



**BACH CHOIR
OF PITTSBURGH**
2025-2026 Season

PRESENTS



CIRQUE du CINÉMA



Never Silenced

**Saturday, February 14, 7:30 pm
Sunday, February 15, 4:00 pm**

ARTISTIC DIRECTOR: THOMAS W. DOUGLAS



**BACH CHOIR
OF PITTSBURGH**

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BACH CHOIR OF PITTSBURGH

Thomas W. Douglas
Artistic Director & Conductor

presents

“Never Silenced”

The Music of Johann Sebastian Bach

Accompanying

Films of Charlie Chaplin

“Caught in a Cabaret”

“A Night in the Show”

“The Tramp”

February 14, 2026. 7:30 p.m.

February 15, 2026 4:00 p.m.

Eastminster Presbyterian Church

with

Members of the
Academy Chamber Orchestra
Warren Davidson, Director

ABOUT THE



Bach Choir of Pittsburgh (BCP) was founded in 1934 to exclusively perform works of Johann Sebastian Bach. The repertoire soon expanded to include other composers and has even included music commissioned by the Bach Choir. Under the leadership of Conductor and Artistic Director Thomas W. Douglas, the Choir continues to evolve, becoming more inclusive, innovative, and diverse. Today, the Choir performs choral works by composers from the Renaissance through the present.

Mission

The Bach Choir of Pittsburgh presents unique and moving interpretations of choral works to engage and captivate arts-loving audiences across the Pittsburgh region.

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428 Bigham Street info@bachchoirpittsburgh.org
Pittsburgh, PA 15211 www.bachchoirpittsburgh.org

PROGRAM

“Lasset uns den nicht zerteilen” from <i>St. John Passion</i> , BWV 245	J.S. Bach
“Sheep May Safely Graze” from <i>Hunting Cantata</i> , BWV 208	J. S. Bach arr. Chris Hanson
Bach, By Jove! “Anglaise” from French Suite No. 3	J. S. Bach arr. Bennett Williams
“Ehre sei der, Gott, gesungen” from <i>Christmas Oratorio</i> , BWV 248 Sarah Esslinger, Kaitlin Carr, Jon Erik Schreiber, Matt Dooley, <i>soloists</i>	J. S. Bach
“Seufzer, Tränen, Kummer, Not” from Cantata No. 21 , BWV 21 Nicole Tascarella, <i>soloist</i>	J. S. Bach
Sleepytime Bach “Sleepers, Wake!” from Cantata 140	J. S. Bach arr. Bennett Williams
“Et Misericordia” from <i>Magnificat</i> , BWV 243 Hannah Ezendine & Jon Erik Schreiber, <i>Soloists</i>	J. S. Bach
“Jauchzet frohlocket” from <i>Christmas Oratorio</i> , BWV 248 Nicole Tascarella, Hannah Ezzeddine, Jon Erik Schreiber, Matt Dooley, <i>soloists</i>	J. S. Bach
Jesu Meine Freude, BWV 22	J. S. Bach
“O Mensch” from <i>St. Matthew Passion</i> , BWV 244	J. S. Bach
“Omnis Generationes” from <i>Magnificat</i> , BWV 243	J. S. Bach
“Wäre dieser nicht ein Übeltäter” from <i>St. John Passion</i> , BWV 245	J. S. Bach
Breezy Bach “Air” from Orchestral Suite No. 3	J. S. Bach arr. Bennett Williams
“Herr, unser Herrscher” from <i>St. John Passion</i> , BWV 245 Beth Jacobs, Hannah Ezzeddine, Kane Karsteter-McKernan, Tristan Hurst, <i>soloists</i>	J. S. Bach

Malhaar: A Requiem for Water | Reena Esmail
Concerto for Flute | Nancy Galbraith
Quiet City | Aaron Copland

March 6 + 8, 2026

Carnegie Music Hall in Carnegie, PA
First Unitarian Church of Pittsburgh, Shadyside



Requiem for Water

Lindsey Goodman | flute

Vidita Kanniks | Hindustani vocalist

Resonance Chamber Orchestra & Festival Chorus

Maria Sensi Sellner, conductor

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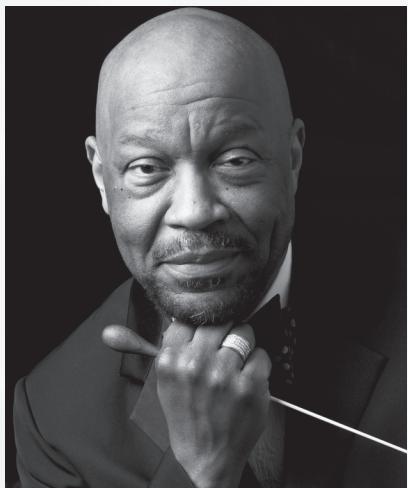
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DIRECTORS OF THE BACH CHOIR



THOMAS W. DOUGLAS Artistic Director

Thomas Douglas is a compelling and passionate conductor, having performed more than 250 opera, oratorio, orchestral and musical theater productions. As the Artistic Director of the Bach Choir of Pittsburgh he regularly receives accolades for innovative, creative, and dramatically provocative productions. He was also the music director of the Newton Symphony in Kansas. Career highlights include conducting Webber's *Phantom of the Opera* in Basel, Switzerland, Gershwin's *Porgy and Bess*, the Pittsburgh premiere

of the classic silent film *The Passion of Joan of Arc*, with live orchestra and chorus, the U.S. premiere of David Chesky's *The Agnostic*, the rousing *Carmina Burana Africana*, Mozart's *Die Zauberflöte* and *Don Giovanni* and a production of *Ain't Misbehavin'* in Malaysia.

Thomas works regularly as Musical Director at Music Theater Wichita where he has done many productions including *Smokey Joe's Café*, *The Little Mermaid*, *Ragtime*, *Hairspray*, *The Full Monty*, *Miss Saigon*, *Beauty and the Beast*, and *Les Misérables*, among many others.

He has also conducted the Anchorage Opera, San Diego Symphony, Seattle Symphony, Des Moines Symphony, Pittsburgh Symphony, Pittsburgh Festival Opera, Canton Symphony, Wichita Symphony, Dallas Symphony and the River City Brass Band. In addition, Thomas has conducted classical guitarist and Latin Grammy winner Berta Rojas, Tony winner Kelli O'Hara, and Leslie Odom Jr., Tony winner for his role in *Hamilton*.

Thomas has enjoyed the stage roles of Amonasro in Elton John's *Aida*, Caiaphas in *Jesus Christ Superstar* and Balthazar in *Amahl and the Night Visitors*. He has been a vocal soloist with the River City Brass Band, Pittsburgh Opera, Pittsburgh Symphony, Canton Symphony, and the Children's Festival Chorus. He sings frequently with jazz legend Joe Negri in his *Mass of Hope*. Thomas is the Director of Opera Studies and Choral Activities at Carnegie Mellon University. This is his 21st season with the Bach Choir of Pittsburgh.



JON ERIK SCHREIBER

Associate Conductor

Jon Erik Schreiber is a teacher, singer and conductor with a background in vocal pedagogy, choral and solo song literature, and has experience in musical theater, folk and popular styles. After three decades directing high school choirs, church and community choirs, Jon Erik is grateful for the rich and varied experiences leading and collaborating with all sorts of musicians young and old, challenged and gifted, small groups and large. In addition to serving the Bach Choir of Pittsburgh as Associate Conductor, Jon Erik works for Pittsburgh Public Schools teaching music and directing vocal ensembles at Carrick and Allderdice High Schools. Above all, he is thankful for the opportunity to serve his family as a father and husband.



JAMES BURNS

Accompanist

James Burns is an active member of Pittsburgh's musical community, performing with such groups as the Pittsburgh Festival Opera, Pittsburgh Ballet Theater and the Mendelssohn Choir. As a pianist for the Civic Light Opera he has performed in over 100 musical theater productions. He has had the pleasure of bringing music to young students through his work with educational outreach programs for Gateway to Music and the Pittsburgh Opera. Jim holds piano performance degrees from Oberlin Conservatory of Music, and the Juilliard School and a Masters degree in Sacred Music from Duquesne University. He is the organist at Westminster Presbyterian Church and Temple Emanuel.

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SOLOISTS

KAITLYN CARR, Alto

Kaitlyn Carr is a 23 year old vocalist originally from Imperial, Pennsylvania. Kaitlyn studied music education at Messiah University, graduating in 2024, and has been singing with the Bach Choir for the past year and a half. Kaitlyn is a private music teacher in the South Hills and enjoys teaching her students and singing with both the Bach Choir and The Mendelssohn Choir of Pittsburgh. She is excited to be part of another season of singing!

MATT DOOLEY, Baritone

Matt Dooley has been intimately connected with the music of Bach for 40 years. In Boston he had the wonderful opportunity to be a member of the Emmanuel Church choir with which he performed all 200 of the extant sacred cantatas over a span of eight years. In addition, he has performed much of the oratorio repertoire of JSB and his contemporaries. Matt has been a member of the Bach Choir of Pittsburgh for more than twenty years and thrives on the communion provided by ensemble singing.

SARAH ESSLINGER, Soprano

Sarah Esslinger is thrilled to return for her second season with the Bach Choir of Pittsburgh. Sarah serves as Director of Vocal Activities at Greater Latrobe Senior High School, where she conducts four choirs and teaches voice and piano. In addition, she is the interim choir director at First Presbyterian Church of Greensburg. In May 2024, Sarah graduated with degrees in music education and vocal performance from the Schreyer Honors College at Penn State University.

HANNAH EZZEDDINE, Alto

Hannah is a busy mom of three beautiful children and is enjoying her second year in the Bach Choir of Pittsburgh! She graduated as Most Outstanding Voice Major from Pittsburgh CAPA High School in 2011, and still cherishes the fond musical memories from those four years. Past experience includes performances with Pittsburgh Opera Theatre, Mendelssohn Choir of Pittsburgh, and Baldwin Wallace Conservatory of Music.

KANE KARSTETER-MCKERNAN, Tenor

Kane Karsteter-McKernan has been with the Bach Choir for three years. A life-long musician, Kane was first gripped by the allure of performing arts at the age of six. He was selected as an audience volunteer at

the Hoop-Dee-Doo Musical Review in Disney World. After receiving a raucous ovation he thought, “I’m gonna need more of that.” He’s grateful to have found such a creative and wholesome group to share the applause with.

TRISTAN HURST, Baritone

Tristan is excited to be performing with the Bach Choir for his 3rd season this year. His musical experience began with choir and musical theatre throughout high school. He graduated from the College of William and Mary with a B.S. in Physics in 2023 and is now pursuing a PhD in Physics at the University of Pittsburgh. During his time in college, he sang as section leader in the William & Mary Choir and served as music director for the oldest a cappella group on campus, the Christopher Wren Singers, a renaissance and choral group.

BETH JACOBS, Soprano

Beth Jacobs has been a member of Bach Choir continuously for 18 years, stopping only briefly for the birth of her children. A graduate of Ohio University’s School of Music, the Core Soprano member taught in Cleveland and sang with the Cleveland Orchestra Chorus. Upon moving to Pittsburgh, Beth immediately joined Bach Choir and an a capella group, Kol Shira. In 2022 she was a soloist on the Pittsburgh Concert Chorale’s European tour. Within Bach Choir, Beth has enjoyed singing in both chamber groups and within the larger choir, as well as being a featured soloist in Burt Bacharach’s “What The World Needs Now” in 2023 and “Someone to Watch Over Me” in 2021. Beth is a regular prayer leader at her synagogue.

JON ERIK SCHRIBER, Tenor

See biography on page 8

NICOLE TASCARELLA, Soprano

Nicole Tascarella is a soprano who developed and crafted her long career through multiple genres. Earning her Bachelor’s and Master’s Degrees in vocal performance from Houghton College, now Houghton University, she studied under the guidance of Dr. Jean Reigles and Shirley Close. A native of Western Pennsylvania, she is the Director of Music and Associate Pastor at Trinity Reformed United Church of Christ in Scottdale, PA, sings and plays piano with The Good Times Big Band and is a member of the Bach Choir of Pittsburgh’s professional core, of which she’s been a member since 2011.

THE SINGERS OF THE BACH CHOIR

SOPRANOS

Holly Appleberry	Avery Greenaway	Polly Swanson
Wendy K. Carson*	Beth Jacobs*	Nicole Tascarella*
Minyoung Joanne Chu	MaryGrace King	Dale Teplitz
Claire Davidson	Ceinwen King-Smith	Christyann Trbovic
Sarah Esslinger*	Takako Kiyota-Petek	Frances Verschuure
Aren Framil	Mary Kate Mannion	Erica Fox Zabusky
Sandra Gibson	Joanna Obuzor	

ALTOS

Elizabeth Arkush	Hannah Ezzeddine*	Sue Phillips
Wendy Arons	Julie Galati*	Kathy Schlosser
Tybe Brett	Keren Gifford	Alison Schwartz+
Claudia Broman	Laura Lewis	LesMarie Singleton
Kaitlyn Carr*	Nancy Long*	Ellen Stolpe
Joan Cosgrove	Joy McNally	Tara Vargo
Elizabeth Criss	Shelly Parver Lenkner	Eve Yaroll
Joan Devine		

TENORS

Christopher Bogart	Brian Filtz	Jon Erik Schreiber*
Peter Carras	Kane Karsteter-McKernan	Rob Schwartz

BASSES

David Allan	Ayres Freitas	Shebl Rosati
Jeremy Beard	Michael Friedrich	Jim Storch
Randal Bryant	Stephen Fuegi	Paul Tellers
Matt Dooley*+	Connor Henderson	Theo Towns
Nicholas Eustis	Tristan Hurst*	Carter Wellons
Albert Flasck	George Libby	

* Professional Core Singer

+ Section Manager



November and December 2025

Cello Fury: Unplugged!

at Allegheny Unitarian
Sunday, November 16, 7:30pm

Soprano Katy Williams, with Canzona: “Ave Maria”

at Heinz Chapel
Tuesday, December 9, 7:00pm

at Central Presbyterian, Tarentum
Sunday, December 14, 2:00pm

at First United Methodist, Greensburg
Wednesday, December 17, 7:00pm

Ellen Gozion “Wintergrace”

Traditional and Original Songs of the Season

at Allegheny Unitarian
Sunday, December 21, 2:00pm

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at academyconcerts.org**

ACADEMY CHAMBER ORCHESTRA

Warren Davidson is the artistic director of Academy Concerts, concertmaster of the Academy Chamber Orchestra, and violist of the Academy String Quartet. As a teen, he was deep into old-time fiddling and jazz; in college he performed Eastern European folk music with the Duquesne University Tamburitzans; and he only came to serious study of the violin while a junior at Duquesne, when he began lessons with Alan Grishman. Before completing his doctoral studies in violin at West Virginia University, Dr. Davidson earned a MA in music theory and composition at the University of Pittsburgh, a BA in Philosophy and Psychology and an MM in violin at Duquesne, and a two-year certificate program in chamber music at the University of Wisconsin-Milwaukee. He is married to Donna Penoyer, a jewelry artist and retired stilt-walker.

The Academy Chamber Orchestra has been the orchestra of choice for the Bach Choir of Pittsburgh since 2002. Particularly memorable ACO performances over the years include collaborations with Robert Page and Mendelssohn Choir of Pittsburgh (Mendelssohn *Elijah*, Haydn *Creation*, and the world premiere of Nancy Galbraith's *Requiem*), J.S. Bach *St. John Passion* with Clark Bedford and the Pittsburgh Concert Chorale, the Verdi *Requiem* with Christine Hestwood and Westminster Presbyterian, and Thomas Douglas's imaginative presentations of Handel *Messiah* with the Bach Choir.

MEMBERS OF ACADEMY CHAMBER ORCHESTRA

Warren Davidson, violin

Sarah Gudbaur, violin

David Sinclair, viola

Paige Riggs, cello

Tracy Mortimore, bass

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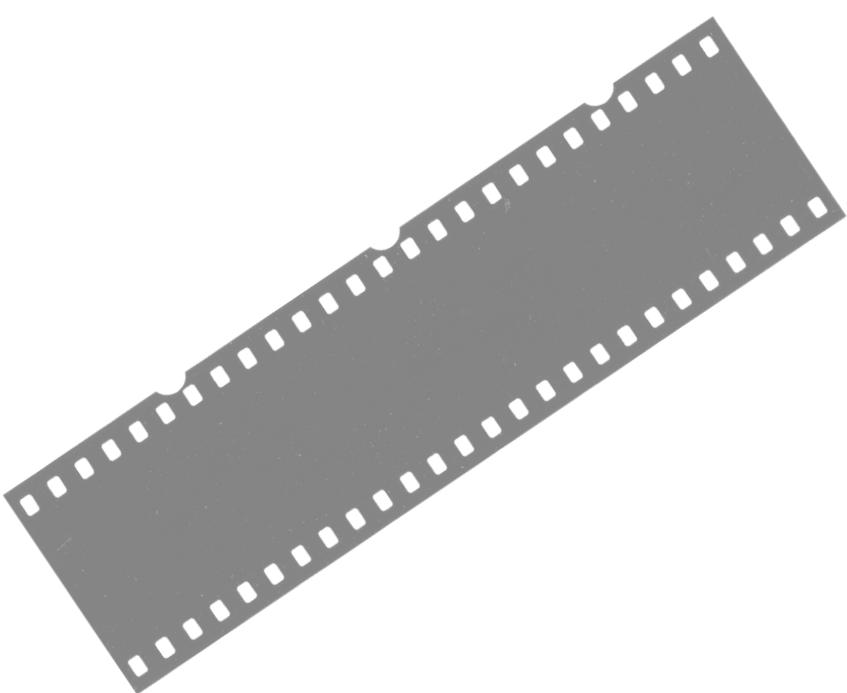
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NOTES ON THE PROGRAM

By Bach Choir member Michael Friedrich

In 1913, Charles Chaplin was touring American vaudeville stages with a pantomime troupe from England when he caught the eye of Mack Sennet. Mack had started the Keystone Company in 1912 to produce his own films. Charlie initially turned down an offer to act in Sennet's films. Stage actors at the time saw the budding film industry as a novelty that would not last. Keystone doubled its offer with a one-year guarantee to Chaplin who made his debut in "Making a Living" in 1914. However, Chaplin disliked the film.

The early Keystone films were considered to be no more than a series of gags strung together around a loose plot line, with emphasis on physical antics that would get a laugh, not on any character or theme development. Sennet also shot the film at a slow rate and then sped up the projection for added silliness.

Chaplin introduced his Little Tramp character at Keystone. He borrowed the cane and hat from an earlier French film comic, Max Linder. His character also had oversized shoes, baggie pants, a bowler hat, and fake trimmed mustache. Within a year, the Little Tramp's popularity spread throughout the United States.

Chaplin directed 19 of the 35 films in which he acted at Keystone. He also wrote most of the films including "Caught in a Cabaret." Chaplin broke free of Max Sennet and quickly rose to fame and fortune, with the expanding film industry. By 1917, he signed a \$1million (\$25 million today) contract to produce 12 films with First National. Chaplin was on his way to becoming the first international superstar and film director.

Chaplin saw comedy as a means to examine society and humanity. His films developed characters that represented a range of social values as well as emotions. In his classic 1915 film, The Tramp, the heroic tramp rescues a farm girl and her father from fellow tramps that want to steal their money. The Tramp is attracted to the farm girl but feels pushed aside and dejected when her wealthy boyfriend appears. In "Caught in a Cabaret," Charlie comes to the defense of a wealthy young woman who invites him to a party. He pretends to be an ambassador even though he is just a waiter at a cabaret. He is embarrassed when the family comes to the cabaret where he works. In the "Night in the Show" Chaplin contrasts the wealthy and sophisticated against the poorer and less educated in a theatre. Chaplin explored many aspects of human condition in his films that contained ironic and pointed social commentary.

Live music accompanied silent films from the mid-1890's into the 1920's when "talking motion pictures" were developed. The synchronization of electro-mechanical music and speech with film projection took 30 years to perfect. Until then, movie theatres were the single largest employer of musicians. Small theatres typically had a piano and possibly percussion and a violinist. Larger theatres utilized full orchestras or mighty Wurlitzer theatre organs that were designed to provide sound effects as well as

music. Music ranged from improvisation to sheet music that was specially composed and cued to enhance the film presentation. Classical music, mostly from the 19th century, was often a source of many arrangements that accompanied films.

Johann Sebastian Bach (1685-1750) composed music in every genre except opera during the late Baroque period. He wrote orchestral works such as the Brandenburg Concertos, solo instrument suites and sonatas for cello and violin. His keyboard and organ work included the Goldberg Variations, the Well-Tempered Clavier. His sacred choral works included St. Matthew and St. John Passions, and the Mass in B Minor. He also composed hundreds of sacred and secular cantatas.

Bach was a master of counterpoint, harmony, and the use of motifs. His sacred music cantatas and major choral works were based on texts from the Lutheran Bible. While music director at St. Thomas Church in Leipzig, Bach was expected to compose a cantata each week for the Sunday service and additional compositions for special feast days. He structured the music in each piece to reflect the tone of a biblical text. His music reflects the many emotions and moods that humans have felt through the ages such as joy, hope, fear, and despair.

The audience will hear selected pieces from J.S. Bach's music that Thomas Douglas has paired with three Chaplin films that complement the rhythm and mood of each scene. These include:

- Two cantatas from Bach's Christmas Oratorio: "Ehre Sei Dir Gott Gesungen" (Glory to God with Singing) composed for the first day of Christmas and "Jauchzet Frohlocket" (Shout for Joy) for the first Sunday of the New Year. Both of these express joy and praise.
- Two movements from Bach's Magnificat: "Omnis Generationes" (Every Generation) and "Et Misericordia" (And His Mercy). Bach structured "Omnis Generationes" for five independent voices in a fugue format. Each voice enters separately throughout the piece until they all come together at the end to signify unity. "Et Misericordia" is a tender duet between an Alto and Tenor with romantic undertones.
- "Herr Unser Herrscher" (Our Lord) and "Lasset Uns" (Let Us) are taken from St. John's Passion. "Herr Unser" is the opening movement and expresses the agitation surrounding Christ's passion. "Lasset Uns" refers to the scene where Roman soldiers cast lots for Jesus's coat just before his crucifixion. The piece is brief, intense, and tightly structured and reflects the soldier's indifference to Jesus as they argue about the seamless coat.
- "Breezy Bach" or Air on the G String from Suite No.3 is sung with an open vowel or hum. Its gentle melody reflects a sense of calm and introspection.
- "Jesu Meine Freude" (Jesus, My Joy) is the first movement in a larger choral work. The piece is a slow sacred choral piece of profound beauty and emotion.
- "Bach by Jove" also known as Anglais is a spirited dance from the 3rd French Suite. It is sung with monosyllables.

- “Sheep May Safely Graze” is a well-known secular cantata written for the Duke of Weissenfel’s birthday in 1713. The “sheep” originally referred to the citizens who could “safely graze” under the care of the monarch. It has a gentle flowing melody and will be sung in German.
- “Sleepytime Bach” is from the 4th movement of Cantata No. 140 also known as “Sleepers Awake” . It was written in 1731 with a lyrical dancing melody and counterpoint. The piece expresses the joyful anticipation of the Bridegroom in Christ’s Parable of the Ten Virgins. This arrangement will be sung with monosyllables.
- “Seufzer, Tranen, Kummer, Not” (Sighs, Tears, Grief, Need) is the opening line and title of the soprano aria from Cantata BWV 21. The music depicts deep suffering, pain and mourning.

The selected works of Bach, with their emotional depth and expressive range, serve as a powerful counterpart to Chaplin’s poignant and often humorous explorations of the human condition. Bach’s music and Chaplin’s film-making illuminate the joys, struggles, and hopes that define our shared humanity.

Mike Friedrich has enjoyed singing with the BCP for 28 years. He graduated from the University of Pittsburgh in 1974 with a BS in Chemical Engineering where he was also a member of the marching band. Mike retired from his career last year and currently lives in Mt. Lebanon with his wife, Joyce.



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TEXT TRANSLATIONS

Lasset uns den nicht zerteilen

Lasset uns den nicht zerteilen, sondern
darum losen, wes er sein soll. Let us not tear it, but cast lots [to see]
whose it should be

Sheep May Safely Graze

Schafe können sicher weiden
Wo ein guter Hirte wacht.
Sheep may safely graze
where a good shepherd watches over them.
Wo Regenten wohl regieren
Kann man Ruh' und Friede spüren
Und was Länder glücklich macht.
Where rulers are ruling well,
we may feel peace and rest
and what makes countries happy.

Ehre sie dir, Gott, gesungen

Ehre sei dir, Gott. Ehre sei dir, Gott.
Ehre sei dir, Gott, gesungen.
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt.
Let honor be sung to You, o God,
praise and thanks be prepared for You.
All the world exalts You.

Seufzer, Tränen, Kummer, Not

Seufzer, Tränen, Kummer, Not,
Angstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.
Sighs, tears, despair, anguish,
Anxious longing, fear and Death
Eat away at my constricted heart;
I feel misery, pain.

Et Misericordia

Et misericordia a progenie in progenies
timentibus eum. And his mercy [continues] from
generation to generation for those who
fear him.

Jauchzet, frohlocket!

Jauchzet, frohlocket!
Auf, preiset die Tage!
Rühmet, was heute der Höchste gethan!
Lasset das Zagen, verbannet die Klage,
stimmt voll Jauchzen und Fröhlichkeit an.
Dienet dem Höchsten mit herzlichen
Chören.
Lasst und den Namen des Herrschers
verehren!

Exult, rejoice!
Get up, praise the day!
Praise what the Greatest has done
today!
Stop hesitation, banish lamentations,
Full of exultation and cheerfulness!
Serve the Greatest with splendid
choirs,
Let us worship the name!

Herr, unser Herrscher

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Dass du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

Lord, our ruler, whose glory
is magnificent everywhere!
Show us through your passion,
that you, the true son of God,
at all times
even in the most lowly state,
are glorified!

Jesu, meine Freude

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebers werden.

Jesus, my joy,
pasture of my heart,
Jesus, my adornment
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.

Wäre dieser nicht ein Übeltäter

Wäre dieser nicht ein Übeltäter,
wir hätten dir ihn nicht überantwortet.

If he were not a malefactor, we would
not have delivered him up unto thee.

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(Yes, I am the Bach Choir Executive
Director, too!)

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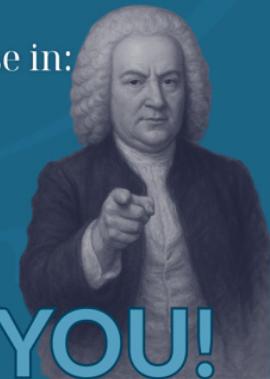
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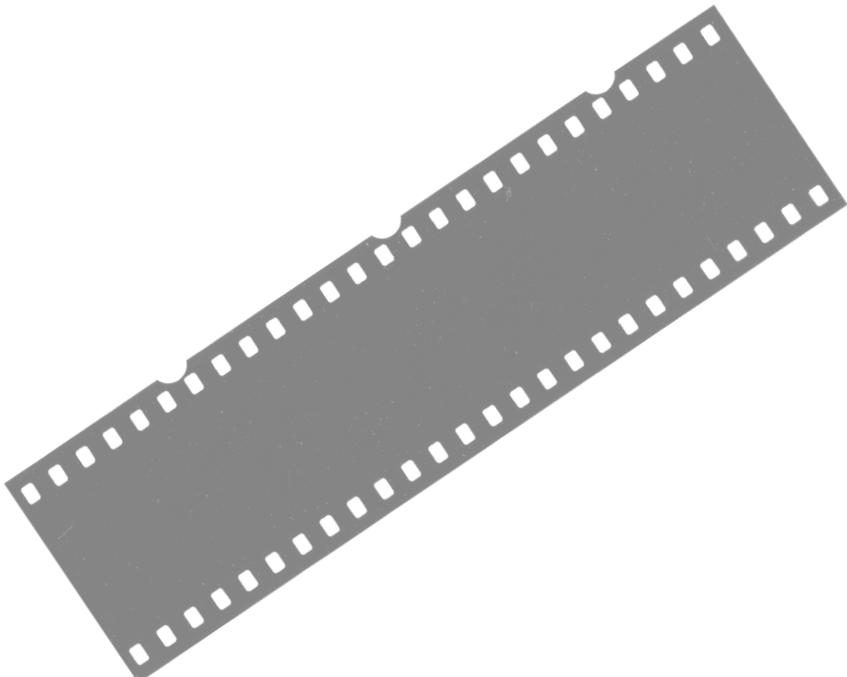
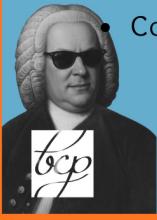
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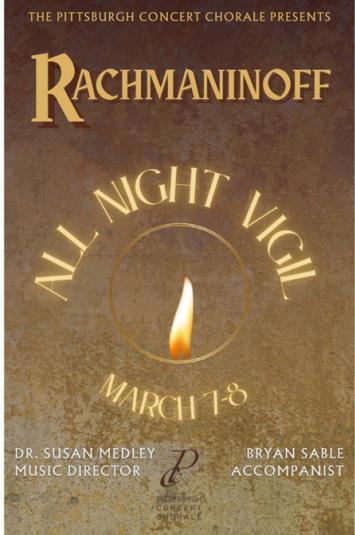
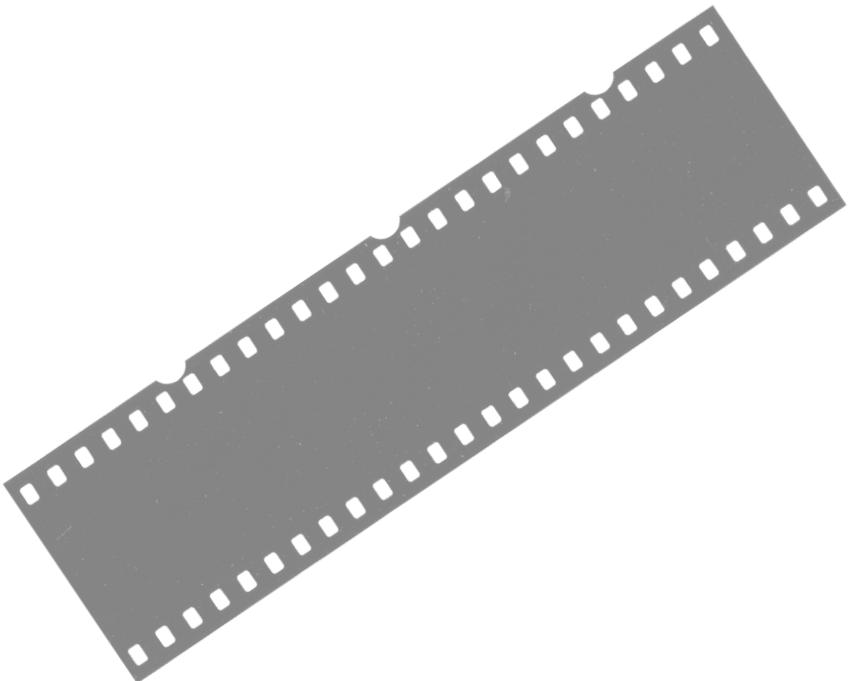
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