. Sonata e Coro

Jesus Christ is wounded for our crimes,  
And for our sins struck down;  
The punishment lies upon him  
So that we might have peace,  
And through his wounds we are healed.

### 2. Rezitativ

#### **Evangelist**

*Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Und Jesus sprach zu ihnen:*

#### **Jesus**

*Ihr werdet euch in dieser Nacht alle an mir ärgern. Denn es stehet geschrieben: ich werde den Hirten schlagen, und die Schafe werden sich verstreuen. Aber nachdem ich auferstehe, will ich vor euch hingehen in Galiläam.*

#### **Evangelist**

*Petrus aber saget zu ihm:*

#### **Petrus (Murray Kidd)**

*Und wenn sie sich alle ärgerten, so wollte ich doch mich nicht ärgern.*

#### **Evangelist**

*Und Jesus sprach zu ihm:*

#### **Jesus**

*Wahrlich, ich sage dir, heute in dieser Nacht, ehe denn der Hahn zweimal krähet, wirst du mich dreimal verleugnen.*

#### **Evangelist**

*Der redet aber noch weiter:*

#### **Petrus**

*Ja, wenn ich mit dir auch sterben müsste, wollt ich dich nicht verleugnen.*

#### **Evangelist**

*Dasselbe gleichen sagten sie alle.*

*Und sie kamen zu dem Hofe, mit Namen Gethsemane. Und er sprach zu seinen Jüngern:*

#### **Jesus**

*Setzet euch hier, bis ich hingehet, und bete.*

### 2. Recitative

#### **Evangelist**

*And when they had spoken the benediction, they went out to the Mount of Olives. Then Jesus said to them:*

#### **Jesus**

*Tonight you will all be angry at me. For it is written: I will strike the shepherd, and the sheep of the flock will be scattered. When, however, I rise again, I shall go before you into Galilee.*

#### **Evangelist**

*Peter, however, said to him:*

#### **Peter**

*Even though everyone will be angry at you, yet I will never be angry.*

#### **Evangelist**

*And Jesus said to him:*

#### **Jesus**

*Truly, I say to you: today, in this very night, before the cock crows twice, you will deny me three times.*

#### **Evangelist**

*But he said insisistently:*

#### **Peter**

*Indeed, even if I must die with you, I will not deny you.*

#### **Evangelist**

*They all said exactly the same.*

*And they came to a garden, called Gethsemane. And he said to his disciples:*

#### **Jesus**

*Sit here while I go over there and pray*

### 3. Arie S [Shannon Rose McAuliffe]

Will dich die Angst betreten,  
So gehen hin zu beten  
Zu deinem heiligen Gott.  
    Und sollst du nun zerfallen,  
    Kannst du im Fallen lallen,  
    So wirst du nicht zu Spott.

### 3. Aria S

If you encounter fear,  
then go away to pray  
To your holy God.  
    And should you now collapse,  
    if you can mutter a prayer while falling,  
    then you will not be scorned.

### 4. Rezitativ

#### **Evangelist**

*Und nahm zu sich Petrum, und Jacobum, und Johannem; und fing an zu zittern und zu zagen, und sprach:*

#### **Jesus**

*Meine Seele ist betrübt bis in den Tod, enthaltet euch hier, und wachet.*

#### **Evangelist**

*Und ging ein wenig fürbass, fiel auf die Erde, und betete, dass so es möglich wäre, die Stunde vorüberginge, und sprach:*

#### **Jesus**

*Abba, mein Vater, es ist dir alles möglich, überhebe mich dieses Kelchs. Doch nicht wie ich will, sondern wie du willst.*

### 4. Recitative

#### **Evangelist**

*And he took Peter and James and John; and began to tremble and despair, and said:*

#### **Jesus**

*My soul is troubled unto death; stay here and keep watch!*

#### **Evangelist**

*And he went a little farther, fell on the ground, and prayed: that it be possible for the hour would pass by, and said:*

#### **Jesus**

*Abba, my Father, for whom all is possible, relieve me of this cup. Yet not as I will, rather as you will.*

### 5. Choral

**Was mein Gott will, das gscheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den' er ist bereit,  
Die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
Und züchtiget mit Massen.  
Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.**

### 5. Chorale

**What my God wills always occurs,  
His will is the best,  
He is ready to help those  
Who believe firmly in him.  
He gives aid in need, this righteous God,  
And chastises with measure.  
Who trusts in God, builds upon him firmly,  
God will never abandon.**

6a. Rezitativ

**Evangelist**

*Und kam, und fand sie schlafend. Und sprach zu Petrus:*

**Jesus**

*Simon, schläfst du? Vermöchtest du denn nicht eine Stunde zu wachen? Wachtet und betet, dass ihr nicht in Versuchung fallet. Der Geist ist willig, aber das Fleisch ist schwach.*

**Evangelist**

*Und ging wieder hin, und sprach dieselben Worte. Und kam wieder, und fand sie abermal schlafend, und ihre Augen waren voll Schlafs, und wussten nicht, was sie ihm antworteten. Und er kam zum drittenmal und sprach zu ihnen:*

**Jesus**

*Ach wollt ihr nun schlafen und ruhen? Es ist genug, die Stunde ist kommen. Siehe, des Menschen Sohn wird überantwortet in der Sünder Hände. Stehet auf, lasst uns gehen. Siehe, der mich verrät, ist nahe.*

6a. Recitative

**Evangelist**

*And he came and found them sleeping. And he said to Peter:*

**Jesus**

*Simon, are you sleeping? Could you not remain awake for one hour? Stay awake, and pray, so that you do not fall into temptation! The spirit is willing, but the flesh is weak.*

**Evangelist**

*And he went away another time and spoke the same words. And he came back and found them sleeping, nevertheless, and their eyes were full of sleep, and they didn't know how to answer him. Then he came for a third time and said to them:*

**Jesus**

*Alas! Do you wish to sleep and rest now? It is enough, the hour has come. Behold, the Son of Man is to be handed over into the hands of sinners. Get up, let us go; see, he who betrays me is here.*

6b. Rezitativ

**Evangelist**

*Und alsbald, da er noch redet, kam herzu Judas, der Zwölfen einer, und eine große Schar mit ihm, mit Schwertern und mit Stangen, von den Hohenpriestern und Schriftgelehrten und Ältesten. Und der Verräter hatte ihnen ein Zeichen gegeben, und gesagt:*

**Judas**

*Welchen ich küssen werde, der ist's, den greifet, und führet ihn gewiss.*

**Evangelist**

*Und da er kam, trat er bald zu ihm, und sprach zu ihm:*

**Judas**

*Rabbi, Rabbi.*

**Evangelist**

*Und küsset ihn.*

6b. Recitative

**Evangelist**

*And just as he was speaking, there came Judas, one of the twelve, and with him a large crowd with swords and spears from the high priest and the elders of the people. And the betrayer had given them a sign and said:*

**Judas**

*The one that I will kiss is he; seize him, and lead him away securely.*

**Evangelist**

*And when he came, he stepped quickly to Jesus and said:*

**Judas**

*Rabbi, Rabbi.*

**Evangelist**

*And kissed him.*

7. Arie T [Christopher Remkus]

Wenn nun der Leib wird sterben müssen,

So soll die Seele Jesum küssen

Auf seinen göttlich selgen Mund.

Doch nicht wie dieser Judas tate,

Mit Gall' vermischem schnöden Rate,

nein, nein, aus innerm Herzensgrund.

7. Aria T

If now your body must die,

Then your soul should kiss Jesus

Upon his divine, blessed mouth.

Yet not as this Judas did,

Mingled with abased, bitter speech,

No, no, from the bottom of his heart.

8a. Rezitativ

**Evangelist**

*Die aber legten ihre Hände an ihn, und griffen ihn. Einer aber von denen, die dabei stunden, zog sein Schwert aus, und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab. Und Jesus antwortete und sprach zu ihnen:*

**Jesus**

*Ihr seid ausgegangen, als zu einem Mörder, mit Schwerden und mit Stangen, mich zu fassen. Ich bin täglich im Tempel bei euch gesessen, und habe gelehret, und ihr habt mich nicht gegriffen; aber auf dass die Schrift erfüllet würde.*

8a. Recitative

**Evangelist**

*Then they laid hands on him and seized him. One of those, however, who stood by, drew out his sword and struck a servant of the high priest, and cut off his ear. And Jesus answered and said to them:*

**Jesus**

*You have come here, as if for a murderer, with swords and spears to take me. I have daily sat among you and have taught in the Temple, and you did not arrest me; however, all of this is to fulfill the writings of the prophets.*

8b. Rezitativ

**Evangelist**

*Und die Jünger verließen ihn alle, und flohen. Und es war ein Jüngling, der folgte ihm nach; der war mit Leinwand bekleidet auf der bloßen Haut; und diesen Jüngling griffen sie. Er aber ließ den Leinwand fahren und flohe bloss von ihnen. Und sie führten Jesus zu den Hohenpriestern und Ältesten und Schriftgelehrten. Petrus aber folgte ihm nach von ferne, bis hinein in des Hohenpriesters Palast; und saß bei den Knechten, und wärmte sich bei dem Licht. Aber die Hohenpriester und der ganze Rat suchten Zeugnis wider Jesum und funden nichts. Viel gaben falsches Zeugnis wider Jesum, aber ihr Zeugnis stimmte nicht überein. Und etliche stunden auf, und gaben falsches Zeugnis wider ihn, und sprachen:*

8b. Recitative

**Evangelist**

*And all the disciples deserted him and fled. And there was a young man, who followed after him; and he wore a linen sheet over his bare skin; and they seized this youth. However he let the sheet fall and fled exposed from them. And they brought him to the high priests and elders and scribes. Peter, however, followed Him from afar to the palace of the high priest, and sat with the servants, and warmed himself by the fire. The high priests, however, and the entire council sought testimony against Jesus, and found none. Many gave false witness against Jesus, but their testimony did not agree. And a few stood up and gave false testimony against him and said:*

8c. Chor

8c. Chorus

*Wir haben gehört, dass er saget: Ich will den Tempel, der mit Händen gemacht ist, abbrechen und in dreien Tagen einen andern bauen, der nicht mit Händen gemacht ist.*

*We have heard that he said: I will destroy the temple, which is made with hands, and in three days build another, which is not made with hands.*

8d. Rezitativ

**Evangelist**

*Aber ihr Zeugnis stimmt noch nicht überein. Und der Hohepriester stund unter ihnen auf, und fragte Jesum; und sprach:*

**Hohepriester**

*Antwortest du nichts zu dem, was diese wider dich zeugen?*

**Evangelist**

*Er aber schwieg stille, und antwortete nichts. Da fraget ihn der Hohepriester abermal und sprach zu ihm:*

**Hohepriester**

*Bist du Christus, der Sohn des Hochgelobten? Evangelist*

*Jesum sprach:*

**Jesus**

*Ich bin's. Und ihr werdet sehen des Menschen Sohn sitzen zur rechten Hand der Kraft, und kommen auf des Himmels Wolken.*

**Evangelist**

*Da zerriss der Hohepriester seine Kleider und sprach:*

**Hohepriester**

*Was dürfen wir weiter Zeugen? Ihr habt gehört die Gotteslästerung. Was dünket Euch?*

**Evangelist**

*Sie aber verdammten ihn alle, dass er des Todes schuldig wäre. Da fingen an etliche ihn zu verspeien, und mit Fäusten zu schlagen, umd zu ihm zu sagen:*

8d. Recitative

**Evangelist**

*But their testimony did not agree. And the high priest stood up among them, and questioned Jesus, and said:*

**High Priest**

*Do you answer nothing to this, that they say against you?*

**Evangelist**

*But he was silent, and answered nothing. And the high priest questioned him again and said to him:*

**High Priest**

*Are you the Christ, the Son of the Blessed One?*

**Evangelist**

*Jesus said:*

**Jesus**

*I am. And you will see the Son of Man sitting at the right hand of Power, and approaching upon the clouds of heaven.*

**Evangelist**

*Then the high priest tore his garments and said:*

**High Priest**

*What further witness do we need? You have heard his blasphemy. What do you think?*

**Evangelist**

*But they all condemned him to be deserving of death. Then a few began to spit at him and to strike him with their fists, and to say to him:*

8e. Chor

*Weissage uns!*

8e. Chorus

*Prophesy to us!*

8f. Rezitativ

**Evangelist**

*Und die Knechte schlugen ihn ins Angesicht. Und Petrus war da nieder in dem Palast, da kam des Hohenpriesters Mägde eine. Und da sie sahe Petrum sich wärmen, schauet sie ihn an, und sprach:*

**Ancilla**

*Und du warest auch mit Jesum von Nazareth.*

**Evangelist**

*Er leugnete aber und sprach:*

**Petrus**

*Ich kenne ihn nicht, weiß auch nicht, was du sagest.*

**Evangelist**

*Und er ging hinaus in den Vorhof; und der Hahn krähet. Und die Magd sahe ihn, und hub abermal an zu sagen zu denen, die dabei stunden:*

**Ancilla**

*Dieser ist der einer.*

**Evangelist**

*Und er leugnete abermal; und nach einer kleinen Weile sprachen abermal zu Petro, die dabei stunden:*

8f. Recitative

**Evangelist**

*And the servants struck him in the face. And Peter was there, below, in the palace, when one of the high priest's maids came to him. And when she saw Peter warming himself, she looked at him, and said:*

**Maid**

*And you were also with Jesus of Nazareth.*

**Evangelist**

*He denied it however and said:*

**Peter**

*I don't know him, and I also don't know what you are saying.*

**Evangelist**

*As he went out into the courtyard; and the cock crew. And the maid watched him, and began again to say to those who were standing by:*

**Maid**

*This man is one of them.*

**Evangelist**

*And he denied again; and after a little while those who stood around said again to Peter:*

8g. Chor

*Wahrlich, du bist der einer; denn du bist ein Galiläer, und deine Sprache lautet gleich also.*

8g. Chorus

*Truly you are one of them; because you are a Galilean, and your speech sounds just like that.*

8h. Rezitativ

**Evangelist**

*Er aber fing an sich zu verfluchen und zu schwören:*

**Petrus**

*Ich kenne des Menschen nicht, von dem ihr redet.*

**Evangelist**

*Und der Hahn krähet zum andernmal. Da gedachte Petrus an das Wort, das Jesus zu ihm saget: Ehe der Hahn zweimal krähet, wirst du mich dreimal verleugnen; und er hub an zu weinen.*

8h. Recitative

**Evangelist**

*But then he began to curse and swear:*

**Peter**

*I do not know the man that you are speaking of.*

**Evangelist**

*And the cock crew another time. Then Peter remembered the words that Jesus said to him: Before the cock crows twice, you will deny me three times; and he began to weep.*

9. Arie T [Thore Dotsdall]

9. Aria T

Wein, ach, wein jetzt um die Wette,  
Meiner beiden Augen Bach!  
O dass ich genug Tränen hätte,  
Zu beweinen diese Schmach.  
O dass aus der Tränen Brunnen  
Käm ein starker Strom gerunnen;  
Mich umgibt der Sünde Kette,  
Angst und lauter Ungemach.

Weep, alas, compete in weeping now,  
streams of my two eyes!  
Oh, that I had enough tears,  
To bewail this shame.  
Oh, that from the spring of tears  
A powerful river would come running;  
The chains of sin imprison me;  
Fear and utmost misery.

10. Sinfonia

10. Sinfonia

11. Rezitativ

**Evangelist**

*Und bald am Morgen hielten die Hohenpriester einen Rat mit den Ältesten und Schriftgelehrten, dazu der ganze Rat, und banden Jesum, und führten ihn hin, und überantworteten ihn Pilato. Und Pilatus fraget ihn:*

**Pilatus**

*Bist du der König der Juden?*

**Evangelist**

*Er antwortete und sprach:*

**Jesus**

*Du sagest's.*

**Evangelist**

*Und die Hohenpriester beschuldigten ihn hart. Pilatus aber fragte ihn abermals, und sprach:*

**Pilatus**

*Antwortest du nichts? Siehe, wie hart sie dich verklagen!*

11. Recitative

**Evangelist**

*And early in the morning the high priests held a council with the elders and the scribes, and the whole council, and they bound him, led him away, and turned him over to Pilate. And Pilate asked him:*

**Pilate**

*Are you the King of the Jews?*

**Evangelist**

*He answered and said:*

**Jesus**

*You say it.*

**Evangelist**

*And the high priests accused him harshly. Then Pilate questioned him again, and said:*

**Pilate**

*Do you not answer? Behold how harshly they accuse you!*

12. Arie A [Pamela Dellal]

Klaget nur, ihr Kläger hier,  
Wie ihr wollet ihn verklagen.  
Dieses habt ihr zum Gewinn,  
Dass er's gerne will ertragen,  
Sonst bleibt rein sein Herz und Sinn.

12. Aria A

Come and accuse, you accusers here,  
Of whatever you wish to charge him.  
You will have this as reward:  
That he will willingly bear it,  
Though his heart and mind remain  
innocent.

13a. Rezitativ

**Evangelist**

*Jesus aber antwortete nichts mehr, also, dass sich auch Pilatus verwunderte. Er pflegte aber, ihnen auf das Osterfest einen Gefangenen los zu geben, welchen sie begehrt. Es war aber einer, genannt Barrabas, gefangen mit den Aufrührerischen die im Aufruhr einen Mord begangen hatten. Und das Volk ging hinauf, und bat, dass er tät, wie er pfleget. Pilatus aber antwortet ihnen:*

**Pilatus [David Kravitz]**

*Wollt ihr, dass ich euch den König der Juden losgebe?*

**Evangelist**

*Denn er wusste, dass ihn die Hohenpriester aus Neid überantwortet hatten. Aber die Hohenpriester reizeten das Volk, dass er ihnen viel lieber Barrabam losgebe. Pilatus aber antwortet wiederum, und sprach:*

**Pilatus**

*Was wollt ihr denn, dass ich dem tue, den ihr schuldiget, er sei der König der Juden?*

**Evangelist**

*Sie schrien abermals:*

13a. Recitative

**Evangelist**

*But Jesus answered nothing more, to which even Pilate was amazed. He had a custom during the festival, however, of releasing a prisoner to the people, whichever they wanted. But there was one, named Barabbas, captured with the rioters, who had committed a murder during the riot. And the people came out and asked that he do what he always did. But Pilate said to them:*

**Pilate**

*Do you want me to release the King of the Jews to you?*

**Evangelist**

*Because he knew that the high priests had delivered him out of envy. But the high priests convinced the people that they would rather ask for Barabbas. So when Pilate spoke again and said:*

**Pilate**

*What shall I do then with him, whom you accuse of being the King of the Jews?*

**Evangelist**

*But they shrieked:*

13b. Chor

*Kreuzige ihn!*

13b. Chorus

*Crucify him!*

13c. Rezitativ

**Evangelist**

*Pilatus aber sprach zu ihnen:*

**Pilatus**

*Was hat er denn Übels getan?*

**Evangelist**

*Aber sie schreien noch viel mehr:*

13c. Recitative

**Evangelist**

*But Pilate said to them:*

**Pilate**

*What evil has he done, then?*

**Evangelist**

*But they screamed even more:*

13d. Chor

13d. Chorus

<i>Kreuzige ihn!</i>	<i>Crucify him!</i>
<p><u>14. Choral</u>  <b>O hilf, Christe, Gottes Sohn,</b>  <b>Durch dein bitter Leiden,</b>  <b>Daß wir dir stets untertan</b>  <b>All Untugend meiden,</b>  <b>Deinen Tod und sein Ursach</b>  <b>Fruchtbarlich bedenken,</b>  <b>Dafür, wiewohl arm und schwach,</b>  <b>Dir Dankopfer schenken!</b></p>	<p><u>14. Choral</u>  <b>O help, Christ, Son of God,</b>  <b>Through your bitter Passion,</b>  <b>That we, being always obedient to you,</b>  <b>Might shun all vice,</b>  <b>Your death and its cause</b>  <b>Consider fruitfully,</b>  <b>So that, although poor and weak,</b>  <b>We might offer you thanksgiving!</b></p>
<u>15. Sinfonia</u>	
<p><u>16a. Rezitativ</u>  <b>Evangelist</b>  <i>Pilatus aber gedachte dem Volk genug zu tun, und gab ihnen Barrabam los; und überantwortet ihnen Jesum, dass er gezeißelt und gekreuzigt würde. Die Kriegsknechte aber führeten ihn hinein in das Richthaus, und riefen zusammen die ganze Schar; und zogen ihm ein Purpur an, und flochten eine Dornenkrone, und setzten sie ihm auf. Und fingen an zu grüßen:</i></p>	<p><u>16a. Recitative</u>  <b>Evangelist</b>  <i>Pilate, however, considered he had done enough for the crowd, and released Barrabas to them; and turned Jesus over to be scourged and crucified. Then the soldiers took him into the courthouse, and gathered around him the entire troop; and put a purple mantle on him; and they wove a crown of thorns and put it on him. And they began to hail:</i></p>
<p><u>16b. Chor</u>  <i>Gegrüßet seist du, der Juden König!</i></p>	<p><u>16b. Chorus</u>  <i>Hail to you, King of the Jews!</i></p>
<p><u>16c. Rezitativ</u>  <b>Evangelist</b>  <i>Und schlugen ihm das Haupt mit dem Rohr, und verspeieten ihn, und fielen auf die Knie, und beteten ihn an. Und da sie ihn verspottet hatten, zogen sie ihm den Purpur aus, und legten ihm seine eigenen Kleider an, und führeten ihn hinaus, dass sie ihn kreuzigten. Und zwangen einen, der vorüberging, mit Namen Simon von Cyrene, der vom Felde kam, der ein Vater war, Alexandri und Ruffi, dass er ihm das Kreuz nachtrüge.</i></p>	<p><u>16c. Recitative</u>  <b>Evangelist</b>  <i>And they beat his head with the reed, and spat on him, and fell on their knees and paid homage to him. And when they had mocked him, they took off the purple robe, and dressed him in his own clothes, and led him out to crucify him. And they forced a passer-by, named Simon of Cyrene, who came from the country, and was the father of Alexander and Rufus, to carry his Cross behind him.</i></p>
<p><u>17. Arie B</u> [Brian Alvarado]  O süßes Kreuz, o Baum des Lebens,  Hier wächst die Frucht des edlen Lebens,  Sie aus des Herren Wunden kam.  Mensch, greif zu diesen Lebensfrüchten,  So wirst du Sodoms Schaugerichten  Und Gosens Eitelkeiten gram.</p>	<p><u>17. Aria B</u>  O sweet Cross, O tree of life,  Here the fruit of noble life grows,  Which emerges from the Lord's wounds.  Humanity, grasp these fruits of life,  Thus you may grieve the punishment of Sodom  And the vanity of Goshen.</p>
<p><u>18. Rezitativ</u>  <b>Evangelist</b>  <i>Und sie brachten ihn an die Stätte Golgatha, das ist verdolmetscht "Schädelstätt." Und sie gaben ihm Myrrhen im Wein zu trinken, und er nahm's nicht zu sich.</i></p>	<p><u>18. Recitative</u>  <b>Evangelist</b>  <i>And they brought him to the place Golgatha, which is translated "Place of the Skull." And they gave him myrrh mixed with wine to drink, but he did not accept it.</i></p>
<p><u>19. Arie S</u> [Yoonjeong Yoo]  O Golgatha! Platz herber Schmerzen,  Hier ist es, wo der Heiland starb.  Nimm, Seele, nimm es recht zu Herzen,  Weil er dadurch dein Heil erwarb.</p>	<p><u>19. Aria S</u>  O Golgotha! Place of bitter pain,  It is here where the Savior died.  Take it, soul, take it rightly to heart,  Since through this he won your salvation.</p>
<p><u>20. Rezitativ</u>  <b>Evangelist</b>  <i>Und da sie ihn gekreuziget hatten, teilten sie seine Kleider, und warfen das Los darüber, welcher was überkäme. Und es war um die dritte Stunde, da sie ihn kreuzigten.</i></p>	<p><u>20. Recitative</u>  <b>Evangelist</b>  <i>And when they had crucified him, they divided up his clothes, and through lots over them, to see who would win. And it was around the third hour when they crucified him.</i></p>
<p><u>21. Arie A</u> [Ann Fogler]  Was seh' ich hier,  Ist dies mein Auserwählter?  Mein teurer Schatz,  Mein Jesus, mein Vermählter,  Dem jetzt für mich das Herz in Liebe bricht:  Ich kenn ihn fast vor Blut und Marter nicht.</p>	<p><u>21. Aria A</u>  What do I see here,  Is this my Chosen One?  My precious beloved,  My Jesus, my betrothed,  Whose heart now breaks in love for me:  I scarcely recognize him through the blood and torture.</p>
<p><u>22a. Rezitativ</u>  <b>Evangelist</b></p>	<p><u>22a. Recitative</u>  <b>Evangelist</b></p>

<p>Und es war oben über ihn geschrieben, was man ihm Schuld gab, nämlich ein "König der Juden". Und sie kreuzigten mit ihm zween Mörder, einen zu seiner Rechten, und einen zur Linken. Da ward die Schrift erfüllet, die da saget: "Er ist unter die Übeltäter gerechnet." Und die vorüber gingen, lästerten ihn, und schüttelten ihre Häupter und sprachen:</p>	<p>And above his head was written the crime they attributed to him, namely "King of the Jews." and they crucified two robbers with him, one to his right and one to his left. So was the Scripture fulfilled, which said: "He was numbered among the criminals." And those who passed by reviled him, shook their heads and said:</p>
<p><u>22b. Chor</u> Pfui dich, wie fein zerbrechst du den Tempel, und bauest ihn in dreien Tagen; hilf dir nun selber, und steig herab vom Kreuz.</p>	<p><u>22b. Chorus</u> Fie on you, who would nicely destroy the temple and build it up again in three days; help yourself, and climb down from the Cross.</p>
<p><u>22c. Evangelist</u> Desselben die Hohenpriester verspotteten ihn untereinander, sammt den Schriftgelehrten, und sprachen:</p>	<p><u>22c. Evangelist</u> In the same way the high priests also mocked him among themselves, together with the scribes, saying:</p>
<p><u>22d. Chor</u> Er hat andern geholfen, und kann ihm selber nicht helfen; ist er Christus und König in Israel, so steige er vom Kreuz, dass wir sehen und glauben.</p>	<p><u>22d. Chorus</u> He has helped others and he cannot help himself; if he is Christ and King in Israel, let him climb down from the Cross, and we will see and believe.</p>
<p><u>22e. Evangelist</u> Und die mit ihm gekreuziget waren, schmäheten ihn auch. Und nach der sechsten Stunde ward eine Finsternis über das ganze Land, bis um die neunte Stunde. Und um die neunte Stunde rief Jesus laut, und sprach:</p>	<p><u>22e. Evangelist</u> And those who were crucified with him reviled him as well. And from the sixth hour there was a darkness over the entire land until the ninth hour. And at the ninth hour Jesus cried out loudly and said:</p>
<p><u>22f. Arioso</u> <b>Jesus</b> Eli, Eli, lama asabthani?</p>	<p><u>22f. Arioso</u> <b>Jesus</b> Eli, Eli, lama sabachtani?</p>
<p><u>22g. Rezitativ</u> <b>Evangelist</b> Das ist verdolmetscht: "Mein Gott, mein Gott, warum hast du mich verlassen?" Und etliche, die dabei stunden, da sie das hörten, sprachen sie:</p>	<p><u>22g. Recitative</u> <b>Evangelist</b> That is translated: "My God, my God, why have you forsaken me?" And some of those who were standing by, when they heard this, said:</p>
<p><u>22h. Chor</u> Siehe, er rufet den Elias.</p>	<p><u>22h. Chorus</u> Behold, he is calling Elijah!</p>
<p><u>22i. Rezitativ</u> <b>Evangelist</b> Da lief einer, und füllte einen Schwamm mit Essig und steckte ihn auf ein Rohr, und tränket ihn und sprach: <b>Soldat</b> Halt, lasst sehen, ob Elias komme, und ihm helfe. <b>Evangelist</b> Aber Jesus schrie laut, und verschied.</p>	<p><u>22i. Recitative</u> <b>Evangelist</b> And one ran, filled a sponge with vinegar, and put it on a reed for him to drink, and said: <b>Soldier</b> Stop! Let's see whether Elijah comes and helps him. <b>Evangelist</b> But Jesus cried out loudly and died.</p>
<p><u>23. Choral A</u> <b>Wenn ich einmal soll scheiden, So scheide nicht von mir, Wenn ich den Tod soll leiden, So tritt du denn herfür! Wenn mir am allerbängsten Wird um das Herze sein, So rei mich aus den Ängsten Kraft deiner Angst und Pein.</b></p> <p><b>Erscheine mir zum Schilde, Zum Trost in meiner Not, Und lass mich sehn dein Bilde In deiner Kreuzesnot. Da will ich nach dir blicken, Da will ich glaubensvoll Dich fest an mein Herz drücken. Wer so stirbt, der stirbt wohl.</b></p>	<p><u>23. Chorale A</u> <b>When I must depart one day, Do not part from me then, When I must suffer death, Come to me then! When the greatest anxiety Will constrict my heart, Then wrest me out of the horror By the power of your anguish and pain.</b></p> <p><b>Appear to me as a shield, As comfort in my suffering, And let me look on your image In your Crucifixion. When I gaze upon you, Then I will faithfully Press you to my heart. Who dies thus, dies well.</b></p>
<p><u>24a. Arie S [Emily Tweedy]</u> Seht, Menschenkinder, seht, Der Fürst der Welt vergeht. Ihr Friedensengel klaget, Saust Lüfte, Menschen zaget,</p>	<p><u>24a. Aria S</u> Behold, mankind, behold, The Prince of the World dies. You angels of peace, lament, Breezes sigh, people despair,</p>



Der alles sonst erhält, Der alles trägt, verfällt.	He who once sustained everything, Who bore it all, falls.
<u>24b. Arie T</u> [Murray Kidd] Der Fürst der Welt erleicht, Das Licht der Welt entweicht. Die Ehre ist verachtet, Der Tröster ist verschmachtet, Ach schaut, sein Leiden macht Den lichten Tag zur Nacht.	<u>24b. Aria T</u> The Prince of the World pales, The light of the World fades. Honor is dishonored, The Comforter is humiliated, Alas, behold, his suffering makes Bright day turn to night.
<u>25. Sinfonia</u>	<u>25. Sinfonia</u>
<u>26. Rezitativ</u> <b>Evangelist</b> <i>Und der Vorhang im Tempel zerriss in zwei Stück, von oben an bis unten aus. Der Hauptmann aber, der dabei stund ihm gegenüber, und sahe, dass er mit solchem Geschrei verschied, sprach er:</i> <b>Centurion</b> <i>Wahrlich, dieser ist Gottes Sohn gewesen.</i> <b>Evangelist</b> <i>Und es waren auch Weiber da, die von ferne solches schaueten, unter welchen war Maria Magdalena, und Maria des kleinen Jakobs und Joses Mutter, und Salome; die ihm auch nachgefolget, da er in Galiläa war, und gedienet hatten; und viel andere, die mit ihm hinauf gen Jerusalem gegangen waren. Und am Abend, dieweil es der Rüsttag war (welcher ist der Vor-sabbath) kam Joseph von Arimathia, ein ehrbarer Ratsherr, welcher auch auf das Reich Gottes wartete; der wagt's und ging hinein zu Pilato, und bat um den Leichnam Jesu. Pilatus aber verwundert' sich, dass er schon tot war; und rief dem Hauptmann, und fraget ihn, ob er schon gestorben wäre; und als er's erkundet von dem Hauptmann, gab er Joseph den Leichnam.</i>	<u>26. Recitative</u> <b>Evangelist</b> <i>And the veil of the temple was torn in two pieces from top to bottom. The Captain, however, who stood nearby, and saw that he died with such a cry, said:</i> <b>Centurion</b> <i>Truly, this was the Son of God.</i> <b>Evangelist</b> <i>And there were women there, watching this from a distance, among whom were Mary Magdalene, and Mary the mother of James the Lesser and Joseph, and Salome; they had followed him from Galilee and had served him; and many others, who had come up with him to Jerusalem. And In the evening, which was the Preparation Day (which is before Sabbath) came Joseph from Arimathia, a rich man from Arimathea, named Joseph, a respected councilmember, who was also awaited the Kingdom of God; he courageously went to Pilate and asked him for Jesus' body. Pilate however was doubted if he was already dead; and called the Captain and asked him if he had already died; and after he heard it from the Captain, gave it to Joseph.</i>
<u>27. Arie A</u> [Biraj Barkakaty] Dein Jesus hat das Haupt geneiget, Man legt ihn nun ins Grab hinein. Wem dieses nicht zu Herzen steigt, Der kann nicht Jakobs Enkel sein.	<u>27. Aria A</u> Your Jesus has bowed his head, Now they lay him in the grave. Whoever does not take this to heart, Cannot be a descendant of Jacob.
<u>28. Rezitativ</u> <b>Evangelist</b> <i>Und er kaufte ein Leinwand, und nahm ihn ab, und wickelt' ihn in die Leinwand, und legte ihn in ein Grab, das war in einen Felsen gehauen; und wälzte einen Stein vor des Grabes Tür. Aber Maria Magdalena und Maria Joses, schaueten zu, wo er hingelegt ward.</i>	<u>28. Recitative</u> <b>Evangelist</b> <i>And Joseph purchased a shroud, and took him down, and wrapped him in the shroud, and laid him in a tomb, that was carved out of a single rock, and rolled a large stone before the opening of the tomb. But Mary Magdalene and Mary the mother of Joseph observed where he had been laid.</i>
<u>29a. Choral</u> <b>O Traurigkeit, o Herzeleid!</b> <b>ist das nicht zu beklagen?</b> <b>Gott, des Vaters einig Kind,</b> <b>Wird ins Grab getragen.</b>  <b>O grosse Not, Gotts Sohn liegt tot!</b> <b>Am Kreuz ist er gestorben.</b> <b>Hat dadurch das Himmelreich</b> <b>Uns aus Lieb erworben.</b>  <b>O Menschenkind, nur deine Sünd</b> <b>Hat dieses angerichtet,</b> <b>Da du durch die Missetat</b> <b>Warest ganz vernichtet.</b>	<u>29a. Chorale</u> <b>O sorrow, O heartache!</b> <b>Is this not lamentable?</b> <b>God, the only child of the Father,</b> <b>Will be borne into the grave.</b>  <b>O great suffering, God's Son lies dead!</b> <b>He has died on the Cross.</b> <b>Through this he has the Kingdom of Heaven</b> <b>Won for us through love.</b>  <b>O mankind, your sin alone</b> <b>Has brought this about,</b> <b>While you, through your misdeeds</b> <b>Were entirely brought to nothing.</b>
<u>29a. Chor</u> O selig ist zu dieser Frist, Der dieses recht bedenket, Wie der Herr der Herrlichkeit Wird ins Grab gesenket.	<u>29a. Chorus</u> O blessed are those, at this moment, Who rightly consider this, How the Lord of Glory Is lowered into the grave.

29c. Choral

O Jesu du, mein Hilf und Ruh,  
Ich bitte dich mit Tränen,  
Hilf, dass ich mich bis ins Grab  
Nach dir möge sehnen.

29a. Choral

O Jesus, you my help and rest,  
I beseech you with tears,  
Help me, so that until my own grave  
I might long for you.

29a. Chor

Amen.

29a. Chorus

Amen.

Mark 14:26-15:47; author of aria texts unknown; "Was mein Gott will, das g'scheh allzeit," verse 1, Markgraf Albrecht von Brandenburg 1547 (mov't. 5); "Christus, der uns selig macht," verse 8, Michael Weiße, 1531 (mov't. 14); "O Haupt voll Blut und Wunden," verses 9 & 10, Paul Gerhardt 1656 (mov't. 23); "O Traurigkeit, o Herzeleid," verses 1-3, 8, Johann Rist 1641 (mov'ts. 29a & 29c)

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