

J. S. BACH

SAINT
JOHN
PASSION

SUNDAY, APRIL 9, 2017 | 3 P.M.



Retiring Offering to Benefit
Jewish Vocational Service Refugee Services

Our Concert Beneficiary – Jewish Vocational Service Refugee Services

Currently, there are more than 20 million refugees worldwide, and global humanitarian need is at an all-time high. Only 1% of all refugees are resettled in another country. Most refugee camps do not have running water or electricity and only cover basic necessities. Most refugees arrive in the U.S. with little English or knowledge of modern city living. Many have never known the meaning of home.

Jewish Vocational Service (JVS) was originally established in 1949 to assist Holocaust survivors, refugees and displaced persons in building new lives in the U.S. Since 2004, JVS has been resettling refugees in Kansas City, and currently, they relocate nearly 500 people from more than 15 countries every year. They work to help those new to our country become self-sufficient with services such as:

- Locating and furnishing housing
- Providing basic necessities
- Case management and counseling
- Food and cash assistance
- Employment assistance
- Workplace readiness training
- Enrollment in schools and English as a Second Language programs
- Access to healthcare
- Cultural orientation



If you would like to volunteer, JVS needs assistance helping refugees find jobs, getting to doctor appointments, growing healthy food in their global garden project and helping furnish their homes with basic necessities. You can find out more about JVS at www.jvskc.org.

Post-concert donations may be made by cash or check payable to Village Presbyterian Church with “Jewish Vocational Service Refugee Services” in the memo line.



Bach St. John Passion

Te Deum Chamber Choir
Village Chamber Choir
Kansas City Baroque Consortium
Matthew Christopher Shepard conductor

Kyle Stegall tenor, Evangelist
Charles Wesley Evans baritone, Jesus
Thou Yang bass, Pilate

Josh Maize baritone, Peter
Will Weyhrauch tenor, Servant
Katherine Dick soprano, Ancilla

Lucy Conklin soprano, no. 35
Paul Cummings baritone, no. 24
Andrew Cunard baritone, no. 32
Sara Goering alto, nos. 7, 30
Rachel Naughtin soprano, no. 9
Jeff Howe tenor, nos. 13, 20, 24
Timothy Tharaldson baritone, no. 19

A Word of Welcome and Theological Context Rev. Tom Are, Jr.

The Betrayal and Arrest of Jesus

1. Chorus

Lord, thou our master, thou whose name in every land is honored everywhere.

Show us in this, thy passion's hour, how thou, the very Son of God, for endless time art now become, though brought so low, forever glorified.

Lord, thou our master, thou whose name in every land is honored everywhere.

2. Recitative

Evangelist Jesus went with his disciples over the brook Cedron, where was a garden, to which came Jesus, and his disciples. Judas rather, who would betray, knew the place as well, for Jesus often gathered there to be with his disciples. Now then Judas gathered together a band of men, and the servants of the Pharisees and High Priests came to the place with torches, lamps, and with weapons. Now then Jesus knowing all things that were to happen to him, stepped boldly forth, and said unto them:

Jesus Whom seek ye here?

Evangelist And they answered to him:

Officers Jesus, Jesus of Nazareth!

Evangelist Jesus said to them:

Jesus I am he.

Evangelist Judas rather, who would betray, stood there beside them. Now when Jesus said unto them "I am he" all of them moved backwards and fell to the ground. Again he asked the band of men:

Jesus Whom seek ye here?

Evangelist Once more they answered:

Officers Jesus of Nazareth!

Evangelist Jesus answered saying:

Jesus To you I have said, I am he, if ye seek for me, then let these go their way!

3. Chorale

O wondrous love, o love all love excelling, wherefore thou made this vale of tears thy dwelling!
The joys and pleasures of the world we cherish, yet thou must perish.

4. Recitative

Evangelist So that the word could be fulfilled which he had spoken, "I haven't a single one lost, of those whom you gave to me." Then Simon Peter grabbed for his sword, and drew it forth, and struck at the high priest's servant man, and cut the man's right ear off. That man's name was Malchus. Then said Jesus to Peter:

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

5. Chorale

Thy will must all creation do, on earth and high in heaven too;
thy patience, Lord, on us bestow, that we obey in weal and woe.
Stay thou the hand and spoil the skill of them who seek to thwart thy will.

6. Recitative

Evangelist The captain and his band of men made the Pharisees and servants capture Jesus, they bound him fast, and led him at once to Annas, who was father-in-law to Caiphas, who was that year the ruling high priest. For it was Caiphas who had told the Jews that it was best that one man should be killed, killed for all people.

7. Aria

From the shackles of my vices to liberate me, they have bound my Saviour.
From my aching wounds and bruises, fully to heal me, he was bruised and wounded.
From the shackles of my vices to liberate me, they have bound my Saviour.

Peter Denies Jesus

8. Recitative

Evangelist Simon Peter also followed after Jesus with another disciple.

9. Aria

I follow thee also my Saviour, my joy, in trouble and strife, my Saviour, my light.
My ardent course I will not cease, until you will teach me in patience to suffer.
I follow thee also my Saviour, my joy, in trouble and strife, my Saviour, my light.

10. Recitative

Evangelist The unnamed disciple was known by the High Priest, and went with Jesus inside and entered into the palace. Peter rather stood outside of the door. Then went the other disciple, whom the High Priest happened to favor, outside, and spoke quietly with the door maid, and led Peter out of the courtyard. Then said the maid, who guarded the door, to Peter:

Ancilla Art thou not also one of his disciples?

Evangelist He said:

Peter I am not.

Evangelist There stood by some of the soldiers and servants, who'd made a fire out of coals, for it was cold, and warmed themselves. Peter also went and joined them, and warmed himself. Suddenly the High Priest questioned Jesus about his pupils and about his teachings. Jesus answered and said:

Jesus I ever spoke, openly and freely to the world. And in the synagogue I oftentimes was teaching and in the temple, wherein the Jews always do resort, nor have I ever in secret said aught. Why askest thou this of me? Ask thou of them who have heard me, what I have said to them and what I taught them! Ask thou of them, for behold, they know all that I have told them.

Evangelist And when Jesus thus had spoken, an officer who stood nearby Jesus struck him with the palm of his hand, and said:

Servant And dost thou then dare to answer the High Priest so?

Evangelist Jesus answered saying:

Jesus If I spoke aught of ill, bear thou witness of my evil words, but if I have spoken well, why smitest thou me?

11. Chorale

Who was it, Lord, did smite thee, thy good with ill requite thee, so foully treated thee?
For thou wert no offender; nor didst to sin surrender; from evil thou wert ever free.
My sins and evildoing are like the sands bestrewing the mighty ocean's shore,
these sins it was that brought thee thy misery and wrought thee the host of torments that thou bore.

12. Recitative

Evangelist Now Annas had him bound and sent to his nephew Caiphias. Simon Peter stood, still warming himself. And then they asked of him:

Officers Art thou not one of his disciples?

Evangelist But Peter denied it and said:

Peter I am not.

Evangelist Then said one of the High Priest's men, a good friend of him, whom Peter had stricken and cut his ear off:

Servant Saw I not thee in the garden with Him?

Evangelist Simon Peter denied a third time. He instantly heard the cock crow.
This did make him to regard the words of Jesus, so he went out, to cry bitterly.

13. Aria

Ah, my soul, how futile is thy goal, where may contentment find thee?
Shall I stay, shall I go away, go and leave the hills behind me?
Earth no peace doth me afford, ever ruing my wrong doing
evil deeds abhorred, since the servant has denied his Lord.

14. Chorale

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

Jesus Before Pilate

15. Chorale

Christ, who knew no sin or wrong, like a thief was taken, led before a godless throng, by his friends forsaken.
He who our salvation won, falsely was convicted, scoffed at, scorned and spat upon, as the word predicted.

16. Recitative

Evangelist And they took Jesus from Caiphias now to Pilate, and it was early!
But they did not enter there, lest they would be made unclean, and could not partake in feasting.
Then unto them Pontius Pilate went out, and asked:

Pilate What accusation bring ye now against this man?

Evangelist They deflected and said unto him:

Officers If this man were not a malefactor we would not bring him here before thee.

Evangelist Then Pilate said unto them:

Pilate Now come and take ye him and judge ye him according to your law.

Evangelist Then answered the crowd to him:

Officers By death we may not punish.

Evangelist This was so that the word of Jesus might be fulfilled, when he specified by what manner of death he should die. Then Pilate entered into the hall, and again he called to Jesus and said to him:

Pilate Art thou the King of the Jews then?

Evangelist Jesus then answered him:

Jesus Sayest thou this thing of thyself, or did these others tell it thee to say of me?

Evangelist So Pilate answered him:

Pilate Am I a Jew? Thy nation and thy chief Priests have brought thee here for judgement before me; what then hast thou done?

Evangelist Now Jesus answered him:

Jesus My kingdom is not of this world; for were my kingdom of this world, then my servants all would fight, yea, battle, that I be not delivered unto the Jews; nay then, for not from hence is my kingdom.

17. Chorale

Ah, mighty King, renowned and great forever, to tell thy kindness is a vain endeavor.
 How may this mortal heart contrive to show thee how much I owe thee?
 My feeble tongue and fancy cannot fashion a fitting counterpart to thy compassion.
 How can I hope to pay thy benefaction by worthy action?

18. Recitative

Evangelist Then spoke Pontius Pilate to him:

Pilate Are thou in truth then a King?

Evangelist Jesus answered and said:

Jesus Thou sayest, I am a King, to this end was I born, for this to earth came I, that I bear witness to the truth. And all who seek the truth will hear and heed my teaching.

Evangelist Now asked Pilate of him:

Pilate What is truth then?

Jesus Sentenced to Death

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

Pilate I find in him no fault at all. At Passover ye have a custom, that one man I should release you; would ye then, that I should release the King of the Jews?

Evangelist They screamed altogether, once again, saying:

Officers Not this man, no, not him, not this one, give us Barabas!

Evangelist Barabas was a thug, a murderer. Pontius Pilate took Jesus and thrashed him!

19. Arioso

Bethink thee, O my soul in agony and rapture, although with woe thy heart below and languish thy precious boon was Jesus' anguish, for thee the thorned-crown which he wore, with heaven scented flow'rs will bloom. For thee the sweetest fruit, his bitter worm wood bore, so look unceasingly to him.

20. Aria

Imagine that his blood-bespattered body in every member is part of heaven above.
And see the waves of sin subsiding, sunbeams again dark clouds dividing,
the rainbow fair the sky bestriding God's token bright of grace and love.
Imagine that his blood-bespattered body in every member is part of heaven above.

21. Recitative

Evangelist And the soldiers fashioned a crown made only of thorns, and set it upon his head, and dressed him in a purple vestment, and said:

Officers King we hail thee, King of Jews we hail thee!

Evangelist They battered him without mercy! Again came Pilate forth from the hall, and spoke unto them:

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

Evangelist Now Jesus staggered outside, still wearing the crown of thorns and the purple robe. Pilate said unto them:

Pilate See ye, see the man!

Evangelist Now once the High Priests and the soldiers looked upon him, shrieked they loudly saying:

Officers Crucify! Crucify!

Evangelist Pilate said unto them:

Pilate Take ye now this man and crucify him; for I find no fault at all in him!

Evangelist The crowd answered boldly and said:

Officers We have with us a law, and by this our law he should perish; for he made himself to be the son of God.

Evangelist Now when Pilate heard the people's words, he was still more afraid, and went once more inside to his chambers, and spoke to Jesus:

Pilate From whence then art thou?

Evangelist But Jesus offered him no answer. Then Pilate said unto him:

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

Evangelist Jesus then answered him:

Jesus Thou could'st have no power over me, none at all except it were given thee from above; whereby, he that delivered me unto thee is the greater sinner.

Evangelist From then on Pilate sought to free him, but to no avail.

22. 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.

10 Minute Intermission

A word about Jewish Vocational Service Refugee Services

22. Chorale (repeated)

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.

23. Recitative

Evangelist The people then relentlessly warned him:

Officers If thou let this man go, then art thou not Caesar's friend; for whoever maketh himself a king is foe unto Caesar.

Evangelist Once Pilate heard these words, he led Jesus out to the crowd, and sat in the seat of judgement, in a place, that is called the Stone Pavement, but in Hebrew is called Gabbatha. 'Twas the day before Passover's Sabbath, early in the morning, and he said to the Jews:

Pilate See ye your King, yea, behold him!

Evangelist They cried out saying:

Officers Away with him, away. Crucify him!

Evangelist Now asked Pilate of them:

Pilate Would ye that your King be crucified?

Evangelist The High Priests answered and said to him:

High Priests We have no king but Caesar.

Evangelist So Pilate delivered him to the guards, that he might be crucified. The guards seized Jesus, and led him straight away. And he bore his cross, and walked to a place, which is called the place of skulls, which is in the Hebrew language: Golgotha.

24. Aria

Come ye souls whom care oppresses, leave ye troubles' dark recesses, come. Oh where? Come to Golgotha. Take the wings of faith to bear you, fly, fly, his cross to carry, happiness awaits you there. Oh where? Come ye souls whom care oppresses, leave ye trouble's dark recesses. Oh where? To Golgotha.

The Crucifixion of Jesus

25. Recitative

Evangelist And they crucified him there. And with him two criminals, on either side. Jesus they hung in the middle. Pilate authored an epigraph, and set it upon the cross. On it was written: "Jesus of Nazareth. King of the Jews." And this epigraph many Jews were reading, for the city was nearby to the place where Jesus was crucified. And these words were written in Hebrew, Greek, and in Latin as well. Then said the High Priests from the temple to Pilate:

High Priests Write him not as our King. Do not so write him, rather that he himself has said this: I am their king and master.

Evangelist Pontius Pilate answered:

Pilate What I myself have written, that I, yea, I have written.

26. Chorale

Within my heart's recesses there sparkles bright thy name;
my spirit glad rejoices to see its steady flame.
When dreaded death is near me, with all its dark distress,
thy cross, dear Lord, will cheer me and ease its bitterness.

27. Recitative

Evangelist At once did the soldiers, after they had crucified Jesus, divvy out his clothing in four equal portions, into four equal portions divided the spoil; they took also his tunic. The tunic was made of but one piece, from top to bottom woven without seam.
The soldiers said to one another:

Officers Let us rend not nor divide it, but by lot determine who shall have it, whose it shall be.

Evangelist This did fulfill the prophetic word of the scriptures: "They portioned out my clothing equally among them, and for my tunic they cast lots, even for my tunic." These actions were taken by those soldiers. Now standing beside the cross of Jesus was his mother, and his mother's sister, Maria, Cleophas' wife, and Maria Magdalena. In the moment Jesus saw his mother, and his well-beloved disciple standing beside her, he called out to his mother:

Jesus Look, woman, behold thy son!

Evangelist Then he spoke to his disciple:

Jesus See thou, here behold thy mother!

28. Chorale

In his final hour did he think him of his mother, that when he was gone she be cared for by this other:
Make your peace with God and man, that upon the morrow,
you may end this mortal span, free from care and sorrow.

29. Recitative

Evangelist From that hour on, he took care of Maria. And then, since Jesus understood that all was accomplished, that the scriptures had been fulfilled, he said:

Jesus I thirst!

Evangelist A jar filled with sour wine was nearby, and they soaked up a dirty sponge in sour wine, and stuck it upon a branch of hyssop, and held it to his mouth to drink. Now once Jesus received the sour wine, he said:

Jesus It is fulfilled.

30. Aria

The end has come! O rest and peace for stricken spirits! This dreary night is filled with gloom and sad foreboding. Our hero battles on with might and ends the fight. The end has come.

31. Recitative

Evangelist Then bowed he his head, and departed.

32. Aria

Aria: O thou my Savior give me answer, tho' thou upon thy cross art crucified, and though thou hast said: The end has come, am I from death forever free? Through thy despair and desolation, am I assured salvation? Have all our sins been washed away? Thou must for grief indeed be silent; yet bowest thou thy head to say in silence: yea.

Chorale: Jesus, thou who once was dead, livest now forever; when in the path of death I tread, Lord, forsake me never. God's wrath thou from me hast turned, saved me from disaster! My redemption thou hast earned, my beloved master.

33. Recitative

Evangelist And so behold: the veil of the temple was torn right in two, from top to bottom ripped in two. And an earthquake did shake the land, and the boulders did shatter, and the grave-stones all rolled away, and what stood up? The bodies of sleeping saints!

34. Arioso

My heart, see all the world is plunged in woe because of Jesus' anguish. The sun itself by grief is shrouded, the veil is rent, the rocks are burst, creation quakes, the graves are opened when their redeemer see they lifeless, and as for thee, what wilt thou do?

35. Aria

With tears overflowing, your homage bestowing the master exalt ye!
Through heaven and earth let the tidings be spread: thy Jesus is dead!
With tears overflowing, your homage bestowing the master exalt ye!

Jesus' Side Is Pierced

36. Recitative

Evangelist The Chief Priests rather, because of the time of year did not wish the bodies on crosses to remain during Sabbath (for the upcoming Sabbath day was so great), asked they of Pilate, that each man's legs would be broken, and their corpses hidden from view. So acted the soldiers, and broke the legs of the first man, and the other who with Jesus had died on a cross. When at length they had come to Jesus, seeing clearly that he was already dead, they did not break his legs at all: rather a soldier who stood there did open our Saviour's side with a spear. Immediately did blood and water burst forth. And he who was witness there has testified honestly, and his words are the truth, and he knows without question, that he embellishes not, so that you will believe. For all these things did happen, so that the scriptures might be confirmed: "Not one of his bones shall be broken." And furthermore states even one other scroll: "And they shall look upon the man whom they have pierced."

37. Chorale

Help, O Christ, thou Son of God, help me through thine anguish,
through the bitter path thou trod, evil ways to vanquish.
On thy death and why thou died we must ponder truly,
we, though weak, have rightly tried, Lord, to thank thee duly.

The Burial of Jesus

38. Recitative

Evangelist Then came unto Pilate, Joseph from Arimathea, who was a disciple of Jesus, in secret for he feared the High Priests. And he asked if he could take the body of Jesus. And Pilate permitted him this, therefore Joseph came and took his Saviour's body away. Then came also by Nicodemus, who previously by night had visited Jesus. He brought a mixture of aloe and myrrh weighing nearly one hundred pounds. Then in his hands did he take Jesus, and bound him in linen towels with holy spices, in the Jewish manner of embalming. Now nearby this holy place, where he was crucified, was a garden. In the garden was a new grave, in which no one yet had been laid down. In that same grave laid they Jesus, for the sake of the people's Sabbath, because the grave was near and ready.

39. Chorus

Rest well, beloved, sweetly sleeping, that I may cease from further weeping.
Sleep well, and let me, too, sleep well.
The grave, which is prepared for thee, from pain and grief will set thee free;
will open heaven for me and close the gates of hell.
Rest well, beloved, sweetly sleeping, that I may cease from further weeping.
Sleep well, and let me, too, sleep well.

40. Chorale

Ah Lord, when comes that final day may angels bear my soul away to Abram's bosom take it;
let then my body's anguish cease, my soul to wait the day, in peace, when thou again awake it.
Ah, what a joy it then will be the very son of God to see,
to gaze upon his holy face, my Saviour on the throne of grace!
Lord Jesus Christ, oh hear thou me, oh hear thou me, thy name I praise eternally!

A Parting Blessing Rev. Jenny McDevitt

Program Notes – Martin Pearlman

Bach first performed his St. John Passion on Good Friday of 1724. Written three years before his St. Matthew Passion, it was the climax of his first full season of cantatas in Leipzig and his largest work to date. His obituary tells us that he wrote five settings of the passion story, but we only know for certain of a lost St. Mark Passion and the two works that have come down to us: the St. John and the St. Matthew. In many ways, it is unfortunate that these two surviving works — both of them towering masterpieces — are the only passions from earlier times that are generally performed today. They are in our repertoire almost without context, despite the fact that there were a great many passions written by other composers, some of which are very fine works.

The St. John Passion was one of the few works that Bach revised and revived intermittently till the end of his life. It was a work on which he clearly placed a high value, but until recent times, it was often thought of as a lesser sister to the St. Matthew and was performed less often. That attitude has changed somewhat in recent decades, but the work did have early advocates: Robert Schumann, who conducted the John Passion in 1851, considered it “more daring, forceful and poetic” than the Matthew Passion. In our time, John Eliot Gardiner has called it “the more radical of Bach’s surviving passion settings.” To be sure, the Matthew Passion is even more massive than this large work and requires larger forces. But what is sometimes seen as simpler construction in the St. John also makes it more directly dramatic, more focused on telling the story. Because the structure closely follows the drama, it is more irregular than the methodically planned St. Matthew, giving it a more “operatic” feel, especially in the extraordinarily intense trial scene.

The drama is played out on multiple levels. Arias take us outside the tragic narrative at strategic points to reflect on the action, and chorales bring us forward into the present day to focus on the congregation and each member’s relation to the passion story. The chorales, in particular, provide moments of stability; although the congregation in all likelihood did not sing them along with the choir, the simple harmonized melodies would have been familiar and reassuring to them. Thus, at the end of the whole work, a chorale is placed after the last chorus to end with a strong affirmation and to return the congregation to the present day. In a concert performance, such as this one, it is akin to turning up the lights in the theater at the end of the evening.

For its time, the St. John Passion presented its story in a relatively new and still somewhat controversial style. Already in the previous century, composers and their librettists had begun to augment the original gospel text of the passion with contemplative poetry and familiar hymns, so that the narrative, sung mainly in recitative, could be interspersed with arias and chorales to reflect on the story. This kind of “passion-oratorio,” with its interpolated arias and chorales, was popular in some parts of Germany, but it was not always welcomed by more conservative Lutherans. One writer who criticized the practice claimed to have overheard a woman exclaim, “God save us, my children! It’s just as if we were at an opera.”

In conservative Leipzig, it was a mere two years before Bach took up his post there that this newer, more dramatic type of passion music was introduced into the Good Friday service. It would be fascinating to know the reaction of the congregation to the heightened drama and expanded scope of Bach’s first passion, to know whether it was an unwelcome shock or was well received. Unfortunately, we have no direct comments on the event, although, as noted below, the city council did force Bach to make some changes for subsequent performances.

There are four versions of the St. John Passion, written for four different performances (1724, 1725, 1732, and 1749). No version is generally considered the final, finished form of the piece, although Bach did revert for the most part to his original version later in his life.

In 1749, the year before he died, writing in a shaky hand, Bach created his fourth Version. Perhaps knowing that he had not long to live, he was working to complete his Mass in B minor, evidently trying to preserve both that work and this passion in a finished form. He seems to have been less worried about the city council, which caused problems for him in earlier versions, and more concerned with putting the passion into the form that he really wanted, restoring the instruments and the music from his original version. The only concessions he seems to have made to the council are a few changes in the lyrics to soften some of the imagery. Just two months after Version 4 was performed, the city advertised for a successor to be hired in the event of Bach’s death.

About Today's Performance – Matthew Shepard

The most common performance of Bach's St. John uses the critical edition published by Bärenreiter, which uses a combination of Version 1 and an unfinished version Bach began in 1739. Though this allows an honest and beautiful performance, it does not allow one to hear a version that Bach, himself, ever heard. Our performance follows the critical edition of Version 4, which offers an opportunity to hear Bach's final thoughts on the piece.

Today's performance is sung in English translation. Though that causes awkward grammar at times, the decision has never felt to me like a less honest and accurate rendering of this masterwork. Bach wrote the piece in German, but more accurately, he wrote in the language of his congregation, which was the practice of reformed church. Performers of early music strive to bring historically informed practices to their performances, and for me, singing this passion in the language of our audience is consistent with the intentions and ideals of Bach. The English translation we are using was made by Henry S. Drinker, and the Evangelist translations were made by Kyle Stegall.

Matthew Christopher Shepard, a Kansas City native, is founder and artistic director of Te Deum. He also proudly serves as Associate Director of Music at Village Presbyterian Church in Prairie Village. In addition, Mr. Shepard conducts Temple Beth Or's Holy Days Choir in Raleigh, North Carolina, and is a frequent guest conductor, clinician, and lecturer. Most recently he has conducted groups from William Jewell College, Benedictine College, Baker University, Kansas University, and the Kansas City Baroque Consortium. And from 2010-2016, Mr. Shepard held the position of Music Director for the Atchison-Benedictine College Orchestra. With his growing reputation in the Early Music field, Mr. Shepard's work and contributions to the field were recently featured in Early Music America's monthly newsletter.

Beginning his musical studies in woodwinds and voice, Mr. Shepard holds an undergraduate degree from William Jewell College and two Masters Degrees in music from the University of Missouri-Kansas City Conservatory of Music and Dance. In 2009, Mr. Shepard was awarded a fellowship to study at the Conductors Institute at Bard Conservatory with Maestros Harold Farberman and Leon Botstein.

Kyle Stegall, tenor, is widely recognized for his attention to style and detail, and for his skills of communication. His debuts around the world have been met with acclaim from audiences and critics alike, being singled out for his "lovely tone and ardent expression" (NY Times), as well as his "blemish free production" (Sydney Morning Herald).

His passion for oratorio and concert repertoire is easily marked by myriad engagements in the genre throughout any given season. Though he is regarded as a specialist in music of the Baroque, his repertoire spans composers of every major period, including Mozart, Berlioz, Britten, and many others. Upcoming performances this season include the Evangelist in Bach's Christmas Oratorio with St. Louis Bach Society, and solo recitals in Melbourne and Sonoma.

A passionate performer on the operatic stage, last November he starred in a production of Mozart's Magic Flute which toured throughout China. Other staged work this season will be in collaboration with West Edge Opera and Ars Minerva. More at <http://kylestegall.com>

Kyle has been seen in leading roles under the direction of William Christie, Masaaki Suzuki, Manfred Honeck, and many others. When not performing, Kyle commits his energies to private voice instruction. He is an alumnus of the universities of Missouri, Michigan and Yale.

“An elegant, mellifluous and expressive baritone” (New York Times), **Charles Wesley Evans** has been applauded by The Miami Herald as “the peak of the night’s solo work” and “a warm, strong baritone” by the Washington Post. This Georgia-born baritone began singing professionally at the age of 11 as a chorister at The American Boychoir School in Princeton, New Jersey where he performed nationally and internationally under the baton of notable conductors, Zubin Mehta, Lorin Maazel, James Levine, John Williams and Vladimir Spivakov. With a versatility that ranges from the Baroque to Gospel and African-American Spirituals, he has engaged a myriad of audiences with performances of song that are programmed to intrigue the novice and feed the soul of the avid concert goer.

His solo work has offered opportunities across the US with the New York Philharmonic, Austin Symphony, Fort Worth Symphony, Delaware Philharmonic, Berkshire Baroque, the Dryden Ensemble, Princeton Pro Musica, Music in Somerset Hills, and the Masterworks Chorus and orchestra in Carnegie Hall. He is a passionate supporter and performer of professional choral practices and is a proud member of the Carmel Bach Festival Chorale (Carmel, CA), Grammy-nominated Seraphic Fire (Miami, FL), and the Grammy-award winning ensemble Conspirare (Austin, TX). His singing has been broadcast on New York Public Radio, South Florida Public Radio, California Public Radio and Classical MPR (Minnesota).

This season he continues a busy concert schedule with Miami-based ensemble Seraphic Fire, a concert tour and PBS taping of Craig Hella Johnson’s “Considering Matthew Shepard, a residency with Milwaukee Public Schools, a concert tour with Milwaukee Children’s Choir, performances with The American Boychoir, and his debut with the Cleveland Orchestra in Severance Hall. He holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA with further study at the Boston Conservatory of Music and Westminster Choir College of Rider University. He currently serves on the voice faculty of the University of Tampa.

Thou Yang received his Bachelors of Arts in Music Education and Teaching Credential from Fresno Pacific University in California under the direction of Dr. Roy Klassen. He taught choir for three years at Selma High School and Abraham Lincoln Middle School in Selma, California where he was able to develop and expand the growing choral music program in the district.

At Fresno Pacific, he performed the role of Sarastro in Mozart’s ‘Die Zauberflöte’ under music director Deborah Sauer-Farrand. He was also the Baritone Soloist for Brahms’s ‘Ein deutsches Requiem’ under the direction of Dr. Roy Klassen. He has toured and performed in Italy with the Fresno City Singers, under the direction of Julie Dana, as well as throughout California. His notable performances include: singing backup for Kenny Loggins, Deborah Allen, opening for Jimmy “JJ” Walker, opening choir for Chanticleer, and singing in the mass choir with Carol Channing and the Fresno Philharmonic.

Thou was born and raised in Fresno, California and currently residing in the Kansas City area with his wife and four children.

Te Deum Chamber Choir

Soprano

Lucy Conklin
Katherine Dick
Aeriel Dodson
Katie Freborg
Rachel Naughtin
Sydney Seratte
Stacy Van Hoecke

Alto

Hannah Draper Burnett
Mariana Farah
Sara Goering
Josepha Haden
Jana Hutsler
Katie Kendle
Nanette Kraus
Ann Lewis

Tenor

Tom Assel
Mark Ball
Randy Frye
Micah Horton
Jeff Howe
Josh Maize
Will Weyhrauch

Bass

Eric Abney
Kyle Chamberlin
Paul Cummings
Andrew Cunard
Jon Duncan
Paul Eltschinger
Nick Gillock
Ryan Oldham
Timothy Tharaldson

Since its inception in 2008, **Te Deum** has stayed committed to the performance of diverse sacred choral music, offering its audiences a musically inspiring and spiritually stirring experience. Some of the region's finest voices dedicated their time to join Te Deum's vision of artistic excellence and courageous programming. The 32-voice ensemble has commissioned new sacred works, and offered regional premieres of several works, including Arnold Schönberg's *Friede Auf Erden*, Ted Hearne's *Privilege*, and Ēriks Ešenvalds' *Passion and Resurrection*.

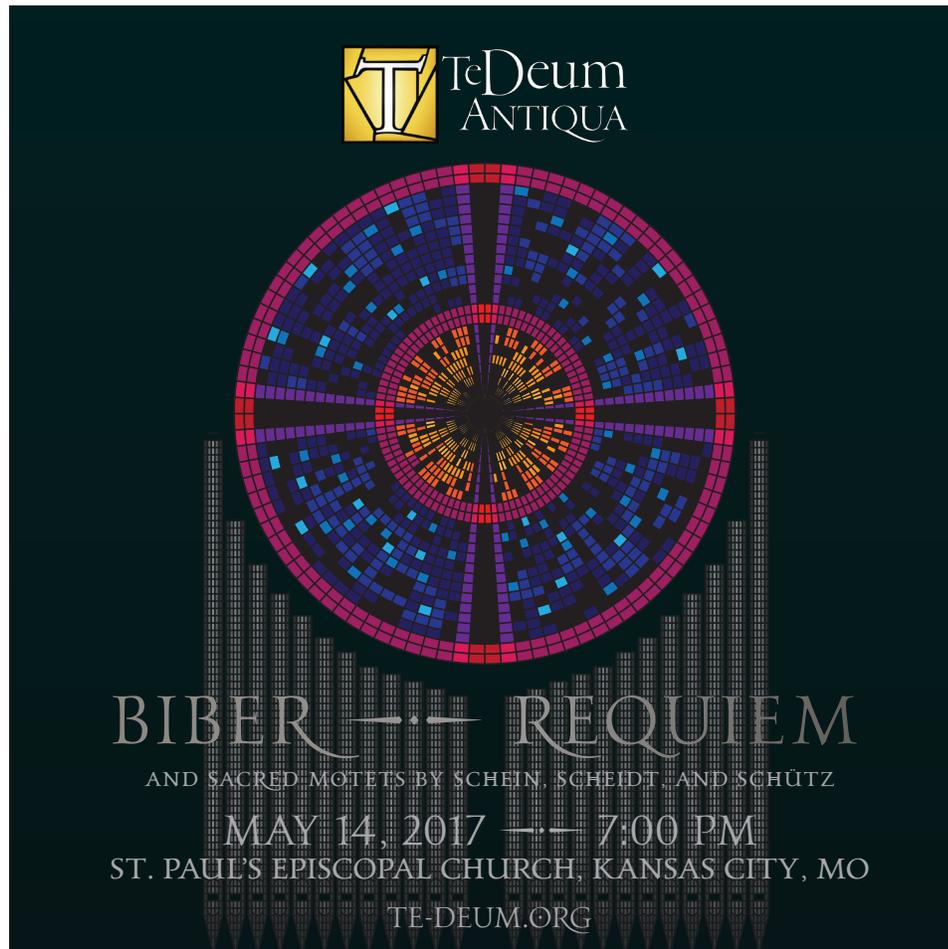
Equally interested in bringing scholarship and informed performance practices to early music, Te Deum reduces down to a 16-voice ensemble, Te Deum Antiqua, for concerts of music from the 11th to mid-18th centuries. Te Deum Antiqua audiences have heard chant, medieval music, and Renaissance masses and motets by candlelight, and most recently Dieterich Buxtehude's *Membra Jesu Nostri*, about which one Kansas City reviewer wrote: "Goosebumps. Lots of them. Te Deum Antiqua's stunning performance had so many such moments that I had to put my notes down to relish in the sound."

Board of Directors

Barbara Foster, President
Rev. Brian Ellison, Secretary
Judy Wiseman, Treasurer
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Barbara Jaekel
David Kinerk
Nanette Kraus
Stefan Offenbach
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Learn more at www.te-deum.org

Te Deum's final concert of the season...



BIBER — — REQUIEM

AND SACRED MOTETS BY SCHEIN, SCHEIDT AND SCHÜTZ

MAY 14, 2017 — — 7:00 PM

ST. PAUL'S EPISCOPAL CHURCH, KANSAS CITY, MO

TE-DEUM.ORG

Te Deum's 10th Anniversary Season — 2017-2018

October 15 — "Secret Service"

Featuring William Byrd's *Mass for 5 Voices* and chant

November 11-13 — "Praise and Prayer"

Featuring the best in choral-organ repertoire

January 19 — "Daniel: A Medieval Masterpiece Revisited"

Sponsored by the Friends of Chamber Music, Te Deum Antiqua will join the Boston Camerata for this unique concert

March 24-25 — "Seven Last Words"

Presenting James MacMillan's arresting and evocative work, *Seven Last Words from the Cross*, for choir and orchestra

Kansas City Baroque Consortium

Violin 1

Sarah Titterington Ibbett
David Hays
Rob Patterson

Violin 2

Monty Carter
Zsolt Eder
Beth Titterington

Viola

Nell French
Eric Williams

Cello

Trilla Ray-Carter
Sarah Lodico

Viola da Gamba

Sarah Lodico

Bass

Andrew Arceci

Flute

Stephen Schultz
Joy Laird

Oboe

Sian Ricketts
Mark Cohick

Bassoon / Contra

Charles Wines

Positiv Organ

Elisa Bickers

Since forming in 2009, **Kansas City Baroque Consortium** (KC Baroque) has established itself as one of Kansas City's musical treasures specializing in performances on period instruments. KC Baroque is in demand as a regular collaborator with many of the area's finest choral ensembles including Village Choir and Te Deum; KC Collegium Vocale directed by Dr. Ryan Board; AGO Schola Cantorum directed by Dr. Anthony Maglione; Musica Vocale directed by Dr. Arnold Epley; and the UMKC Conservatory Singers directed by Dr. Robert Bode. KC Baroque has been featured annually on the KC-AGO Bachathon, and for the annual Messiah Sing Along at Grace and Holy Trinity Cathedral. The ensemble has been featured in live performances on KPR and KKKFI Radio, and appeared on the the Ruel Joyce Series at Johnson County Community College, St. Andrew's Happy Hour Concert Series, and the Westport Arts Series. KC Baroque also served as the ensemble in residence for JEMS Fest, the Jewell Early Music Summer Festival 2009-2012.

KC Baroque Upcoming Concerts

This summer, KC Baroque will present a new summer season of concerts entitled BETWEEN SILENCE AND LIGHT. With the music of the Baroque period as a starting point, the series will explore the language of the arts through music, architecture, word, art & dance.

The three-concert series features a collaborative journey with artists, thinkers and performers from a variety of disciplines to explore the connections between art forms, eras, and cultures. It will also feature a newly commissioned work by Dr. Ian Coleman, written for KC Baroque, and inspired by the concept for this very special series.

KC Baroque will present a free Series Kickoff Concert on Sunday, May 21st at 2:00 p.m. at the Central Library in Kirk Hall. Additional upcoming performances and information about the summer series can be found on our website: kcbaroque.org.

Village Chamber Choir

<u>Soprano</u>	<u>Alto</u>		<u>Bass</u>
Cindy Henderson	Carolyn Baruch	Heather Schouten	Devin Burton
Jee-Yeun Kim	Janet Bates	Kim Sirridge	David Groebe
Mary Lehoczky	Jeanne Boudreau	Anette Zimmerman	Don McLean
Diann Markley	Carol Groebe		Andrew North
Donna Martin	Pam Hanson	<u>Tenor</u>	Bill Parrott
Susan Nagel	Kim Higgins	Bill Cannon	Larry Sneegas
Rachel Priest	Jana Hutsler	Russ Helder	MJ Stockton
Jenna Soltys	Stacey Jennings	Jeff Howe	Bruce Williams
	Tami Morrow	Dan Schleicher	
	Roslinde Rivera	Priscilla Wilson	

The Village Chamber Choir is an inclusive and welcoming ensemble, designed to give a musical experience that will stretch, grow, and inspire more highly trained and skilled singers. VCC performs in a variety of contexts, including special worship services at Village, but the majority of its efforts goes toward benefit concerts for the community. Recent concerts include collaborative performances of Vaughn Williams' *Dona Nobis Pacem*, Haydn's *Creation*, and a collaboration with Te Deum of Bach's *B Minor Mass*. VCC was also featured at the 2016 Southwest regional conference for the American Choral Director's Association. Over their 11 years of offering benefit concerts, the Village Chamber Choir has helped raise over \$100,000 for mission efforts in this community, across our country, and around our globe.

Village Presbyterian Church Music Ministry is large and multifaceted, including five adult choirs, a youth choir and a comprehensive, graded children's choir program. In addition, Village has two handbell ensembles and a brass ensemble. Many find these experiences to be where they feel most connected to others, to their faith and to God. Our choral and instrumental ensembles are communities where beauty, worship, music, and friendship all happen together.

Ryan Main, Interim Director of Music
Dr. Elisa Bickers, Associate Director and Organist
Matthew Christopher Shepard, Associate Director of Music
Sally Porter, Music Coordinator
Jenny Hull, Coordinator of Children's Music

Upcoming Events at Village Church

Holy Week Worship Services

Village on Mission (6641 Mission Road in Prairie Village)

7 p.m. Maundy Thursday, April 13; 7 p.m. Good Friday, April 14; 8, 9:30, 11:15 a.m. and 5 p.m., Easter Sunday, April 16. We will have two services at 9:30 a.m. Rev. Tom Are will preach in the Sanctuary. Dr. Rodger Nishioka will preach in Friendship Hall. Rev. Are will preach in the 5 p.m. Gathering alternative worship service in Friendship Hall.

Village on Antioch (14895 Antioch Road in Overland Park)

7 p.m. Maundy Thursday, April 13; 9:30 a.m., Easter Sunday, April 16. Join us for pancakes and an Easter egg hunt for the kids following worship.

Second Thursday Recitals – 12:15 p.m. in the Village Church Chapel

Please join us for half-hour lunchtime recitals in the Village Chapel on the Second Thursday of the month. Admission is free and open to the community. Musicians from all over the city will delight your ears and warm your hearts with their artistry. Our next recital is Thursday, April 13, featuring harpsichordist Charles Metz. The program includes three pieces by Jean Philippe Rameau: Les Tourbillons, L'entretien Des Muses and Les Niais de Sologne and J.S. Bach's Italian Concerto.

Village Church Children's Music and Drama Camp June 26-30

Join us for this year's music and drama camp, June 26-30, featuring Are We There Yet?, the story of Moses and the Exodus. The camp is open to children that have completed Kindergarten through 5th grades. It runs each afternoon from 12:30-3:30 p.m. at Village Church on Mission. After a fun-filled week of singing, acting, arts and crafts, we will conclude on Friday evening with a dinner theater-style performance in Friendship Hall. The camp fee is \$70 for one child or \$100 for two children in the same family. Email Jenny Hull with questions at jenny.hull@villagepres.org.

Village Church Pipe Organ Concert – 3 p.m. Sunday, Sept. 24, in the Village Sanctuary

Internationally acclaimed organist Doug Cleveland will perform a concert for the dedicatory year for Opus 22, the new Village Church pipe organ. Dr. Cleveland gained international prominence when he won first prize in the 1994 American Guild of Organists National Young Artists Competition in Dallas. Since then, he has performed in 49 of the United States and has been invited to perform in such venues as Westminster Abbey, The Berlin Cathedral, Stockholm Cathedral, Moscow Conservatory, Notre-Dame Cathedral in Paris, St. Patrick's Cathedral in Melbourne, Minato Mirai Concert Hall in Yokohama, Japan, the Victoria Concert Hall in Singapore and the Cathedral of Lausanne, Switzerland. He has also performed with several symphony orchestras including the Chicago Symphony, St. Louis Symphony, Milwaukee Symphony, Northwestern University Symphony and the National Symphony, for an audience of 3,000, at the Washington National Cathedral.

Regular Worship Times at Village Presbyterian Church

Village on Mission - Sanctuary Worship – 8, 9:30 and 11 a.m. Sundays; The Gathering, an Alternative Approach to Worship – 5 p.m. Sundays in Friendship Hall, with music led by indie folk musicians Becky and Nathan Bliss.

Village on Antioch - Sanctuary Worship – 9:30 a.m. Sundays

Learn more at villagepres.org

Village Presbyterian Church is one church with two campuses: 6641 Mission Road, Prairie Village, KS 66208, and 14895 Antioch Road, Overland Park, KS 66221
913-262-4200