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The Passion of our Lord

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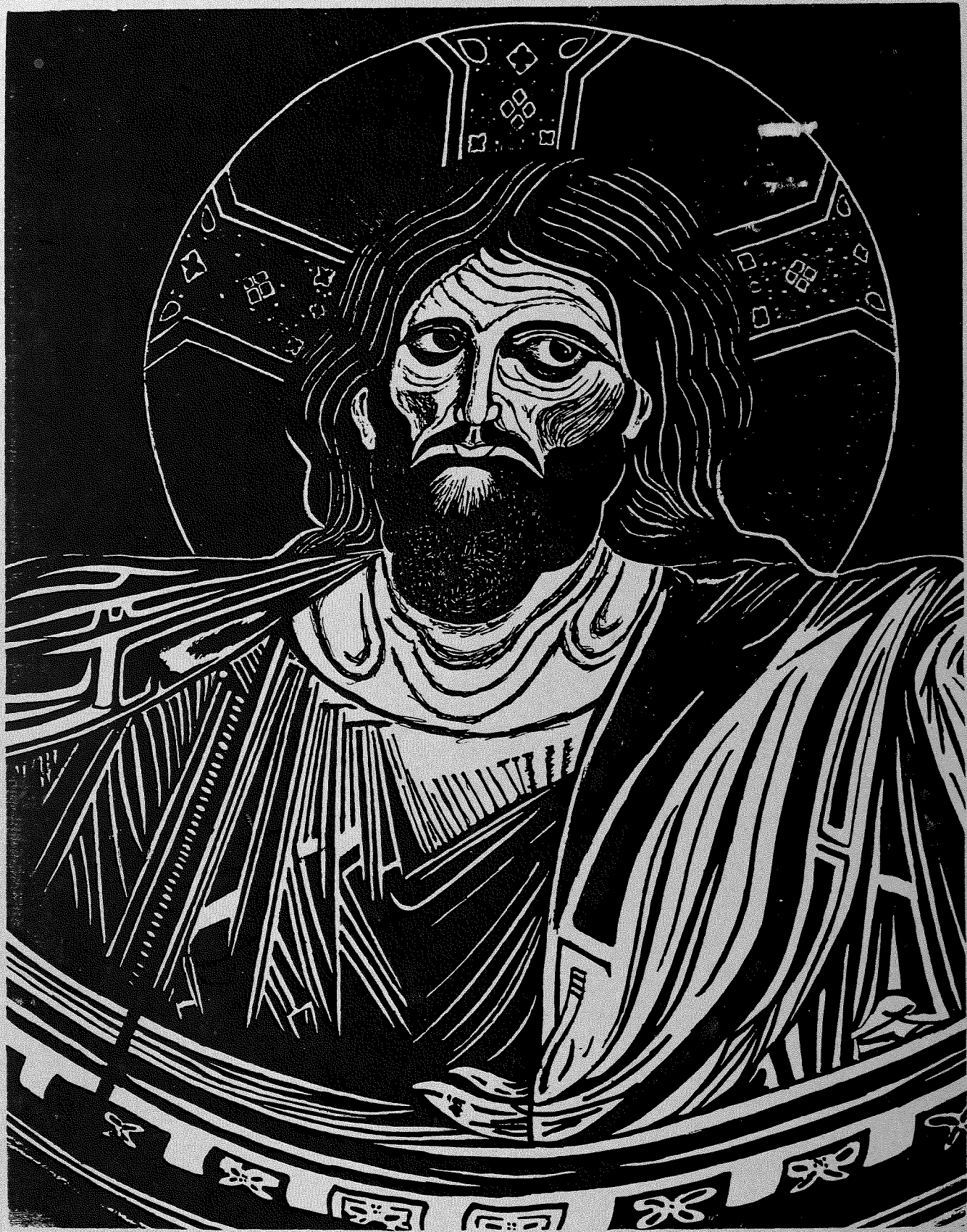
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Johann Sebastian Bach

The Passion of our Lord

According to the Evangelist John

(BWV 245)

**The University Choir
Schola Cantorum
Members of the Richmond Symphony
James Erb, director**

**Cannon Memorial Chapel
Friday, 13 April, 1990
7:30 PM**

Soloists in the Narrative:

Evangelist: Frederick Urrey, tenor
Jesus: Thomas Williams, baritone
Pilate: Perry Nelson, baritone
Servant: Joshua Krugman, tenor
Peter: Peyton Carter, bass
Maid servant: Megan Taylor, soprano

Aria Soloists:

Soprano: Mary Susan Ladd
Mezzo-Soprano: Lindsey Christiansen
Tenor: Richard Kennedy
Bass: Neil Wilson

Schola Cantorum:

Matthew Beams	David Howson	Chris O'Brien
Ellen Bryant	Joshua Krugman	Kim Sayle
Sara Fitzsimmons	Christopher Landry	Lori Sohns
Karen Heard	Greta Mann	Wendy Withers

University Choir:

Soprano:

Karin Akin
Elaine Bowen
Katherine Clark
Kathy Gardiner
Carol Gibson
Jennifer Himes
Elizabeth Kristiansen
Pam Mellinger

Emily Mitchell
Shannon Monaghan
Lori Sohns (Vice President)
Leoni Stahl
Kristen Strahl
Jennifer Sullivan
Megan Taylor
Rebecca Turpin

Alto:

Jennifer Brigman
Courtney Butler (Secretary)
Jo Calhoun
Louise Kay Childs
Betsy Dickinson
Cary Fridley
Jennifer Gates
Jennifer Gidner

Christiana Kuczma
Marnie Larkin
Greta Mann (President)
Anji McEntire
Dora Paolucci (Accompanist)
Laura Pattillo
Julie Price
Anne Samuel
Mollie Zaidel

Tenor:

Craig Braswell
Jonathan Harwell
David Houghton
Michael Kotrady

Scott Melton
Reginald H. Potts, IV
John Polhill
Mike Smith

Bass:

Steve Berry
David Carr
Peyton Carter
Tom Farrar
Tripp Hudgins
Randall Jenkins

Chris Landry
Eric Link
Rich Miller
Carlton Monroe
John Nichols
Scott Shauf
Tom Young

Orchestra

First Violin:

Elizabeth Moore, Concertmaster
Jill Woodburn
Deborah Warnaar

Violoncello:

William Comita, Principal
Barbara Gaden
Francis Church

Second Violin:

Leonid Prymak, Principal
Chris Pastore
George Giacobbe
Sunny Morriss

Contrabass:

Eric Hansen

Viola:

Norman Wallack, Principal
Jan Murray
Jane Pitman

Flute:

Karen Haid
Patricia Werrell

Harpsichord:

Suzanne Bunting

Oboe:

Katherine Ceasar
Maureen Malone

Guitar:

Edwin Mendenhall

Bassoon:

Lynda Edwards

Program Note

Bach (1685-1750) spent most of his professional life composing music for the church. Among his tasks as Cantor of St. Thomas Church, Leipzig, was the composition of music for the Good Friday observances. One result of this requirement was the *Passion According to St. John*, composed for Good Friday services in 1724, the year after Bach took up his post in Leipzig.

The work follows a format already many centuries old in Bach's time. Its core consists of musical settings of Chapters 18 and 19 of John's Gospel, sung by a tenor soloist traditionally called the Evangelist, who relates the events of Good Friday. Other singers--including the chorus-- also play quasi-dramatic roles written for the words of Jesus, Pilate, the Priests and Pharisees, the soldiers, the crowd, and so on.

In Bach's time it was customary for composers to restrict themselves to the biblical account alone, but in Bach's settings the story told by the Evangelist's narrative is embellished with interjections and reflections that represent (or prompt) the feelings of those who contemplate the events of Good Friday. Some of these embellishments take the form of lengthy solos, normally called arias, for trained singers. The two large choruses at the beginning and end of the whole piece are other examples of this embellishing commentary.

The chorus has another role to play. Twelve times in the course of the *Passion* Bach interrupts the telling of the story to have the chorus sing a stanza from one of the many hymns of the Lutheran church--as if letting the congregation speak. He chose these stanzas for their appropriateness to the events described by the Evangelist. Their melodies are not his, but the harmonies are--crafted to give special and unforgettable expression to emotions aroused by the story. All the stanzas are short--few of them last more than a minute--but in their simplicity they represent one of Western culture's high points: the so-called "Bach chorale." For this performance they are printed in the program in the hope that the audience will participate in them.