



# The Miami Bach Society

*presents*

**J.S. Bach**

## **Johannespassion**

**St. John Passion BWV 245**

**Dr. Donald Oglesby, Director**

*Featuring:*

**University of Miami Collegium Musicum**

**Trinity Cathedral Anglican Chorale**

**Miami Bach Society Chamber Orchestra**

**Saturday April 23 at 8:00 pm**

*St. Catherine of Siena Catholic Church*

9200 SW 107th Ave., Miami

**Sunday April 24 at 2:00 pm**

*St. Thomas Episcopal Church*

5690 N Kendall Drive, Coral Gables

*Program*

**J.S. Bach - Johannespassion - St. John Passion, BWV 245**

**Dr. Donald Oglesby, Director**

*Soloists:*

Javier Abreu, tenor, Evangelist  
Steven Wilson, baritone, Jesus  
David Pegel, baritone, Pilate

Vindhya Khare, soprano  
Stephen Rickards, countertenor  
Andrew York, baritone

**Part One**

Betrayal and Capture

Peter's Denial

*Intermission*

**Part Two**

Interrogation and Flagellation

Condemnation and Crucifixion

The Death of Jesus

Burial

*These performances are dedicated in memory of former University of Miami President Thaddeus "Tad" Foote and his wife Roberta "Bosey" Fulbright Foote, who both died last year. President and Mrs. Foote were strong supporters of Collegium Musicum and the Miami Bach Society.*

## About the Music

Johann Sebastian Bach wrote the *Johannespassion* or *St. John Passion*, BWV 245, in 1723-24 during his first year as director of church music at both St. Nicholas and St. Thomas Churches in Leipzig, Germany – a remarkable achievement considering his many duties as music director. The Passion was first performed on April 7, 1724, at Good Friday Vespers at the St. Nicholas Church.

The structure of the work is in two parts, intended to flank a sermon. This masterwork describes – with operatic intensity – not just the story, but the reality and horror of the death of Jesus from the perspectives of his disciples and his accusers as told in the Gospel of John, individual believers as portrayed in the stunningly expressive arias, and of humanity as a whole across time in the opening and closing choruses and the chorales that Bach places at important moments throughout the work. It is a profound reflection on man's inhumanity to man, and the possibilities of human redemption.

Bach followed chapters 18 and 19 of the Gospel of John in the Luther Bible, and the Evangelist follows exactly the words of that text. The compiler of the additional poetry is unknown. Models are the Brockes' Passion and a Johannes-Passion by Christian Heinrich Postel. The first scene of Part One takes place in the Kidron Valley, and the second in the palace of the high priest Kaiphas. Part Two includes three scenes: the first with Pontius Pilate, the second at Golgatha, and the third at the burial site. The dramatic argument between Pilate, Jesus, and the crowd is not interrupted by reflective elements but a single central chorale.

The work is most often heard today in the 1724 version although Bach revised it in 1725, 1732, and 1749, adding several numbers. "O Mensch, bewein dein Sünde groß", a 1725 replacement for the opening chorus, found a new home in the 1727 St Matthew Passion but several arias from the revisions are found only in the appendices to modern editions.

It is hard to imagine that Bach's music languished for decades until Felix Mendelssohn revived the works of the great master. Mendelssohn was inspired by his great aunt Sarah Itzig Levy, an accomplished musician who studied with Bach's eldest son, Wilhelm Friedemann, and by his maternal grandmother, Bella Salomon, who in 1823 or 24, gave him a copyist's manuscript score of the St. Matthew Passion. Thus began Mendelssohn's lifelong devotion to Bach's music. For the first time in a century, parts of the St. John Passion were rehearsed and the young composer conducted a performance of the St. Matthew Passion on March 11, 1829. The first performance in the Americas of the St. John Passion was given in 1888 by Fred Wolle and his Choral Union in the Moravian town of Bethlehem, Pennsylvania.

The St. John Passion is scored for an intimate ensemble of soloists, four-part choir, strings, and basso continuo, and pairs of flutes and oboes (doubling on oboe da caccia). To add special color Bach also used lute, viola d'amore, and viola da gamba, instruments that were already considered old-fashioned in Bach's time. In present day performances, the part of Jesus is given to one bass soloist; Pilate and the bass arias to another. Tenors sing the Evangelist – a very demanding part – and the arias. The smaller parts (Peter, Maid, Servant) are performed by choir members.

## About the Performers



The Collegium Musicum is a community chamber choir founded by Dr. Donald Oglesby at the University of Miami. Its members from throughout Miami Dade are people of many professions – musicians, doctors, attorneys, students, teachers, realtors – who share a love of and experience in choral music.

The Anglican Chorale of Trinity Episcopal Cathedral in downtown Miami is comprised of talented volunteer choristers who hail from as far as Deerfield Beach and Homestead. Founded in 2008 by Matthew Steynor, Director of Music at Trinity, the Anglican Chorale has sung at Diocesan services, Evensongs, special performances, and at other churches in the Diocese.

The Miami Bach Society Chamber Orchestra includes many of South Florida's best instrumentalists, all of whom love the opportunity to perform this music. The ensemble is organized by violinist Scott Flavin and cellist Ross Harbaugh.



Donald Oglesby is an eminent American choral conductor, music pedagogue, and Professor of Choral Music at the University of Miami, a position he has held for 39 years. He has been president of the Florida chapter of the American Choral Directors Association, and also of the Miami chapters of Pi Kappa Lambda and Pi Kappa Phi honor societies.

Dr. Oglesby has served in various capacities for the American Choral Directors' Association and published articles in the Choral Journal. He is the author of numerous scholarly works, including the *Bach Cantata Database* and *A Guide to the Bach Cantatas*; as well as *Score Preparation: A Study Guide for Conducting Students*. He has worked at the Center for Baroque Music in Versailles, France translating editorial notes for an edition of grand motets by Rameau, published by the Centre de Musique in 2006.

Dr. Oglesby is one of the original founders of the Miami Bach Society and its Artistic Director. Under his direction the University of Miami Collegium Musicum has toured the eastern USA, Great Britain and Europe. He received a Bachelor of Music degree from Birmingham-Southern College, a Master of Music degree in musicology from the University of Illinois, and a Doctor of Music degree with distinction from Indiana University, where he concentrated in conducting.



Puerto Rican tenor Javier Abreu has been described as a commanding force on stage, incorporating a rich, sweet, and agile voice with ample dramatic skills. Javier has played numerous operatic roles throughout the United States, South America, and Europe, garnering critical acclaim. An accomplished concert singer, Javier has performed in *Carmina Burana* with the National Symphony, Phoenix Symphony, Louisville Symphony, Britt Music Festival, and Pennsylvania Ballet; *Messiah* with the Pennsylvania Ballet, Jacksonville Symphony, Phoenix Symphony, and Lexington Philharmonic; and Mozart's *Requiem* with the Jacksonville Symphony. He has been a featured soloist with the Pittsburgh Symphony, the Naples Philharmonic Orchestra, and the Brazos Valley Symphony. He made his Alice Tully Hall debut as the tenor soloist in Rossini's *Petite Messe Solennelle* with the Juilliard Choral Union.

Javier has received notable awards, including a 2003 Richard F. Gold Career Grant given by the Shoshana Foundation of New York, Third Prize in the 2005 Liederkrantz Foundation Competition, awards from the Metropolitan Opera National Council Auditions, the Macallister Awards, and the Olsen Artist Debut Award from Florida Grand Opera. He was a young artist at Seagle Music Colony and Music Academy of the West and an apprentice with Central City Opera. Javier holds a Bachelor of Arts degree from the University of Miami and a Master of Music degree from the University of Houston. He has worked as a Young Artist with the Pittsburgh Opera Center and is an alumnus of the Juilliard Opera Center.





The Miami Herald describes the voice of soprano Vindhya Khare as “rich, agile... [and] radiant.” She has been awarded the title roles in *Agrippina* (Handel), *Jackie O* (Daugherty), Mrs. Grose in Britten’s *Turn of the Screw*, as well as Savitri by Gustav Holst. She has sung with Palm Beach Opera and appears as a soprano soloist at Plymouth Congregational Church in Coral Gables, Temple Beth Sholom in Miami Beach, and other venues throughout South Florida.

An accomplished pianist and voice coach, Vindhya was Principal Pianist/Voice Coach and Associate Chorus Master at Palm Beach Opera under the baton of the late Maestro Anton Guadagno. She has worked as a pianist for the Sherrill Milnes Voice Studio in Savannah, GA and has performed as a singer in the Savannah Voice Festival. She is also the Music Director and pianist for the opera concert series at Opera Benvenuto in Boynton Beach. Vindhya is Music Director of the University Center for the Performing Arts and has also served as Artistic Director. She is the past President of the Paul L. Rodensky Foundation for the Arts, a non-profit organization committed to promoting arts education and presenting concert events.

Vindhya currently holds the position of Area Coordinator of Vocal Studies at the School of Music at Florida International University. She is completing a Doctor of Musical Arts Degree in Vocal Pedagogy and Performance at the Frost School of Music at the University of Miami and holds a Master of Music degree in Vocal Performance from Florida International University, as well as an undergraduate degree in piano performance from California State University, Northridge.



Andrew York, baritone, originally from Arlington, Nebraska, is a graduate of the University of the Pacific in Stockton, California, where he earned a Bachelor of Music Degree in Vocal Performance. As an undergraduate, Andrew was fortunate to sing the role of Aldoro in Rossini’s *La Cenerentola* in a production selected as a finalist at both the regional and national levels in the Kennedy Center/American College Theatre Festival in Washington, D.C. During his undergraduate studies, Andrew also sang the role of Aeneas in *Dido and Aeneas* at the Museumsinsel Fest in Berlin, Germany and the

Prince in the *Happy Prince* composed by Malcolm Williamson at the University of the Pacific. Andrew received his Master of Music Degree in Vocal Performance from the University of Miami.



Steven Rickards has received international acclaim as one of America's finest countertenors. He took part in the premiere of John Adams's oratorio *El Niño* at the Châtelet Opera in Paris. Subsequent performances of the work were with the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the Los Angeles Philharmonic, San Francisco Symphony, the Tokyo Symphony, and the Malmo Opera (Sweden).

Steven has appeared internationally with Joshua Rifkin and the Bach Ensemble, as well as with the American Bach Soloists, Chanticleer, Ensemble Voltaire, the Gabrieli Consort, Chicago’s Music of the Baroque, the New London Consort, the St. Paul Chamber Orchestra, the Seattle Baroque Orchestra, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of Indianapolis, Pittsburgh, San Francisco, St. Louis, and Tokyo. He has sung at Carnegie Hall with the Oratorio Society of New York, in France as a soloist with The Festival Singers under the direction of Robert Shaw, and with Paul Hillier and the Theatre of Voices.

He has recorded for the Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec labels. Steven can also be heard on the Naxos label where, with lutenist Dorothy Linell, he recorded two solo albums of the songs of John Dowland and Thomas Campion.

Steven currently lives in Indianapolis where he teaches voice at Butler University, Marian University, and the University of Indianapolis. He sings regularly with the Choir of Men and Boys at Christ Church Cathedral, Indianapolis. Steven received his doctorate from Florida State University. He is President and Founder of Echoing Air, a dynamic ensemble specializing in the repertoire of the English Baroque, with an emphasis on chamber works featuring countertenor voices with Baroque ensemble.



Steven Wilson is a graduate of the Eastman School of Music and was a student of renowned singers Thomas Paul and Jan DeGaetani. Mr. Wilson has made extensive solo appearances in New York State and Florida, notably with the Eastman Philharmonia Orchestra, the Buffalo Philharmonic, and the Florida Philharmonic Orchestra, and under the baton of Michael Tilson Thomas. He also appeared in operatic roles with the Rochester, Eastman, and Palm Beach Opera Theaters. Steven is currently the Principal Cantor Soloist at St. Patrick Church in Miami Beach and a chorister and soloist with both the Anglican Chorale of South Florida and Collegium Musicum.



David Pegel is an emerging composer and music educator who focuses on music theory/appreciation and aural skills. Having completed a Doctorate of Musical Arts degree in composition at the Frost School of Music at the University of Miami, he now is a member of the faculty. His compositions have been premiered in the eastern U.S., England, Ireland, Austria, and the Czech Republic. He also plays piano and organ for church services and has a strong interest in sacred music. A native of Tennessee, David holds undergraduate and master's degrees from the University of Tennessee.

*A special thank you to Dr. Anthony Krupp for researching the original texts used by Bach in the Johannespassion, coaching singers in German pronunciation, and singing the Evangelist recitatives in rehearsals to help the choir work on continuities. His contributions to the rehearsal process have been of enormous value.*

**University of Miami Collegium Musicum**  
**Anglican Chorale – Trinity Cathedral**

*Soprano:*

Nanette Hahr Bishopric \*†  
Katie Burdick †  
Jackie Clarke †  
Ana Maria Conte-Silva \*  
Kaleigh Kozak \*  
Joanne Meagher \*  
Jennifer Hilton Montero †  
Paula Barrera Scheer \*  
Susan Sloan †

*Alto:*

Marla Alpizar †  
Laura Calzolari \*  
Betsey Davis †  
Lisa Heath \*  
Marilyn Horowitz \*  
Deborah Mar †  
Diane Marxen \*  
Mindy McNichols †  
Lucia Minervini \*  
Kitty Morgan †  
Elizabeth Newman \*  
Rosemary Noga Welton \*

*Bass:*

Kent Barnhill \*  
Adam Cahill \*  
David Encalada \*  
Robert Hartz \*  
David Pegel \*  
Matthew Steynor †  
Joseph Talleda \*†  
David Welton \*  
Steven Wilson \*

*Tenor:*

David Chatfield \*†  
Salvador Arce Guerra †  
Hamilton Gutierrez \*  
Anthony Krupp \*  
Ryan Lind †  
Bryan Page \*  
Carlos Saden †  
Carlos Sosa \*

\* Collegium Musicum † Anglican Chorale

**Miami Bach Society Chamber Orchestra**

*Violin I*

Scott Flavin, concertmaster  
Evija Ozolins  
Zachary Piper

*Violin II*

Alfredo Oliva  
Abigail Young  
David Parks

*Viola*

Madeline Neely  
Eric Eakes

*Cello*

Ross Harbaugh  
Boris Popadiuk

*Bass*

Juan Carlos Peña

*Flute*

Elissa Lakofksy  
Trey Bradshaw

*Oboe*

Kim Everett Ganong  
Kendra Hanley

*Bassoon*

Luciano Magnanini

*Harpsichord*

Oleksii Ivanchenko

*Organ*

Christopher Harrell