ESMAIL | BACH

This Love Between Us

October 1, 2022 at 7.30pm
Emmanuel Church
Dear Friends:

On behalf of the Board of Directors, staff, and musicians of Emmanuel Music, it is a great honor to welcome you to the first major concert of our 2022-2023 season, *This Love Between Us*. We are thrilled that you have joined us in-person or online to hear this importantly unifying piece of the same name by Reena Esmail, and the new “composite” J.S. Bach cantata, assembled and arranged by Ryan Turner and Pamela Dellal.

Emmanuel Music continues to connect with our mission of engaging with audiences and musicians to explore the enduring questions of our shared human experience, building on our core commitment to the music of J.S. Bach. Between our major concerts, Cantata Series, Lindsey Chapel Series, Bach Institute, and engagement activities, we are delighted to offer **over 60 opportunities for you to attend performances this season**. In alignment with our dedication to access and equity, each of these performances will be both live streamed and in-person, and are either completely free or on a pay-what-you-wish ticketing model.

You can learn all about our organization and performances, reserve tickets, and access additional content like videos and cantata reflections at emmanuelmusic.org. If you have any questions about any of our offerings, please do not hesitate to contact me directly at the information below.

Lastly, we cannot contain our joy in announcing **BachLab, Emmanuel Music’s very own podcast**. This podcast brings the wealth of musicianship and scholarship housed within the Emmanuel community to anyone with internet access, anywhere in the world. With a variety of episode topics that range from the introductory to the musicological, host and producer Claudia Dorian creates a free opportunity for people to learn and engage with our work, regardless of where they are on their classical music journey. BachLab is available on your favorite podcast app, and online at emmanuelmusic.org.

Emmanuel Music would not exist without the generosity, enthusiasm, and curiosity that you bring to us as our audiences and supporters. **Thank you so much for being here, and we look forward to performing for you.**

Musically Yours,

Jaclyn Dentino  
*Executive Director, Emmanuel Music*  
jaclyn@emmanuelmusic.org | (617) 536-3356 ext. 115
**O große Lieb**, a composite cantata

1. Brich dem Hungrigen dein Brot (BWV 39, #1)- *Chorus*
2. Die Eigenliebe schmeichelt sich (BWV 185, #4)- *Recitative*
3. Das ist der Christen Kunst (BWV 185, #5)- *Aria*
4. Ich esse mit Freuden mein weniges Brot (BWV 84, #3)- *Aria*
5. O große Lieb, o Lieb ohn alle Maße (St. John Passion, BWV 245, #3)- *Chorale*
6. Ich fühle schon im Geist (BWV 76, #11)- *Recitative*
7. Liebt, ihr Christen, in der Tat (BWV 76, #12)- *Aria*
8. Du sollt Gott, deinen Herren, lieben (BWV 77, #1)- *Chorus*

Sonja Tengblad, soprano
Krista River, alto
Jonas Budris, tenor
Will Prapestis, bass

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**This Love Between Us: Prayers for Unity**

I. Buddhism
II. Sikhism
III. Christianity
IV. Zoroastrianism
V. Hinduism
VI. Jainism
VII. Islam

Corrine Byrne, soprano
Elizabeth Eschen, alto
Matthew Anderson, tenor
David McFerrin, bass
Giri Subramaniam, tabla
Usha Verma, sitar

THE ORCHESTRA AND CHORUS OF EMMANUEL MUSIC
RYAN TURNER, CONDUCTOR

SPECIAL THANKS TO DR. LINDSAY POPE FOR HOSTING OUR PRE-CONCERT TALK.
THE ORCHESTRA OF EMMANUEL MUSIC

Violin I
Heidi Braun-Hill, *Concertmaster*
Heather Braun-Bakken
Rose Drucker
Sarah Atwood

Violin II
Danielle Maddon, *Principal*
Dianne Pettipaw
Lena Wong
Susannah Foster

Viola
Mark Berger
Joan Ellersick
Christopher Nunn

Cello
Colleen McGary-Smith
Jennifer Morschés

Bass
Randall Zigler

Organ
Michael Beattie

Flute
Vanessa Holroyd
Anthea Kechley

Recorder
Roy Sansom
Vanessa Holroyd

Oboe/Oboe d’amore/English Horn
Peggy Pearson
Jennifer Slowik

Bassoon
Jensen Ling

Trumpet
Terry Everson
Bruce Hall
Paul Perfetti

Timpani
Nicholas Tolle

Tabla
Giri Subramaniam

Sitar
Usha Verma

This program is made possible by generous support from the Massachusetts Cultural Council.

THE CHORUS OF EMMANUEL MUSIC

Soprano
Corrine Byrne
Carley DeFranco
MaryRuth Lown
Janet Ross
Sonja Tengblad

Tenor
Matthew Anderson
Jonas Budris
Eric Christopher Perry
Jason Wang

Rehearsal Pianist
Noriko Yasuda

Alto
Elizabeth Eschen
Margaret Lias
Katherine Maysek
Krista River

Bass
Nathan Halbur
David Mather
David McFerrin
Will Prapestis

Supertitle Design and Operation
Allison Voth
**O große Lieb - Overview**

What we present tonight is a Bach cantata – except that it isn’t. Bach wrote some 200 church cantatas, which are multi-movement works for chorus, soloists, and orchestra. These sacred cantatas were intended for specific dates and their themes were organized around Biblical readings.

Inspired by Reena Esmail’s cantata, *This Love Between Us: Prayers for Unity*, Artistic Director Ryan Turner and I pondered Bach’s view of charity, universal love, and compassion. This message weaves a shimmering thread through many Bach sacred works, but no single cantata captures all of his ideas on the subject. After combing through the repertoire and pulling out movements that address this topic, we decided to combine them into an integrated whole as a ‘composite cantata’.

In selecting and organizing these movements, we were motivated by several additional factors: it was important to include a significant choral movement, a chorale (hymn-like movement for chorus), and opportunities for solo voices. According to Bach’s practice, we wanted to include both recitatives (movements for voice and keyboard that are similar to speech) and arias (more song-like movements with fuller orchestration). To fully showcase our ensemble and the wealth of beautiful music on this theme, we constructed a two-part cantata, divided by a central chorale; this mirrors several cantatas Bach wrote that were performed before and after a sermon.

What we offer you this evening is a new way to hear Bach; while these specific movements were not intended to be juxtaposed, the composer’s spirit still radiates through them. We can look at it like this: we ask the great sage and master for wisdom on charity and love, and he responds with these selections from his cantatas. Out of these a new cantata is woven that expresses this message.

This music, embodying generosity, charity, and compassion, is some of Bach’s most glorious, filled with contrasting moods, characters, and colors. Ultimately, we hear Bach in dialogue with the great religious traditions represented by Esmail’s piece – universal love permeating the world and revealing humanity’s interconnectedness.

**O große Lieb - A Closer Look At The Texts**

Our new cantata begins with the opening movement of BWV 39, *Brich dem Hungrigen dein Brot* (*Break your bread for the hungry*). This is a large-scale, three-section choral movement with a text from Isaiah; its moral imperative instructs the listener to turn outward and relieve the suffering of humanity wherever it is encountered.
PROGRAM NOTES

The vast majority of Bach's cantata libretti (texts set to music) have no known author, however, the next three movements can be attributed to the excellent Weimar poet Salomo Franck. The recitative and aria for bass drawn from BWV 185, *Barmherziges Herze der ewigen Liebe* [Merciful heart of eternal love], lay out for the listener the challenges of living up to the ideal presented in the opening movement. Franck deftly weaves together several Biblical allusions, while employing a direct, almost colloquial diction. The recitative is filled with memorable Biblical references, such as the splinter in the eye of our neighbor and the blind man as fallible guide; we are reminded to be wary of our own self-love and our knee-jerk tendency to judge others as less worthy. The aria strongly prioritizes charity as the proper behavior of a true Christian.

BWV 164, *Ihr, die ihr euch von Christo nennet* [You, who call yourselves of Christ] also has a libretto by Franck. This cantata is connected to the parable of the Good Samaritan, so our tenor recitative naturally ties in with the theme of mercy and compassion. The text speaks of the warmth of God’s love melting the heart, creating inspiration to alleviate the suffering of others.

We round out the first half of our cantata with a joyous and ingenuous aria from the solo soprano cantata BWV 84, *Ich bin vergnügt mit meinem Glücke* [I am content with my fortune]. Its librettist was Bach's frequent collaborator, the Leipzig poet and classicist Christian Friedrich Henrici, who used the pen name Picander. Like Franck, Picander combines dense theological references with a breezy immediacy of language; here the joy of acting with generosity and tolerance permeates the movement.

As the centerpiece of our structure we have placed the simple, touching chorale from the *St. John Passion*, "O große Lieb." This chorale provides our title, even though most cantatas receive their title from their opening movement. Chorales tend to summarize and personalize the theological message for the congregation, as collective statements of emotion and action. Here the reflection on God’s all-encompassing love for humanity, illustrated by Christ’s sacrifice, becomes an inspiration to imitate Jesus and show our love for others.

Modeling the architecture of Bach’s two-part cantatas, the second half of our piece moves from reflection towards action. First we hear a duet for tenor and bass with two obbligato oboes from cantata BWV 33, *Allein zu dir, Herr Jesu Christ* [Only to you, Lord Jesus Christ]. Much of this cantata is concerned with human frailty, but this intricate duet turns towards a resolution with a vigorous inspiration to mimic God’s love.

Next are two movements from BWV 76, *Die Himmel erzählen die Ehre Gottes* [The heavens declare the glory of God]. The reference to “manna from heaven” in the alto recitative serendipitously connects this moment to our opening chorus as well as the soprano aria. The alto aria sums up the message we have been contemplating with a final call to show love in all our actions, just as Jesus did.
Most Bach cantatas conclude simply with a four-voice chorale, but occasionally Bach provides a larger fantasia movement as an ending. Echoing the foundational messages in the Esmail piece, the final movement of our cantata is the powerful and profound opening chorus of BWV 77, *Du sollt Gott, deinen Herren, lieben* (*You shall love God, your Lord*). This glorious movement connects Jesus’ pronouncement from Luke: “You shall love the Lord your God... and your neighbor as yourself” with the Hebrew Testament’s iconic Ten Commandments, represented by a chorale melody played canonically by trumpet and bass instruments throughout the piece.

**O große Lieb - A Deeper Dive Into The Music**

While charity towards others is a bedrock principle of Christianity, this virtue was downplayed in the traditional Lutheran theology. Good works were considered secondary to true faith in achieving salvation. Accordingly, the emphasis in the majority of Bach’s sacred cantatas is on the weakness of the soul and the utter necessity of God’s grace; that message is proclaimed alongside the admonition to love others. Charitable action becomes the final jewel in the crown of righteous Christians, whereby they endeavor to establish God’s kingdom on earth.

The components of *O große Lieb* are drawn from cantatas across Bach’s oeuvre: from the Weimar cantata BWV 164, written in 1714, to the 1727 Leipzig cantata BWV 84. While this might seem a heterogeneous juxtaposition, Bach himself often combined individual movements from his Weimar period with newly composed pieces during his later Leipzig years. He was also known to repurpose, or “parody” movements from existing works and combine them in new ways to create a new piece – this is a significant technique in the Christmas Oratorio and scholars believe that the lost St. Mark Passion was also constructed in this way.

The opening chorus of *O große Lieb* is the first movement of BWV 39. The cantata was composed for the First Sunday after Trinity in Bach’s third year in Leipzig (1726); this is the onset of his third Jahrgang (yearly cycle of cantatas). This movement is not only structurally complex; it is one of the longest opening choruses in all the cantata repertoire. With a colorful orchestration including two recorders and two oboes, Bach employs vivid musical devices to communicate his message: the fragile, halting eighth notes that begin the piece evoke scattered crumbs or dropping tears; a powerful dominant pedal in the continuo, punctuated by rising scales that cannot quite detach themselves from their anchor, suggests the supplicating, extended arms of the needy. When the chorus enters, the depiction of wretchedness is intensified with pitiful sighing motives and some painful chromaticism on the word “Elend” (misery). At the end of this extended first section, the brief second section brightens the mood with the exhortation to clothe the naked; in the final portion of the movement, the affirmation by Isaiah that the righteous with shine like the dawn is set as a polyphonic motet, with melismas that resemble the fugal writing in Bach’s funeral motets, written around the same time.
PROGRAM NOTES

We then move to two works that Bach composed during his time in Weimar. BWV 185 was composed in 1715, and Bach revised and repeated the work several times during his tenure in Leipzig; the final revision dates to 1746. The secco recitative from BWV 185 functions much like a sermon in response to a Biblical reading: the bare texture focuses the listener on the stern words, while Bach punctuates the clever rhymes with a surprisingly complex harmonic trajectory. The following aria has a didactic character that befits its doctrine; this is set as a canon between the voice and the strings and continuo in unison. Not only do the sharply etched lines drive the message home; the very form of ‘canon’ symbolizes the law of God - you must love your neighbor!

Next comes a meltingly beautiful accompagnato recitative for tenor from BWV 164 (1714). it was never performed in Weimar due to the unfortunate death of the young Prince Johann Ernst, which canceled all musical events for a period of mourning. Bach finally presented the cantata in Leipzig in 1725. The voice is surrounded by a halo of strings, while Bach uses his harmonic magic to melt our own hearts with surprising and disarming chordal transitions.

BWV 84 was composed in 1727, during a period when Bach was writing fewer church cantatas and focused more on works for solo voice. In the soprano aria “Ich esse mit Freuden,” Bach enlivens the text’s sentiment of good will with music that suggests the bustling industry of daily life, as the obbligato oboe and solo violin exchange yodeling leaps and rushing scales.

The beautiful and simple chorale “O große Lieb” is the first chorale heard in the St. John Passion (1724). This tune was used several times in both Passions. A striking feature of this setting is the extra fermata placed over the word “Lieb”. While fermatas were routinely indicated at the ends of phrases and did not signify any break in the forward motion of the music, a fermata placed in the middle of a phrase was clearly meant to draw attention. Here Bach asks us to pause and let the overwhelming magnitude of God’s love sink in.

BWV 33 (1724) comes from Bach’s 2nd Jahrgang, which is the year of the chorale cantatas. Every piece in this cycle is based on a church chorale, with several movements employing the melody and all movements referring to the text of the hymn. The duet for tenor and bass, accompanied by a pair of oboes, has a rich, dense texture. Each new phrase of text is set with lyrical homophonic writing in thirds and sixths; then the phrases evolve into urgent motivic gestures. The overall effect conveys the primacy of love in a world filled with distractions and turmoil.

Our penultimate selections come from BWV 76, the second cantata Bach composed during his first year in Leipzig (1723). The recitative and aria for alto are profound, if deceptively simple, reflections on what it means to love others. In their original context, the two movements directly follow a shocking, violent aria that acts out the paranoia and persecution complex which is an ugly vein running through Luther’s writings; the response of the alto movements comes like a balm, a correction to such divisive language. Scored for a strikingly
unusual combination of oboe d'amore and viola da gamba (played tonight on a modern viola),
the intimate, elevated aria sings of mutual dependency and loving reciprocation, while the
three voices gracefully intertwine in the same register.

A chorale is the organizing principle of the final chorus in our cantata, the opening movement
from BWV 77 (1723). It is the most fitting conclusion to O große Lieb, as the proclamation of the
love that is the basis of Christianity. Emmanuel Music founder Craig Smith writes of this piece:
“If this movement is conceptually one of the most brilliant things the composer ever achieved.
Here he takes on an issue no smaller than the basis of all New Testament ideas on the bedrock
of the Old Testament. The sung text is the new commandment, Christ’s addendum to the Ten
Commandments. The chorale tune representing the Ten Commandments appears in canon
(which of course also means “law”) between the trumpet and the continuo. This is only the
beginning, however. The vocal parts are actually diminutions of the chorale theme turned
upside down and backwards. Imagine a giant oriental carpet in which the front side is the choral
music and the back side is the Old Testament underpinning. In addition, the bass part, moving
four times as slowly as the trumpet, becomes the harmonic underpinning for the whole piece.
All of this sounds perhaps academic, but the total effect is of a gorgeous moving wave.”

ESSAY BY PAMELA DELLAL
A Note on *This Love Between Us*

*This Love Between Us* is a piece about unity. Its seven movements juxtapose the words of seven major religious traditions of India (Buddhism, Sikhism, Christianity, Zoroastrianism, Hinduism, Jainism and Islam), and specifically how each of these traditions approaches the topic of unity, of brotherhood, of being kind to one another. The texts come either straight from canonical religious writings or from poets who write through the lens of their religion. Each text is itself a union: it is set simultaneously in English and in its original language (with the exception of the Christian text, where the Malayalam is a translation), so you can hear the beauty of the original and grasp its meaning through translation. Each movement also contains a unique combination of Indian and Western classical styles, running the continuum from the Christian movement, which is rooted firmly in a baroque style, to the Zoroastrian movement, which is a Hindustani *vilambit bandish*. Each of the other movements live somewhere in between these two musical cultures in their techniques, styles and forms. But even more than uniting musical practices, this piece unites people from two different musical traditions: a sitar and tabla join the choir and baroque orchestra. Each of the musicians is asked to keep one hand firmly rooted in their own tradition and training, while reaching the other hand outward to greet another musical culture.

This piece is also a union for me. The time I spent studying at both Yale and Juilliard have been the foundation of my career as a Western composer. And my Fulbright year, studying Hindustani music in India opened my ears and mind to the world of Hindustani classical music. One day in late 2015, after months of pleading with embassies, government officials and agencies, I finally lost the battle for the visa I needed to return to India, simply because my grandfather had moved his family to Pakistan in the 1950s. I have never been more heartbroken in my life. The pain of being from two places is that, wherever you are, you always miss the other place. And somehow, as if in answer to my despair, the very next day I received the email asking me to write this piece — the one you will hear today. If it is impossible to be in both places at once, or at all, I have strived every day since then to create this hybrid, united world in my music.

I wrote *This Love Between Us* through some of the darkest times in our country and in our world. But my mind always returns to the last line of this piece, the words of Rumi, which are repeated like a mantra over affirming phrases from each religion, as they wash over one another: “Concentrate on the Essence. Concentrate on the Light.”

ESSAY BY REENA ESMAIL
J.S. Bach | O große Lieb
A composite cantata compiled by Ryan Turner and Pamela Dellal

1. Chor (BWV 39, #1)
Brich dem Hungrigen dein Brot
und die, so im Elend sind, führe ins Haus!
So du einen nackt siehest, so kleide ihn
und entzeuch dich nicht von deinem Fleisch.
Alsdenn wird dein Licht herfürbrechen
wie die Morgenröte,
und deine Besserung wird schnell wachsen,
und deine Gerechtigkeit wird für dir hergehen,
und die Herrlichkeit des Herrn
wird dich zu sich nehmen.

2. Rezitativ B (BWV 185, #4)
Die Eigenliebe schmeichelt sich!
Bestrebe dich,
erst deinen Balken auszuziehen,
Denn magst du dich
um Splitter auch bemühen,
Die in des Nächsten Augen sein.
Ist gleich dein Nächsten nicht vollkommen
rein,
So wisse, daß auch du kein Engel,
Verbeßre deine Mängel!
Wie kann ein Blinder mit dem andern
Doch recht und richtig wandern?
Wie, fallen sie zu ihrem Leide
Nicht in die Gruben alle beide?

3. Arie B (BWV 185, #5)
Das ist der Christen Kunst:
Nur Gott und sich erkennen,
Von wahrer Liebe brennen,
Nicht unzulässig richten,
Noch fremdes Tun vernichten,
Des Nächsten nicht vergessen,
Mit reichem Maße messen:
Das macht bei Gott und Menschen Gunst,
Das ist der Christen Kunst.

1. Chorus
Break your bread for the hungry,
and those who are in misery, bring into your house!
If you see a naked person, then clothe him,
and do not recoil from your flesh.
Thereupon will your light burst forth
as the red dawn of morning,
and your betterment will quickly grow,
and your righteousness go before you,
and the glory of the Lord
will embrace you.

2. Recitative B (Will Prapestis)
Self-love flatters itself!
Endeavor
first to pull out your beam,
then you might
concern yourself over splinters
that are in your neighbor’s eye.
Though your neighbor may not be perfectly pure,
yet know that you also are no angel;
improve your defects!
How can one blind person with another
travel surely and truly?
Don’t they instead, to their injury,
both fall in the ditch?

3. Aria B (Will Prapestis)
This is the Christian’s art:
to truly know God and oneself,
to burn with true love,
not to judge frivolously,
not to condemn another’s actions,
oto forget one’s neighbor,
to apportion with generous measure:
this draws favor from God and others,
this is the Christian’s art.
4. Rezitativ T (BWV 164, #4)
Ach, schmelze doch durch deinen Liebesstrahl
Des kalten Herzens Stahl,
Daß ich die wahre Christenliebe,
Mein Heiland, täglich übe,
Daß meines Nächsten Wehe,
Er sei auch, wer er ist,
Freund oder Feind, Heid oder Christ,
Mir als mein eignes Leid zu Herzen allzeit
gehe!
Mein Herz sei liebreich, sanft und mild,
So wird in mir verklärt dein Ebenbild.

5. Arie S (BWV 84, #3)
Ich esse mit Freuden mein weniges Brot
Und gönne dem Nächsten von Herzen das Seine.
   Ein ruhig Gewissen, ein fröhlicher Geist,
   Ein dankbares Herze, das lobet und preist,
   vermehret den Segen, verzuckert die Not.

6. Choral (BWV 245, #3)
O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden.

7. Arie (Duett) TB (BWV 33, #5)
Gott, der du die Liebe heißt,
Ach, entzünde meinen Geist,
Laß zu dir vor allen Dingen
Meine Liebe kräftig dringen!
Gib, daß ich aus reinem Triebe
Als mich selbst den Nächsten liebe;
Stören Feinde meine Ruh,
Send du mir Hülfe zu!

4. Recitative T (Jonas Budris)
Ah, through your love’s radiance melt
the cold steel of my heart,
so that true Christian love,
My Savior, I might daily practice,
that my neighbor’s anguish,
be he whoever he is,
friend or foe, heathen or Christian,
would cut to my heart always as my own
sorrow!
May my heart be loving, gentle and tender;
thus shall your image be revealed in me.

5. Aria S (Sonja Tengblad)
I eat my little bit of bread with joy
and heartily leave to my neighbor their own.
   A peaceful conscience, a happy spirit,
   a thankful heart, that gives praise and thanks,
   increases its blessing, sweetens its need.

6. Chorale
O great love, O love beyond measure,
that brought you to this path of martyrdom!
I lived with the world in delight and joy,
and you had to suffer.

7. Aria (Duet) TB (Jonas Budris & Will Prapestis)
God, you who are called Love,
Ah, ignite my spirit;
above all other things
may my love urge me powerfully to you!
Grant, that I, out of pure impulses,
love my neighbor as myself;
if enemies destroy my peace,
send help to me!
8. Recitative A (Krista River)
I feel already in my spirit
how Christ reveals
the sweetness of his love to me
and nourishes me with manna,
so that among us here
brotherly loyalty
is constantly renewed and strengthened

9. Aria A (Krista River)
Love, Christians, through your deeds!
Jesus died for his brothers,
and they die again for each other,
since he has bound them together.

10. Chorus
You shall love God, your Lord, with all your
heart, with all your soul, with all your strength
and with all your mind, and your neighbor as
yourself.

(Instrumental Chorale:
These are the holy Ten Commandments
that our Lord God gave us,
through Moses, his faithful servant,
high upon Mount Sinai. Kyrie eleison!)

Isaiah 58:7-8 (mov’t. 1); Salomo Franck (mov’ts. 3, 4, 5); Christian Friedrich Henrici (Picander) 1728/29 (mov’t. 5);
“Herzliebster Jesus, was hast du verbrochen,” verse 7, Johann Heermann 1630 (mov’t. 6); Luke 10:27 and “Dies sind die heil’gen zehn Gebot,” verse 1. Martin Luther 1524 (mov’t. 10).

Texts & Translations by © Pamela Dellal
This season Engagement at Emmanuel Music will be broadening offerings and deepening partnerships that create connection and spark creativity through the music of Bach. We will continue to offer Musical Sanctuary on Thursdays 11am-1pm in October, November, April, and May, as a place for you to escape the demands of the day while listening to a musician practice in our beautiful space. We will also be taking this initiative out into the community as Breathe with Bach, where we will partner with Boston Public Library branches in Dorchester, East Boston, and Jamaica Plain. Engagement around cantatas is robust this year and will include: Cantata Dialogues on our brand new podcast, where an Emmanuel Music musician will choose a favorite cantata to discuss with a friend; Cantata Reflections, where members of our community offer their personal thoughts on a cantata; Cantata Conversations led by Pamela Dellal, illuminating juicy musical tidbits for seasoned listeners; and a brand new cantata coloring book featuring the creations of local artists for you to color while listening to selected cantatas from this season’s programming. We’re also excited to be launching a Chorale Sing led by Artistic Director Ryan Turner and a masterclass for amateur musicians as chances for community members to come together to make music and experience the depth of technical and interpretive knowledge our artistic staff and roster musicians have to offer.

To learn more about these and other initiatives, please visit emmanuelmusic.org/learn-and-engage.
I. Buddhism

All beings tremble before violence
*sbbǝ tǝnštǝ dndǝs*

All fear death
*sbbǝ bhyntī mchūnŏ*

All love life
*sbbǝ sm jīvītṃ piyṃ*

See yourself in others.
Then whom can you hurt?
What harm can you do?

For he who seeks happiness (su-kh)
By hurting those who seek happiness
Will never find happiness

For your brother and your sister, they are like you
They, too, long to be happy

Never harm them.
dndēnā n hĭmsī

And when you leave this life
Then you will find happiness too

- from the Dhammapada (Buddhist text)
(Danda Vagga - 10:129-132)
(English and Pali)

II. Sikhism

How can we call someone evil, when all are the creation of One?
*mndā kis nō akhiyāī jān sbhnā sāhib ēk*

- from the Guru Granth Sahib (p.1238)
(English and Gurumukhi)
III. Christianity
Owe no man anything but to love one another.

_

For he that loveth his neighbor hath fulfilled the law.

For,

Thou shalt not kill

_

Thou Shalt not steal

_

Thou Shalt not bear false witness

_

Thou shalt not covet

_

And if there be any other commandment, it is comprised in this word:

Thou shalt love thy neighbor as thyself.

_

The love of our neighbor hath no evil. Love, therefore, is the fulfilling of the law.

The night is passed and the day is at hand.
Let us therefore cast off the works of darkness and put on the armour of light.

_

— Romans 13:8-13 (Bible)
(English and Malayalam)

IV. Zoroastrianism
All humankind would know its own lineage and stock;

_

never would a brother be abandoned in love by his brother nor a sister by her sister.

_

- from the Pahlavi Rivayat (8a8)
(English and Pahlavi)
V. Hinduism

This love between us was born from the first humans;

\[ \text{mōhī tōhī ādī nt bnāī} \]

It cannot be eradicated

\[ \text{b kāsē lgn dūrāī} \]

as the river finds its way into the ocean

\[ \text{jāsē srītā sindh smāī} \]

what is inside me flows into you.

\[ \text{hmṛā mn lāgā} \]

[For the] one who sees all beings in the Self
and the Self in all beings,
[he] harbors no hatred;

To the seer,
all things become the Self.

What delusion, what sorrow can there be
for him (the one?) who beholds such oneness?

Are you searching for me?

\[ \text{mōkō kḥī dḥūndhē bndē} \]

I am in the next seat
My shoulder rests against yours.

\[ \text{mē tō tērē pās hē} \]

The [Lord] is inside you, and also inside me;

\[ \text{sāhēb hm mē sāhēb tūm mē} \]

[just as] the bloom is hidden in the seed.

\[ \text{jāsē prānā bij mē} \]

- Isa Upanishad (verses 6-7) and selections from Kabir
(English and Hindi)
VI. Jainism

If the mind is sinful, blamable, intent on works, acting on impulses, producing cutting and splitting, quarrels, faults and pains, if it injures living beings, if it kills creatures, then one should not employ such a mind in action.

\textit{thpgārm mnm nō pdhārijjā gmnāē.}

If the speech is sinful, blamable, intent on works, acting on impulses, producing cutting and splitting, quarrels, faults and pains, if it injures living beings, if it kills creatures, then one should not utter that sinful speech.

\textit{thpgārm vāim nō ŭccārijjā.}

\textit{jē yē mnē pāvē sāvijē skiriyē nhykrē chykrē bhykrē hiğrniē pāusiē pāriyāviē bhūōvghāiē thpgārm mnm nō pdhārijjā gmnāē.}

- from the Acharanga Sutra (Jain text)
(Part 3: Lecture 15)
(English and Adha Maghadi)
VII. Islam
The lamps may be different, but the Light is the same
All religions, all this singing, one song.

I have bestowed on each one a unique mode of worship, I have given every one a unique form of expression.

I look not at the tongue and speech, I look at the spirit and the inward feeling.

Religions are many, God is one.
The lamps are different, but the Light is the same: it comes from Beyond.

Concentrate on the essence,
Concentrate on the Light.

ॐ shānti shānti shānti
Sādhū Sādhū
Wāhēgūrū
Āmīn
Āmēn
Wāj Bāj

Concentrate on the Light.

- Rumi (along with affirming phrases in other religions)
Hailed as "powerfully expressive" (Boston Classical Review), an "effervescent" conductor of "finesse" (Boston Globe) and a "thinking man's conductor" (Boston Musical Intelligencer), Ryan Turner stands alone for his masterful interpretations of Bach, Stravinsky, and Harbison. Now in his thirteenth season as Artistic Director of Emmanuel Music in Boston, Mr. Turner has established himself as a sterling conductor and innovative programmer. Praising his performance of John Harbison's The Great Gatsby, critics remarked on his "supple, even liquid shaping of phrase, impeccable technique and truly refreshing communication of the intimacy of ensemble playing."

Passionate and assiduously fluent in the music of Bach, Mr. Turner has conducted 199 Bach cantatas and the complete masterworks of Bach: the St. John Passion, St. Matthew Passion, his own reconstruction of the St. Mark Passion, Mass in B minor and Christmas Oratorio, and the complete Orchestral Suites. In addition, he has led major works by Stravinsky, Mozart, Handel, and Harbison. A champion of new music, Ryan Turner has programmed and premiered the works of composers John Harbison, Matthew Aucoin, James Primosch, Elena Ruehr and Yehudi Wyner.

As an opera conductor, Mr. Turner recently led acclaimed performances with the Boston Lyric Opera of Frank Martin’s Le Vin herbé and Philip Glass’s In the Penal Colony. At the helm of Emmanuel Music, he has conducted Stravinsky’s Rake’s Progress, Harbison’s The Great Gatsby, Mozart’s La Clemenza di Tito, Die Entführung aus dem Serail, and Apollo et Hyacinthus, Handel’s Susanna and Apollo e Dafne, Weill’s The Seven Deadly Sins, and Sondheim’s A Little Night Music.

In addition to his work as a conductor, Mr. Turner has appeared as tenor soloist in oratorio, recital, and opera. Some highlights include performances with the Mark Morris Dance Group in Handel’s L’Allegro, il Penseroso ed il Moderato, six seasons with the Carmel Bach Festival, and fifteen years as tenor soloist with Emmanuel Music. He made his Carnegie Hall debut as the tenor soloist in Handel’s Messiah in 2008, with a return in 2016. His discography includes Bach BWV 76 with Emmanuel Music, Praetorius’s Christmas Vespers with Apollo’s Fire, and Kapsberger’s Apotheosis with Ensemble Abendmusik.

Ryan Turner is on the voice and early music faculty at the Longy School of Music of Bard College, and he was the Director of Choral Activities at Phillips Exeter Academy from 2006 to 2012. From 2001 to 2010 he presided as Music Director of the Concord Chorale and Chamber Orchestra. He has also served as Assistant Director of Choral Activities at the University of Rhode Island, as Interim Director of Choral Activities at Plymouth State University, and as Music Director of the Concord Chorus.

Raised in El Paso, Texas, Mr. Turner holds degrees from Southern Methodist University in Dallas and the Boston Conservatory. He lives north of Boston with his wife, soprano Susan Consoli, and their two children, Aidan and Caroline.

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail’s life and music was profiled on Season 3 of PBS Great Performances series Now Hear This, as well as Frame of Mind, a podcast from the Metropolitan Museum of Art.
Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including The Singing Guitar by Conspirare, BRUITS by Imani Winds, and Healing Modes by Brooklyn Rider. Many of her choral works are published by Oxford University Press.

Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony’s 2020-21 Composer-in-Residence. She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

She currently resides in her hometown of Los Angeles, California.

Matthew Anderson has been praised for the warm tenor voice and polished musicality he brings to oratorio, opera, and musical theater. He has appeared at the Aldeburgh Festival as a soloist in Bach’s St. Matthew Passion and at the Carmel Bach Festival, where he was featured as a 2010 Virginia Best Adams Fellow and a 2011 festival soloist in Bach’s St. John Passion. Mr. Anderson has twice won prizes in the American Bach Society Competition, and received second prize in the Oratorio Society of New York Solo Competition. Recent performances from his varied repertoire include Stravinsky’s Renard at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; John Harbison’s Winter’s Tale with the Boston Modern Orchestra Project; Haydn’s Creation with Emmanuel Music; Bach’s St. John Passion (Evangelist) at Princeton University, Boston University, and the University of Chicago; several works by Benjamin Britten (Serenade, Saint Nicolas, and Cantata Misericordium); John Austin’s new opera Heloise and Abelard at Harvard University; and Handel’s Messiah at Carnegie Hall. Also recognized as a gifted performer of the American songbook, Mr. Anderson has won high praise for his performances with Keith Lockhart and the Boston Pops in Carousel (as Mr. Snow), “A Richard Rogers Celebration”, and “An Evening of Cole Porter”. Mr. Anderson spent two seasons as a vocal fellow at the Tanglewood Music Center and was a Lorraine Hunt Lieberson Fellow with Emmanuel. He studied classics at Harvard and voice at the New England Conservatory.
Tenor Jonas Budris is a versatile soloist and small ensemble singer, engaging new works and early music with equal passion. He was a 2013-2014 Loraine Hunt Lieberson Fellow at Emmanuel Music, and he sings in the weekly Bach Cantata Series. Mr. Budris performs frequently with the Handel and Haydn Society and Boston Baroque, both as a soloist and ensemble singer, and is a featured soloist in Boston Baroque’s Grammy-nominated recording of Il ritorno d’Ulisse in patria. He also enjoys performing in more intimate musical settings, and has toured with such ensembles as Cut Circle, Spire, Skylark, and Blue Heron. On the opera stage, he has performed a variety of principal and supporting roles with numerous musical organizations, including Guerilla Opera, Opera Boston, OperaHub, and Odyssey Opera. Favorite roles include Giovanni (La Hija de Rappaccini, OperaHub), Acis (Acis and Galatea, Blue Hill Bach Festival), and Henrik (A Little Night Music, Emmanuel Music). Originally from Martha’s Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard University.

Hailed as a “distinguished” “rising star” who sings “to great acclaim,” and gives “delightful performances,” Boston and New York-based soprano Corrine Byrne has quickly become a sought-after interpreter of repertoire from the Medieval to the Baroque era, and music by today’s most daring composers. Byrne’s recent roles include Roya (We the Innumerable), Filia (Uepthe), Anna (Die Todsünden), Doctor (The Scarlet Professor), Cathy (The Last Five Years), Gretel (Hansel and Gretel) and Anima (Ordo Virtutum). Byrne was a young artist with the Boston Early Music Festival and the Lucerne Festival Academy, and has made solo appearances with the REBEL Baroque Ensemble, Symphony New Hampshire, Mountainside Baroque, the Lake George Music Festival Orchestra, One World Symphony, Plymouth Philharmonic Orchestra, Kansas City Baroque Consortium, the Madison Bach Musicians, Amherst Symphony, West Shore Symphony, Harrisburg Choral Society, Westchester Oratorio Society, New Music Miami, Lorelei Ensemble, the Susquehanna Valley Chorale, the Tallis Scholars & Carnegie Hall Chamber Chorus, and is a core member of the Schola Cantorum of St. Vincent Ferrer Church in Manhattan. Byrne is a co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, recently featured on NPR and a nationally broadcast episode of American Public Media’s Performance Today, and whose recording of ‘Bring Something Incomprehensible Into This World’ was featured in the New Yorker Magazine’s 2017 Notable Recordings. She is also a core member of ground-breaking vocal ensemble Cut Circle, and of the early music collective Polyphemus. Byrne is a member of Beyond Artists, a coalition of artists that donate a percentage of their concert fee to organizations they care about. She is currently serving as a faculty member and Chair of Vocal Studies at the Longy School of Music at Bard College.

Mezzo-soprano Elizabeth Eschen is a classical singer, voice teacher, and clinician living in the Boston area. Her singing career spans everything from new music (Lorelei Ensemble founding member) to opera (Boston Lyric Opera’s 2016 Carmen) to musical theatre (Ensemble in the 2016 Studio Cast Album of Hunchback of Notre Dame), and she finds herself now enjoying...
a career in choral music and solo oratorio. She regularly performs with Handel & Haydn Society, Boston Baroque, Emmanuel Music (soloist), and Upper Valley Baroque in New Hampshire, and has made featured solo appearances with Rhode Island Civic Chorale, Cantata Singers, Harvard Choruses, Back Bay Chorale, Music at Marsh Chapel, Newburyport Choral Society, and the Quincy Choral Society. Her love for early music and the music of Bach was cemented during her experiences with renowned Bach scholar/educator Helmuth Rilling in the Weimar Bach Academy and Christmas Oratorio in Schwäbisch-Gmünd, and she continues to celebrate his legacy as a member of the Oregon Bach Festival Chorus.

From an early age, Liz found herself at the intersection of solo voice and choral music, and her work as a voice teacher, academic lecturer, and vocal coach/clinician for choirs now lives at the intersection of these fields. In her work at Harvard University, Liz is the Director of the Holden Voice Program and works with Director of Choral Activities Andrew Clark on creating individual learning and performance opportunities that supplement and bolster the massed work of the Harvard Choruses. She holds appointments as the Teaching Fellow/Vocal Coach for the Radcliffe Choral Society and Instructor for Skills for Singing. Liz is strongly motivated by equity and access issues in the field and serves as the President of NATS Boston, where she works to connect & galvanize the voice community. She holds degrees from Boston University (M.M. Conducting) and Providence College (B.A. Vocal Performance, English), and when not belting out Hamilton (or teaching others to do so) can usually be found near or in a body of water, walking in nature, spending time with her partner and his son, or reading about our shared humanity.

Hailed for his "voice of seductive beauty" (Miami Herald), baritone David McFerrin has won critical acclaim in a variety of genres. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, Handel and Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. He was runner-up in the Oratorio Society of New York’s 2016 Lyndon Woods-Side Solo Competition, the premier US contest for this repertoire. David is also a member of the renaissance vocal ensemble Blue Heron, winners of the 2018 Gramophone award for Best Early Music Album. Recent performance highlights have included two turns as Lucifer/the Devil—one in a filmed production of Handel’s La Resurrezione with Emmanuel Music and the other in Stravinsky’s A Soldier’s Tale with Aston Magna Music Festival; the Cimarosa monodrama Il Maestro di Capella with Boston Baroque; and Monteverdi’s dramatic scena Il Combattimento di Tancredi e Clorinda with American Bach Soloists in the Bay Area. David lives in Natick, Massachusetts with his wife Erin, an architectural historian and preservation planner; their daughter Fiona; and Black Lab Holly.

Possessing a “resonant, beautiful” sound and heralded for his “expressive, florid” and “subtle and refined” singing, Baritone Will Prapestis performs frequently as a soloist and ensemble member in the U.S. and Europe. He has had the pleasure of singing as a soloist and choris-
ABOUT THE ARTISTS

Mezzo-soprano Krista River has appeared as a soloist with the Boston Symphony, the St. Paul Chamber Orchestra, the North Carolina Symphony, the Cape Cod Symphony, the Santa Fe Symphony, Handel & Haydn Society, the Florida Orchestra, the Charlotte Symphony, Odyssey Opera, Baltimore Choral Arts Society, and Boston Baroque. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in Dido and Aeneas, Sesto in La clemenza di Tito, Cherubino in Le nozze di Figaro, Rosina in Il barbiere di Siviglia, Zerlina in Don Giovanni, Anna in Weill’s Seven Deadly Sins, Nancy in Britten’s Albert Herring, and the title role in Handel’s Xerxes. Other notable performances include the International Water and Life Festival in Qinghai, China, and recitals at Jordan Hall in Boston and the Asociación Nacional de Conciertos in Panama City, Panama. For Ms. River’s New York Recital debut at Weill Recital Hall at Carnegie Hall, the New York Times praised her “shimmering voice...with the virtuosity of a violinist and the expressivity of an actress.” She resides in Boston and is a regular soloist with Emmanuel Music’s renowned Bach Cantata Series.

Tabla player Giri Subramaniam has been active in live and recorded music. He has performed and recorded with internationally acclaimed artists like Ustad Zakir Hussain, Shankar Mahadevan, Shreya Ghoshal, Vijay Prakash, Indian Ocean, and others. See his website below for some of the albums, concerts and videos in which he featured as tabla player.

Recent solo highlights for soprano Sonja DuToit Tengblad include Shostakovich Symphony 14 with A Far Cry, Mahler’s 2nd Symphony with the Boston Philharmonic, Barber’s Knoxville: Summer of 1915 with the Boston Landmarks Orchestra, Monteverdi’s L’incoronazione di Poppea (Drusilla, Fortuna) with Boston Baroque; Puccini’s Suor Angelica with the Boston Symphony Orchestra and the Lorelei Ensemble, Bach’s St. John Passion with the Handel and Haydn Society, Knussen’s Symphony No. 2 with the Boston Modern Orchestra Project, the annual Bach Roots Festival in Minnesota, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize competition’s art song and oratorio division.

A champion of modern music, Ms. Tengblad curated the award-winning touring program Modern Dickinson, launched recital project BeatSong for soprano and percussion. She sings with the
Grammy-winning ensemble Conspirare on tours of Considering Matthew Shepard and with the Lorelei Ensemble who will be premiering Julia Wolfe’s *HerStory* with five national symphonies next year. She founded Beyond Artists in 2019 and with every performance donates to Braver Angels, Singers of this Age, and the Eden Reforestation Project. She is the coordinator of the Mothers Out Front team in East Boston, where she lives with her family. www.sonjatengblad.com

Sitar player **Usha Verma**, M.A., LSW, graduated with distinction from Punjab University in Chandigarh, India with a Masters of Liberal Arts specializing in Music. She was a Music Professor for 6 years at Arya College in Ludhiana, India where she taught practicum and theory in instrumental music. Her students performed at various cultural programs, competitions, and music festivals.

In 1982, Usha immigrated to the United States and raised her family. She continued to give Sitar performances at various venues, including the Worcester Art Museum, the Worcester Ecotarium, Mechanics Hall and for live radio broadcasts and multiple Indian cultural events.

From 1995 to 1997, Ms. Verma taught Indian Classical Music on Sitar to students at Learn-Quest school of Music in Waltham, MA. Additionally, she gave private Sitar lessons to students representing a wide range of abilities and ages. Ms. Verma also gave voice lessons, teaching students devotional songs, lyrics and their meanings using Indian Semi-Classical Music.

**Lindsay Pope** is Interim Director of Choral Activities at University of Massachusetts, Amherst, where she directs the Chamber Choir and teaches undergraduate and graduate conducting. She previously directed the choral programs at Williams College and Mount Holyoke College and served as assistant conductor for the Dallas Symphony Chorus. During her time at Mount Holyoke, the ensembles performed at the American Choral Directors Association’s 2016 Eastern Division Conference. Lindsay completed her doctorate in choral conducting at the University of North Texas. Her dissertation, “Beyond the Binary: the Intersection of Gender and Cross Cultural Identity in Reena Esmail’s Life and Choral Works” received the 2019 Herford Prize for outstanding doctoral terminal research in choral music. Lindsay sings with the Santa Fe Desert Chorale, Grammy-affiliated True Concord Voices, and the Handel + Haydn Society Chorus. She has a master’s in choral conducting from Westminster Choir College and a Bachelor of Arts in Music from Mount Holyoke College. She lives in Williamsburg, Massachusetts with her partner, Jonathan, their child, Heron, 2 dogs, and a cat. In her spare time, she loves hiking, practicing yoga, and eating good food.
Through its performing, teaching, mentoring, and scholarly activities, Emmanuel Music occupies a unique niche: a living laboratory for the music of J. S. Bach. Emmanuel Music finds new and creative ways for audiences and musicians to engage with the artistic, spiritual, and humanistic aspects of the music of J. S. Bach, the cornerstone of our musical output for our first fifty years.

We seek to make Bach’s music deeply relevant to our current lives, including highlighting the connections between Bach and artists that he influenced, especially creative voices that have been marginalized in our society.

Building on the symbiotic partnership between an arts nonprofit and an intellectually curious and open-minded religious community, Emmanuel Music further embraces Bach’s sacred music, especially his cantatas, as opportunities to explore the transcendent aspects of our shared human experience.

By embracing a new mission and strategic plan in March 2021, Emmanuel Music asserts its role as an essential musical, humanistic, intellectual force for participatory engagement in its local community, and around the world through its online programming.

The strategic planning process has led us to affirm our dedication to building our identity around the creative output of a single composer. This affirmation is especially significant today when many arts organizations are looking to re-think their identity, including dis-engaging from over-reliance on the historic cultural influence of White European men.

Our essence, and what makes us unique amongst our peers, is the richness and depth that the musicians---and, by extension, the audiences---gain through the cycle of learning, re-learning, and experiencing performances of Bach’s works. This includes exploring the themes of his sacred works that are broadly relatable, rather than uniquely Lutheran. According to Bach Institute Director Pamela Dellal, the themes that Bach explores, especially his sacred cantatas, are “so deeply embedded in all of us that you don’t have to believe one ideology in order to understand the profundity of what he’s writing.” As one Board member recently noted, “We’re always struggling. Bach provides a way of dealing with life’s struggles.”
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• Lindsay Pope for the preconcert lecture.
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Robert Schumann  Piano Trio No. 3 in g minor, Op. 110 & Drei Fantasiestücke, Op. 73
Andrew List  The Gargoyles of Notre Dame for flute, clarinet, strings, piano & percussion
Cynthia Lee Wong  Piano Quartet (After Poe)
André Caplet  Conte fantastique d’après “Le Masque de la Mort Rouge” for harp & strings

The Brandenburgs
November 19-20, 2022 at First Church in Boston

J. S. Bach  Complete Brandenburg Concertos, BWV 1046-1051
2022/23 UPCOMING CONCERTS

Bach Christmas Oratorio
December 18, 2022 at 3 pm

J. S. Bach’s radiant Christmas Oratorio has become a holiday favorite at Emmanuel Music. The dazzling six cantatas that comprise this work fully set the festival mood for the Christmas season. Bach engages us with exquisite pastoral soundscapes, profound arias and chorales, and dazzling choruses with trumpets and drums. Come experience this masterpiece in one exhilarating evening as we create our own holiday tradition.

The Bach Institute Intensive
January 5-16, 2023

For nearly two weeks in January the Bach Institute invites young artists to participate in the Sunday morning Bach cantata performances at Boston’s Emmanuel Church; study Bach cantata arias and recitatives through in-depth text study and intensive private coaching; and perform in public masterclasses – all culminating in a Showcase Concert featuring the Institute Fellows at the conclusion of the Intensive.

This Love Unbound
April 29, 2023

In the spring, Emmanuel Music continues an exploration on the wilder boundaries of the theme of love. Through three cantata-inspired works of Britten—Phaedra, Serenade, and Les Illuminations, the orchestra and soloists of Emmanuel Music will guide you from the heights of Greek melodrama to the libertine Bacchanalias of Arthur Rimbaud, in an expression of the everlasting theme of intemperate and unrestrained love.

Bach Cantata Series
Sundays at 10 am
September 25, 2022-May 14, 2023

Lindsey Chapel Series
Thursdays at 12 pm
February 23, 2023-March 30, 2023

For more information, please visit emmanuelmusic.org.