



AUGUSTANA
SCHOOL OF MUSIC

Johann Sebastian Bach.
ST. JOHN PASSION
BWV 245

Augustana Bach Collegium
with
Augustana Choir

Soloists

Russell Svenningsen, *tenor*
Evangelist

Parker Carbonneau, *baritone*
Jesus

Oliver Jankord, *baritone*
Pilate

Natalie Buickians, *soprano*

Daniel Moody, *alto*

Benjamin Burbach, *tenor*

Blake Todd, *baritone*

David Chin, *harpsichord & conductor*

Tuesday, April 15, 2025, 7:30 p.m.
Cathedral of St. Joseph, Sioux Falls, South Dakota

BACH'S FIRST PASSION

Bach's *St. John Passion* was his first large-scale work of its kind and length, composed for the Good Friday service of 1724 in Leipzig, Germany. He revised and expanded the work multiple times, with significant versions in 1725, 1730, and 1749—an approach typical of Bach, who rarely performed a piece the same way twice. The version you will hear in this concert is the final one from 1749, which remains largely faithful to the original 1724 setting.

The *Passion*, or *passio*, recounts the arrest, trial, and crucifixion of Christ through music and song. The tradition of performing *Passion* music during Holy Week dates back nearly a thousand years before Bach's time. However, Bach's *St. John Passion* stands apart for its striking imagery, dramatic intensity, and deeply moving music. It transports listeners not only three centuries back to Bach's Leipzig but two millennia further—to witness Christ's final hours on earth.

The core text of the work is drawn from John 18 and 19, interwoven with poetry and chorales by Bach's contemporaries that reflect on the Gospel narrative. These reflections fall into two categories: solo arias that express the response of an imagined onlooker at the scene and chorales that serve as the collective voice of the faithful. The messages within these reflections remain as relevant today as they were in the 18th century, speaking to themes of suffering, redemption, and hope—offering insight into crises and injustices that persist in our world.

The leading roles include the tenor soloist as the Evangelist (John) and the baritone as Jesus. Other characters—Judas, Pilate, Peter, and the Servants—help drive the dramatic tension, while the choir assumes multiple roles: disciples, the crowd, soldiers, and observers. In this performance, we invite you to sing along with selected chorales. While historical records do not confirm whether congregations participated in Bach's time, your voices enhance the performance, making the experience more immersive and meaningful. More than mere spectators, we all share in this story—a sorrowful yet redemptive love story that points us toward eternal hope.

Bach's compositional mastery extends beyond individual movements to the work's overarching structure. He weaves symmetry throughout: the opening and closing choruses frame the work with themes of sin and redemption, set in full orchestration. The alto arias No. 7, "*Von den Stricken*" (*To Untie Me*), and No. 30, "*Es ist Vollbracht*" (*It Is Finished*), echo each other in melodic material. The joyful soprano aria No. 9, "*Ich folge dir gleichfalls*" (*I Follow You Likewise*), depicts Peter following Jesus with lively, ascending phrases—later transformed into heavier, urgent steps toward the cross in the baritone aria No. 24, "*Eilt - Wohin? - nach Golgatha!*" (*Hurry - Where? - To Golgotha!*). At the very heart of the work lies the chorale No. 22, "*Durch dein Gefängnis, Gottes Sohn*" (*Through Your Imprisonment, Son of God*), symmetrically encircled by crowd choruses, underscoring its central significance.

Bach's meticulous attention to text and structure demonstrates his intent to convey the story as vividly and powerfully as possible. The fact that he revised *St. John Passion* more than any other work suggests its deep personal significance. Despite conducting and hearing this masterpiece countless times, I continue to find it as fresh and compelling as my first encounter. Bach's artistry ensures that this universally known *Passion* story remains profoundly alive each time it is performed.

Studying and performing Bach's *St. John Passion* has been a remarkable milestone for the students of the Augustana Bach Collegium—an ensemble that was founded just over a year ago. At first, Bach felt overwhelming, even discouraging, for many who had never performed his works before. The music was daunting, exhausting—at times, seemingly insurmountable. But they persisted. They showed up, they pushed forward, and they grew. What began as a struggle to sight-read evolved into singing with confidence and conviction. Their journey is a testament to the power of perseverance: what once seemed impossible can become second nature.

Yet, this experience has been about more than just mastering notes. It has been about stepping into fellowship with a composer from another time and place, seeing and feeling one of the most retold stories in human history through his eyes. When music-making reaches this depth, it transcends the individual—it becomes something greater than ourselves. True artistry demands selflessness, and in that surrender, we achieve something extraordinary together. There is a profound paradox in this: the higher we aim, the more we recognize our own smallness—and yet, in that humility, we accomplish something truly magnificent.

Bach's music has transformed lives for centuries, and it continues to do so now. It is an unspeakable privilege to witness this transformation in our students—to see their growth, share in their wonder, and walk this path alongside them. I am also deeply grateful to the esteemed colleagues and dear friends who have generously shared their gifts, joining us in bringing this music to life.

The last performance of *St. John Passion* in Sioux Falls took place over a decade ago, in 2014, by the South Dakota Symphony Orchestra and Chorus. As we experience this extraordinary music, we are reminded of Bach's own words:

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

On this Holy Week evening, may we see the glory of God through Bach's music, and may our hearts be renewed, our minds uplifted, and our souls refreshed.

Soli Deo Gloria!

David Chin © March 2025

TEXTS & TRANSLATIONS

1. Coro

*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!*

2. Evangelist:

*Jesus ging mit seinen Jüngern
über den Bach Kidron, da war ein Garten,
darein ging Jesus und seine Jünger.
Judas aber, der ihn verriet, wusste den Ort auch,
denn Jesus versammelte sich oft daselbst
mit seinen Jüngern.
Da nun Judas zu sich hatte genommen
die Schar und der Hohenpriester
und Pharisäer Diener, kommt er dahin
mit Fackeln, Lampen und mit Waffen.
Als nun Jesus wusste alles,
was ihm begegnen sollte,
ging er hinaus und sprach zu ihnen:*

Jesus: *Wen suchet ihr?*

Evangelist: *Sie antworteten ihm:*

Coro: *Jesum von Nazareth.*

Evangelist: *Jesus spricht zu ihnen:*

Jesus: *Ich bin's.*

Evangelist: *Judas aber, der ihn verriet,
stund auch bei ihnen.
Als nun Jesus zu ihnen sprach: Ich bin's,
wichen sie zurücke und fielen zu Boden.
Da fragete er sie abermal:*

Jesus: *Wen suchet ihr?*

Evangelist: *Sie aber sprachen:*

Coro: *Jesum von Nazareth.*

Evangelist: *Jesus antwortete:*

Jesus: *Ich hab's euch gesagt, dass ich's sei,
suchet ihr denn mich, so lasset diese gehen!*

1. Chorus

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.

2. Evangelist:

Jesus went with his disciples
over the brook Kidron where there was a garden
which Jesus and his disciples entered.
But Judas, who betrayed him, also knew the place,
for Jesus often met there
with his disciples.
Now Judas had got
a band of servants from the chief priests
and the Pharisees and he came to the place
with lanterns, torches and weapons.
As Jesus knew everything
that was going to happen to him
he came forward and said to them:

Jesus: Who are you looking for?

Evangelist: They answered him

Soldiers: Jesus of Nazareth.

Evangelist: Jesus said to them

Jesus: I am he.

Evangelist: But Judas, who betrayed him,
was standing with them.
When Jesus said to them, "I am he",
they moved back and fell to the ground.
He asked them a second time:

Jesus: Who are you looking for?

Evangelist: And they said:

Soldiers: Jesus of Nazareth.

Evangelist: Jesus replied:

Jesus: I have told you that I am he.
If you are looking for me, then let these go!

CONGREGATIONAL CHORALE

Please stand and join us if you are able

3. Chorale

Eng. Tr.: Thomas Alexander Lacey

Soprano
Alto
Tenor
Bass

O won - drous love, O love be - yond all mea - sure, That
bids Thee walk this way of sore dis - plea - sure! I live my life, with
all the world can of - fer, And Thou must suf - fer!

The original German text is taken from *Herzliebster Jesu, was hast du verbrochen*, a Lutheran Passion hymn in German, written by Johann Heermann (1585-1647), sung to the hymn tune written ten years later by Johann Crüge (1598-1662).

4. Evangelist:

*Auf dass das Wort erfüllet würde,
welches er sagte: Ich habe der keine verloren,
die du mir gegeben hast.*

*Da hatte Simon Petrus ein Schwert
und zog es aus und schlug nach
des Hohenpriesters Knecht
und hieb ihm sein recht Ohr ab;
und der Knecht hieß Malchus.
Da sprach Jesus zu Petro:*

Jesus: *Stecke dein Schwert in die Scheide!
Soll ich den Kelch nicht trinken,
den mir mein Vater gegeben hat?*

4. Evangelist:

In this way the word was fulfilled
which said: I have lost none of those
which you gave to me.

Then Simon Peter had a sword
and he drew it out and struck
the chief priest's servant
and cut off his right ear;
and the servant was called Malchus.
Then Jesus said to Peter

Jesus: Put up your sword in its scabbard!
Shall I not drink the cup
which my father has given me?


CONGREGATIONAL CHORALE

Please stand and join us if you are able

5. Chorale

Eng. Tr.: Thomas Alexander Lacey

Soprano
Alto





Thy will, O God, be al - way done On earth as in the courts of Heaven; Give

Tenor
Bass



us in pain to lean there-on, To wel - come joy or sor - row giv'n, To



bid re - bell-i-ous flesh be still, Nor move a - gainst Thy per - fect will.



The original German text is taken from "*Vater unser im Himmelreich*, a Lutheran hymn, paraphrase of the Lord's Prayer in German, written by Martin Luther (1483-1546), sung to the hymn tune "Old 112th".

6. Evangelist

*Die Schar aber und der Oberhauptmann
und die Diener der Juden
nahmen Jesum und bunden ihn
und führeten ihn aufs erste zu Hannas,
der war Kaiphass Schwäher,
welcher des Jahres Hoherpriester war.
Es war aber Kaiphass, der den Juden riet,
es wäre gut, dass ein Mensch
würde umbracht für das Volk.*

7. Aria (Alto)

*Von den Stricken meiner Sünden Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen, Läßt er sich verwunden.*

8. Evangelist:

*Simon Petrus aber folgte Jesu nach
und ein ander Jünger.*

9. Aria (Soprano)

*Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht, Mein Leben, mein Licht.
Befördre den Lauf Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten.*

10. Evangelist

*Derselbige Jünger war dem Hohenpriester bekannt
und ging mit Jesu hinein
in des Hohenpriesters Palast.
Petrus aber stund draußen für der Tür.
Da ging der andere Jünger, der dem Hohenpriester
bekannt war, hinaus und redete mit der Türhüterin und
führte Petrum hinein.
Da sprach die Magd, die Türhüterin, zu Petro:*

Maid: *Bist du nicht dieses Menschen Jünger einer?*

Evangelist: *Er sprach:*

Peter: *Ich bin's nicht.*

Evangelist:

*Es stunden aber die Knechte und Diener
und hatten ein Kohlfew'r gemacht (denn es war kalt)
und wärmten sich. Petrus aber stund bei ihnen
und wärmte sich.
Aber der Hohepriester fragte Jesum um seine Jünger
und um seine Lehre.
Jesus antwortete ihm:*

6. Evangelist

But the soldiers and their commander
and the servants of the Jews
arrested Jesus and bound him
and led him first to Annas
who was the father-in-law of Caiphass
– this man was the chief priest that year.
It was Caiphass who advised the Jews
that it was expedient that one man
should die for the people.

7. Aria (Alto)

From the bonds of my sins to set me free
my saviour is bound.
From all infections of vice to heal me completely
he gives himself to be wounded.

8. Evangelist

But Simon Peter and another disciple
followed Jesus.

9. Aria (Soprano)

I follow you likewise with joyful steps
and do not leave you. My life, my light.
Bring me on my way and do not cease
to pull, push and urge me on.

10. Evangelist

This disciple was known to the chief priest
and he went along with Jesus
into the palace of the chief priest.
But Peter stood without by the door.
Then the other disciple who was known to the high
priest, went out and spoke to the woman
in charge of the door and led Peter within
Then the woman said to Peter:

Maid: Are not you one of this man's disciples?

Evangelist: He said

Peter: I am not.

Evangelist:

The servants and officers were standing there
and had made a charcoal fire (for it was cold)
and were warming themselves. Peter stood by them
and warmed himself.
The chief priest questioned Jesus about his
disciples and his teaching.
Jesus answered him.

Jesus: *Ich habe frei, öffentlich geredet für der Welt.
Ich habe allezeit gelehret in der Schule
und in dem Tempel,
da alle Jüden zusammenkommen,
und habe nichts im Verborgnen geredt.
Was fragest du mich darum?
Frage die darum, die gehöret haben,
was ich zu ihnen geredet habe!
Siehe, dieselbigen wissen, was ich gesaget habe.*

Evangelist:
*Als er aber solches redete,
gab der Diener einer, die dabeistunden,
Jesu einen Backenstreich und sprach:*

Servant:
Solltest du dem Hohenpriester also antworten?

Evangelist: *Jesus aber antwortete:*

Jesus:
*Hab ich übel geredt,
so beweise es, dass es böse sei,
hab ich aber recht geredt, was schlägest du mich?*

Jesus: I have spoken openly before all the world.
I have always taught in the synagogue
and in the temple
where all the Jews gather together
and have spoken nothing in secret.
Why therefore do you question me
Question those who have heard about
what I have spoken to them!
See, they themselves know what I have said

Evangelist:
As he spoke in this way,
one of servants who was standing by,
struck Jesus with his hand and said

Servant:
Should you reply to the chief priests in this way?

Evangelist: Jesus answered:

Jesus:
If I have spoken badly,
then show what was wrong.
But if I have spoken rightly, why do you strike me?

CONGREGATIONAL CHORALE

Please stand and join us if you are able

11. Chorale

Eng. tr.: David Chin

1. My Sav-iour who has harmed Thee with much tor - ment and cruel - ty,
2. 'Tis I and my trans - gres - sions like sand in grains a - bun - dant

so foul - ly treat - ed Thee? For Thou art not a sin - ner
up - on that end - less shore. I have put Thee through mis - 'ry,

like us and all our chil - dren, from e - vil Thou wert ev - er free.
as - sailed thee in great ag - 'ny, with great af - flic - tion, pain and shame.

The original German text is taken from *O Welt, sieh hier dein Leben*, a Lutheran hymn by Paul Gerhardt (1607-1676), sung to the hymn tune *O Welt, ich muss dich lassen* by Heinrich Isaac (1450-1517).

12. Evangelist:

*Und Hannas sandte ihn gebunden
zu dem Hohenpriester Kaiphas.
Simon Petrus stund und wärmete sich,
da sprachen sie zu ihm:*

Chorus:

Bist du nicht seiner Jünger einer?

Evangelist:

Er leugnete aber und sprach:

Peter:

Ich bin's nicht.

Evangelist:

*Spricht des Hohenpriesters Knecht' einer,
ein Gefreundter des,
dem Petrus das Ohr abgehauen hatte:*

Servant:

Sahe ich dich nicht im Garten bei ihm?

Evangelist:

*Da verleugnete Petrus abermal,
und alsobald krähe der Hahn.
Da gedachte Petrus an die Worte Jesu
und ging hinaus und weinete bitterlich.*

13. Aria (Tenor)

*Ach, mein Sinn, Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier, oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat, und im Herzen
Stehn die Schmerzen meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.*

14. Chorale

*Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!*

12. Evangelist:

And Annas sent him bound
to the chief priest Caiphas.
As Simon Peter stood and warmed himself,
they said to him

Servants:

Aren't you one of his disciples?

Evangelist:

But he denied it and said:

Peter:

I am not.

Evangelist:

One of the chief priest's servants,
a relative of the man
whose ear Peter had cut off, said

Servant:

Did I not see you in the garden with him?

Evangelist:

Then Peter denied it again,
and once the cock crew
Then Peter thought of Jesus's word and
went out and wept bitterly.

13. Aria (Tenor)

Ah, my soul, where will you at last go,
where shall I find relief?
Should I stay here, or should I wish
that hills and mountains were behind me?
In the world there is no help, and in my heart
are the pains of my wrongdoing
since the servant has denied the Lord.

14. Chorale

Peter, who does not think back at all,
denies his God,
but then at a look of reproach
weeps bitterly.
Jesus, look at me also
when I am reluctant to repent;
when I have done evil
stir up my conscience!

END OF PART ONE
Organ Improvisation

15. Chorale

*Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.*

16. Evangelist:

*Da fuhreten sie Jesum von Kaiphas
vor das Richthaus, und es war frühe.
Und sie gingen nicht in das Richthaus,
auf dass sie nicht unrein würden,
sondern Ostern essen möchten.
Da ging Pilatus zu ihnen heraus und sprach:*

Pilatus:

Was bringet ihr für Klage wider diesen Menschen?

Evangelist:

Sie antworteten und sprachen zu ihm:

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

Evangelist: *Da sprach Pilatus zu ihnen:*

Pilatus: *So nehmet ihr ihn hin
und richtet ihn nach eurem Gesetze!*

Evangelist: *Da sprachen die Jüden zu ihm:*

Chorus: *Wir dürfen niemand töten.*

Evangelist:

*Auf dass erfüllet würde das Wort Jesu,
welches er sagte, da er deutete,
welches Todes er sterben würde.
Da ging Pilatus wieder hinein
in das Richthaus
und rief Jesu und sprach zu ihm:*

Pilatus: *Bist du der Jüden König?*

Evangelist: *Jesus antwortete:*

Jesus: *Redest du das von dir selbst,
oder haben's dir andere von mir gesagt?*

Evangelist: *Pilatus antwortete:*

15. Chorale

Christ, who makes us blessed
and has done no wrong,
was for us in the night
seized like a thief,
led before godless people
and falsely accused,
derided, mocked and spat upon,
as the scripture says.

16. Evangelist:

Then they led Jesus from Caiphas
to the hall of judgement, and it was early.
And they did not go into the hall of judgement
so that they would not become defiled
but would be able to eat the Passover meal.
Then Pilate came out to them and said:

Pilate:

What accusation do you bring against this man?

Evangelist:

They replied and said to him:

Jewish Leaders: If this man were not a criminal,
we would not have brought him before you.

Evangelist: Then Pilate said to them:

Pilate: Then take him away
and judge him according to your law!

Evangelist: Then the Jewish Leaders said to him

Jewish Leaders: We are not allowed to kill anyone.

Evangelist:

In this way was fulfilled the words of Jesus,
which he said to indicate
by what sort of death he would die.
Then Pilate went back
into the hall of judgement
and called Jesus and said to him:

Pilate: Are you the king of the Jews

Evangelist: Jesus replied:

Jesus: Do you say this of yourself,
or did others say it to you about me?

Evangelist: Pilate answered:

Pilatus: *Bin ich ein Jüde?
Dein Volk und die Hohenpriester
haben dich mir überantwortet; was hast du getan?*

Evangelist: *Jesus antwortete:*

Jesus: *Mein Reich ist nicht von dieser Welt;
wäre mein Reich von dieser Welt,
meine Diener würden darob kämpfen, dass ich den
Jüden nicht überantwortet würde;
aber nun ist mein Reich nicht von dannen.*

17. Chorale

*Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.
Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?*

18. Evangelist: *Da sprach Pilatus zu ihm:*

Pilatus: *So bist du dennoch ein König?*

Evangelist: *Jesus antwortete:*

Jesus: *Du sagst's, ich bin ein König.
Ich bin dazu geboren und in die Welt kommen,
dass ich die Wahrheit zeugen soll.
Wer aus der Wahrheit ist, der höret meine Stimme.*

Evangelist: *Spricht Pilatus zu ihm:*

Pilatus: *Was ist Wahrheit?*

Evangelist: *Und da er das gesaget,
ging er wieder hinaus zu den Jüden
und spricht zu ihnen:*

Pilatus: *Ich finde keine Schuld an ihm.
Ihr habt aber eine Gewohnheit,
dass ich euch einen losgebe;
wollt ihr nun, dass ich euch der Jüden König losgebe?*

Evangelist:

Da schrieen sie wieder allesamt und sprachen:

Chorus: *Nicht diesen, sondern Barrabam!*

Evangelist: *Barrabas aber war ein Mörder.
Da nahm Pilatus Jesum und geißelte ihn.*

Pilate: Am I a Jew?
Your people and the chief priests
Have handed you over to me. What have you done?

Evangelist: Jesus answered:

Jesus: My kingdom is not of this world;
if my kingdom were of this world
then my servants would fight so that
I should not be handed over to the Jews;
but now my kingdom is not from here.

17. Chorale

Ah, great king, great in all ages,
How would my faithfulness in any way adequate?
No human heart can conceive
what gift is fit to offer you.
My mind cannot imagine
what can be compared to your mercy.
How then can I match your loving deeds
by anything I do?

18. Evangelist: Then Pilate said to him

Pilate: So, you are then a King?

Evangelist: Jesus answered:

Jesus: You say it, I am a king.
For this I was born and came into the world,
so that I should testify to the truth.
Anyone who is of the truth hears my voice.

Evangelist: Pilate said to him

Pilate: What is truth?

Evangelist: And when he said this,
he went back out to the Jews
and said to them:

Pilate: I find no fault in him.
But you have a custom,
that I release one prisoner to you;
do you wish I release to you the king of the Jews?

Evangelist:

They all cried out together and said:

Jewish Leaders: Not this man, but Barrabas!

Evangelist: Now Barrabas was a murderer.
Then Pilate took Jesus and scourged him.

19. Arioso (Bass)

*Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühen!
Du kannst viel süße Frucht
von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!*

20. Tenor (Aria)

*Erwäge, wie sein blutgefärbter Rücken
In allen Stücken dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!*

21. Evangelist: *Und die Kriegsknechte flochten
eine Krone von Dornen und setzten sie auf sein Haupt
und legten ihm ein Purpurkleid an und sprachen:*

Chorus: *Sei begrüßet, lieber Jüdenkönig!*

Evangelist: *Und gaben ihm Backenstreich.
Da ging Pilatus wieder heraus und sprach zu ihnen:*

Pilatus: *Sehet, ich führe ihn heraus zu euch,
dass ihr erkennet, dass ich keine Schuld an ihm finde.*

Evangelist: *Also ging Jesus heraus
und trug eine Dornenkrone und Purpurkleid.
Und er sprach zu ihnen:*

Pilatus: *Sehet, welch ein Mensch!*

Evangelist: *Da ihn die Hohenpriester
und die Diener sahen, schrieten sie und sprachen:*

Chorus: *Kreuzige, kreuzige!*

Evangelist: *Pilatus sprach zu ihnen:*

Pilatus: *Nehmet ihr ihn hin und kreuziget ihn;
denn ich finde keine Schuld an ihm!*

Evangelist: *Die Jüden antworteten ihm:*

Chorus: *Wir haben ein Gesetz,
und nach dem Gesetz soll er sterben;
denn er hat sich selbst zu Gottes Sohn gemacht.*

19. Arioso (Bass)

Consider, my soul, with anxious delight,
with bitter pleasure and a heart partly oppressed
that your highest good depends on Jesus' sorrow,
how for you from the thorns that pierce him
heavenly flowers blossom!
You can gather so much sweet fruit
from his wormwood
therefore look unceasingly towards him!

20. Tenor (Aria)

Ponder well how his back bloodstained
all over is like the sky -
where after the deluge
from our flood of sins has abated
there appears the most beautiful rainbow
as a sign of God's mercy!

21. Evangelist: And the soldiers wove
a crown of thorns and placed it on his head
and put a purple robe on him and said:

Soldiers: Hail to you, king of the Jews!

Evangelist: And they gave him blows with their
hands. Then Pilate came out and said to them :

Pilate: Look, I bring him out to you
so that you can know that I find no fault in him

Evangelist: And so Jesus came out and wore
a crown of thorns and a purple robe.
And he said to them:

Pilate: Look, this is the man!

Evangelist: When the chief priests
and the officers saw him, they cried out and said:

Chief Priests: Crucify him, crucify him!

Evangelist: Pilate said to them:

Pilate: Take him and crucify him;
for I find no fault in him!

Evangelist: The Jews answered him:

Jewish Leaders: We have a law
and according to the law he should die
because he made himself the son of God.

Evangelist:

*Da Pilatus das Wort hörte,
fürchtet' er sich noch mehr
und ging wieder hinein in das Richthaus
und spricht zu Jesu:*

Pilatus: *Von wannen bist du?*

Evangelist: *Aber Jesus gab ihm keine Antwort.
Da sprach Pilatus zu ihm:*

Pilatus: *Redest du nicht mit mir?
Weißest du nicht, dass ich Macht habe,
dich zu kreuzigen, und Macht habe, dich loszugehen?*

Evangelist: *Jesus antwortete:*

Jesus: *Du hättest keine Macht über mich,
wenn sie dir nicht wäre von oben herab gegeben;
darum, der mich dir überantwortet hat,
der hat's größ're Sünde.*

Evangelist: *Von dem an trachtete Pilatus,
wie er ihn losließe.*

Evangelist:

When Pilate heard what they said,
he was even more afraid
and went back to the hall of judgment
and said to Jesus:

Pilate: Where do you come from?

Evangelist: But Jesus gave him no answer.
Then Pilate said to him:

Pilate: You won't speak to me?
Do you not know that I have the power to crucify
you, and I have the power to set you free?

Evangelist: Jesus replied:

Jesus: You would have no power over me
if it were not given to you from above:
therefore the one who handed me over to you
has the greater guilt

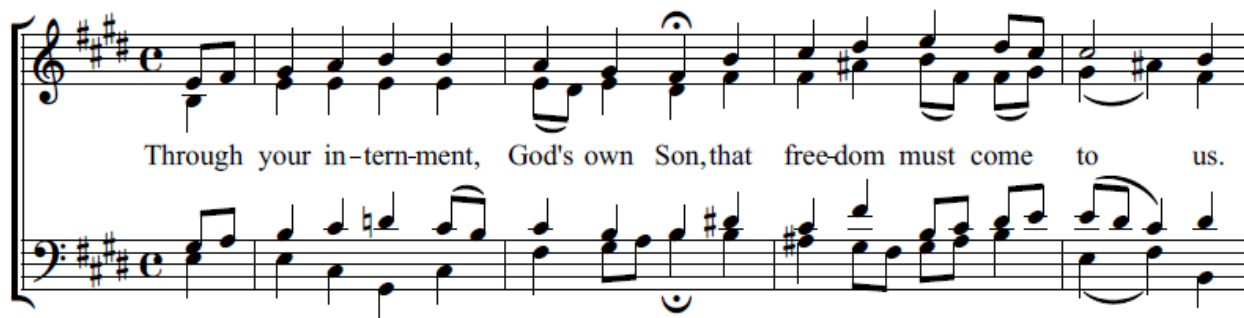
Evangelist: And from then on Pilate
endeavored to set him free.

CONGREGATIONAL CHORALE

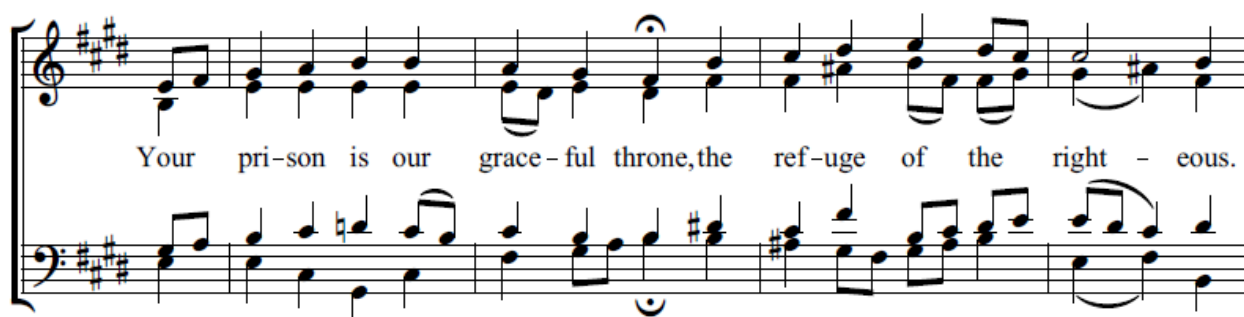
Please stand and join us if you are able

22. Chorale

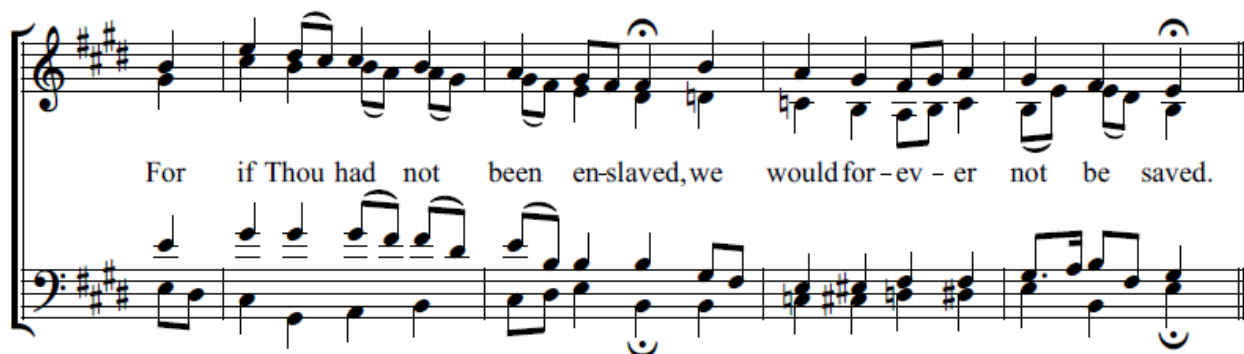
Eng. tr.: David Chin



Through your in-tern-ment, God's own Son, that free-dom must come to us.



Your pri-son is our grace-ful throne, the ref-uge of the right-eous.



For if Thou had not been en-slaved, we would for-ev-er not be saved.

Bach adapted the words of an aria from the *St. John Passion* of Christian Heinrich Postel (1658-1705) and used the melody of *Mach's mit mir, Gott, nach deiner Güt* by Johann Hermann Schein (1586-1630).

23. Evangelist:

Die Jüden aber schriegen und sprachen:

Chorus: *Lässst du diesen los,
so bist du des Kaisers Freund nicht;
denn wer sich zum Könige machet,
der ist wider den Kaiser.*

Evangelist:

*Da Pilatus das Wort hörte,
führte er Jesum heraus
und setzte sich auf den Richtstuhl,
an der Stätte, die da heißet:
Hochpflaster, auf Ebräisch aber: Gabbatha.
Es war aber der Rüsttag in Ostern
um die sechste Stunde,
und er spricht zu den Jüden:*

Pilatus: *Sehet, das ist euer König!*

Evangelist: *Sie schriegen aber:*

Chorus: *Weg, weg mit dem, kreuzige ihn!*

Evangelist: *Spricht Pilatus zu ihnen:*

Pilatus: *Soll ich euren König kreuzigen?*

Evangelist: *Die Hohenpriester antworteten:*

Chorus: *Wir haben keinen König denn den Kaiser.*

Evangelist:

*Da überantwortete er ihn, dass er gekreuziget würde.
Sie nahmen aber Jesum und führten ihn hin.
Und er trug sein Kreuz und ging hinaus zur Stätte,
die da heißet Schädelstätt,
welche heißet auf Ebräisch: Golgatha.*

24. Aria (Baritone) and Chorus

*Eilt, ihr angefochten Seelen,
Geht aus euren Marterhöhlen,
Eilt - Wohin? - nach Golgatha!
Nehmet an des Glaubens Flügel,
Flieht - Wohin? - zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!*

23. Evangelist:

But the Jews cried out and said:

Jewish Leaders: If you release this man,
then you are not Caesar's friend;
for anyone who makes himself king
is against Caesar.

Evangelist:

When Pilate heard what they said,
he led Jesus out
and sat in the judgment seat
at the place which is called
the Pavement, or in Hebrew: Gabbatha
It was the day of preparation for the Passover,
about the sixth hour,
and he said to the Jews:

Pilate: Look, this is your king!

Evangelist: But they cried out:

Jewish Leaders: Away with him, away, crucify him!

Evangelist: Pilate said to them:

Pilate: Shall I crucify your king?

Evangelist: The chief priests answered:

Chorus: We have no king but Caesar.

Evangelist:

Then he handed him over to be crucified
They took Jesus and led him away.
And he carried his cross and went to the place
which is called the place of the skull,
that is in Hebrew: Golgatha

24. Aria (Baritone) and Chorus

Hurry, you tormented souls,
leave your dens of torment,
Hurry – Where to? – to Golgotha!
Take the wings of faith,
Fly – Where to? – to the hill of the cross,
there your salvation flourishes!

25. Evangelist:

*Allda kreuzigten sie ihn, und mit ihm
zween andere zu beiden Seiten,
Jesum aber mitten inne.
Pilatus aber schrieb eine Überschrift
und setzte sie auf das Kreuz,
und war geschrieben:
"Jesus von Nazareth, der Jüden König".
Diese Überschrift lasen viel Jüden,
denn die Stätte war nahe bei der Stadt,
da Jesus gekreuziget ist.
Und es war geschrieben auf ebräische,
griechische und lateinische Sprache.
Da sprachen die Hohenpriester der Jüden zu Pilato:*

Chorus: *Schreibe nicht: der Jüden König,
sondern dass er gesaget habe:
Ich bin der Jüden König.*

Evangelist: *Pilatus antwortet:*

Pilatus: *Was ich geschrieben habe,
das habe ich geschrieben.*

25. Evangelist:

There they crucified him and with him
two others, one on either side.
with Jesus the middle.
And Pilate wrote a title
and placed it on the cross,
and there was written:
"Jesus of Nazareth, king of the Jews".
Many Jews read this title
for the place was near the city
where Jesus was crucified.
And it was written in Hebrew,
Greek and Latin.
Then the chief priests said to Pilate:

Chief Priests: Do not write: the king of the Jews,
but that he said:
I am the king of the Jews.

Evangelist: Pilate replied:

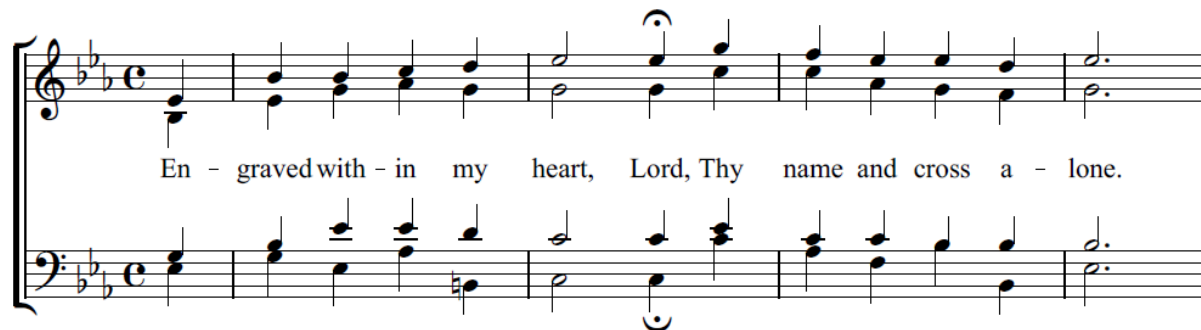
Pilate: What I have written,
I have written.

CONGREGATIONAL CHORALE

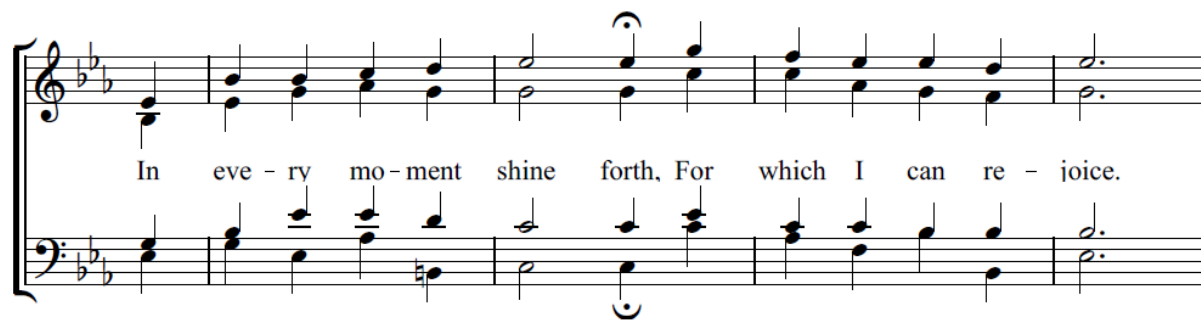
Please stand and join us if you are able

26. Chorale

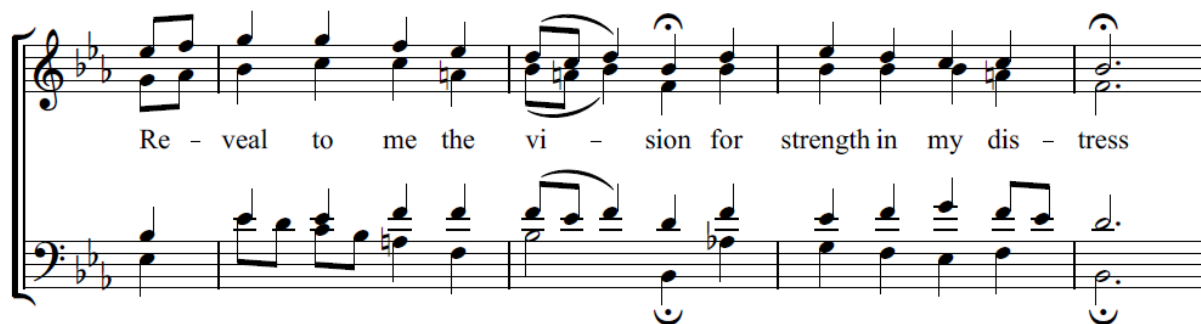
Eng. tr.: David Chin



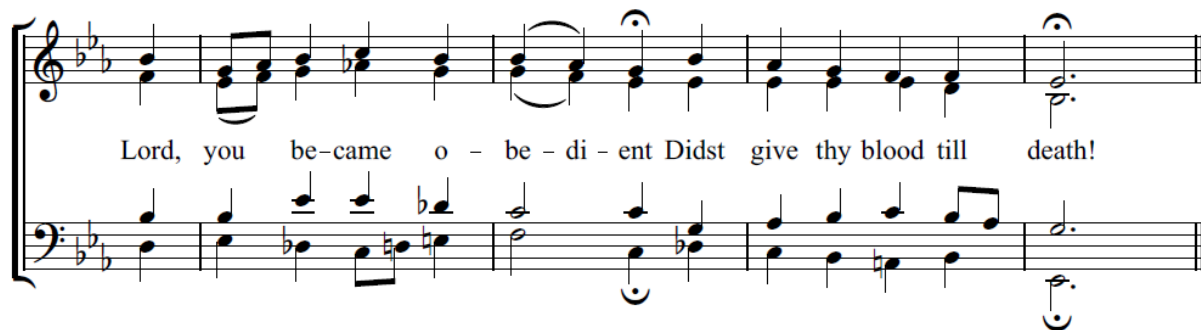
En - graved with - in my heart, Lord, Thy name and cross a - lone.



In eve - ry mo - ment shine forth, For which I can re - joice.



Re - veal to me the vi - sion for strength in my dis - tress



Lord, you be - came o - be - di - ent Didst give thy blood till death!

The original German text is taken from *Valet will ich dir geben*, a Lutheran hymn by Valerius Herberger (1562-1627), sung to the hymn tune by Melchior Teschner (1584-1635).

27. Evangelist:

*Die Kriegsknechte aber,
da sie Jesum gekreuziget hatten,
nahmen seine Kleider und machten vier Teile,
einem jeglichen Kriegsknechte sein Teil,
dazu auch den Rock.
Der Rock aber war ungenähet,
von oben an gewürket durch und durch.
Da sprachen sie untereinander:*

Chorus:

*Lasset uns den nicht zerteilen,
sondern darum losen, wes er sein soll.*

Evangelist

*Auf dass erfüllet würde die Schrift,
die da saget:
Sie haben meine Kleider unter sich geteilet
und haben über meinen Rock das Los geworfen,
Solches taten die Kriegsknechte.
Es stund aber bei dem Kreuze Jesu
seine Mutter und seiner Mutter Schwester,
Maria, Kleophas Weib,
und Maria Magdalena.
Da nun Jesus seine Mutter sahe
und den Jünger dabei stehen, den er lieb hatte,
spricht er zu seiner Mutter:*

Jesus: *Weib, siehe, das ist dein Sohn!*

Evangelist: *Darnach spricht er zu dem Jünger:*

Jesus: *Siehe, das ist deine Mutter!*

27. Evangelist:

Then the soldiers,
when they had crucified Jesus,
took his clothes and made four parts,
a part to each soldier,
there was also his coat.
His coat was seamless,
woven from the top throughout.
They said to each other:

Soldiers:

Let us not tear it,
but cast lots whose it should be

Evangelist

In this way the Scripture was fulfilled,
where it is said:
they have divided my clothing among them
and they have cast lots for my coat,
this is what the soldiers did
There stood by Jesus's cross
his mother and his mother's sister,
Mary, Cleophas' wife,
and Mary Magdalene.
When Jesus saw his mother
and the disciple that he loved standing next to her,
he said to his mother:

Jesus: Woman, look, this is your son!

Evangelist: Then he said to the disciple

Jesus: Look, this is your mother!

CONGREGATIONAL CHORALE

Please stand and join us if you are able

28. Chorale

Eng. tr.: David Chin

He took all in - to his care in His fi - nal mo - ment

On his moth - er still in - tent Gave to her a guard - ian

Men should act with right - eous-ness Love thy God and neigh - bour

Die up - on that bed of bliss And yield not to sor - row

The original German text is taken from *Jesu Leiden, Pein und Tod*, a Lutheran hymn by Paul Stockmann (1603-1636), sung to hymn tune by Melchior Vulpus (1570-1615).

29. Evangelist:

*Und von Stund an nahm sie der Jünger zu sich.
Darnach, als Jesus wusste,
dass schon alles vollbracht war,
dass die Schrift erfüllet würde, spricht er:*

Jesus: *Mich dürstet!*

Evangelist:

*Da stund ein Gefäße voll Essigs.
Sie fülleten aber einen Schwamm mit Essig
und legten ihn um einen Isopen,
und hielten es ihm dar zum Munde.
Da nun Jesus den Essig genommen hatte, sprach er:*

Jesus: *Es ist vollbracht!*

30. Aria (Alto)

*Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!*

31. Evangelist:

Und neiget das Haupt und verschied.

32. Aria (Baritone) and Chorus

*Mein teurer Heiland, laß dich fragen,
da du nunmehr ans Kreuz geschlagen
und selbst gesagt: Es ist vollbracht,
bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
doch neigest du das Haupt
und sprichst stillschweigend: ja
Jesu, der du warest tot,
lebest nun ohn Ende,
in der letzten Todesnot
nirgend mich hinwende
als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
mehr ich nicht begehre!*

33. Evangelist:

*Und siehe da, der Vorhang im Tempel zerriss in zwei
Stück von oben an bis unten aus.
Und die Erde erbebete,
und die Felsen zerrissen,
und die Gräber täten sich auf,
und stunden auf viel Leiber der Heiligen.*

29. Evangelist:

And from that hour the disciple took her to himself
Then as Jesus knew that
all had been accomplished
so the scripture might be fulfilled, he said

Jesus: I thirst!

Evangelist:

There was a jar of vinegar.
They filled a sponge with vinegar
and put it on an hyssop
and held it up to his mouth.
When Jesus had taken the vinegar, he said

Jesus: It is accomplished!

30. Aria (Alto)

It is accomplished!
What comfort for all suffering souls!
The night of sorrow now reaches its final hours.
The hero from Judah triumphs in his might
and brings the strife to an end.
It is accomplished!

31. Evangelist:

And he bowed his head and passed away

32. Aria (Baritone) and Chorus

My beloved Saviour, let me ask you,
since you have now been nailed to the cross
and you yourself have said : It is accomplished,
have I been set free from death?
Through your pain and death can I
inherit the kingdom of heaven?
Is this the redemption of the whole world?
You can indeed not speak for anguish;
but you bow your head
and silently say : yes!
Jesus, you were dead,
and now live for ever,
in my final agony of death
may I turn nowhere else
but to you , who have redeemed me,
O my dear Lord,
give me only what you have won,
for more I could not wish !

33. Evangelist:

And see, the curtain in the Temple
was torn in two from top to bottom,
and the earth shook
and the rocks split
and the graves opened,
and many bodies of saints stood up.

34. Arioso (Tenor)

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

35. Aria (Soprano)

Zerfließe, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot!

36. Evangelist:

Die Jüden aber, dieweil es der Rüsttag war,
dass nicht die Leichname
am Kreuze blieben den Sabbat über
(denn desselbigen Sabbats Tag war sehr groß)
baten sie Pilatum, ihre Beine gebrochen
und sie abgenommen würden.
Da kamen die Kriegsknechte
und brachen dem ersten die Beine
und dem andern, der mit ihm gekreuziget war.
Als sie aber zu Jesu kamen,
da sie sahen, dass er schon gestorben war,
brachen sie ihm die Beine nicht;
sondern der Kriegsknechte einer eröffnete seine Seite mit
einem Speer, und alsobald ging Blut und Wasser heraus.
Und der das gesehen hat, der hat es bezeuget,
und sein Zeugnis ist wahr, und derselbige weiß,
dass er die Wahrheit saget, auf dass ihr gläubet.
Denn solches ist geschehen,
auf dass die Schrift erfüllet würde:
"Ihr sollet ihm kein Bein zerbrechen".
Und abermal spricht eine andere Schrift:
"Sie werden sehen, in welchen sie gestochen haben".

37. Chorale

O hilf, Christe, Gottes Sohn,
durch dein bitter Leiden,
Dass wir dir stets untertan
all Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

34. Arioso (Tenor)

My heart, while the whole world
suffers as Jesus suffers,
the sun is clothed in mourning,
the veil is torn, the rocks split,
the earth quakes, graves gape open,
because they behold the creator grow cold in death,
for your part, what will you do?

35. Aria (Soprano)

Dissolve, my heart, in floods of tears
to honour the Almighty!
Tell the world and heaven your distress:
your Jesus is dead!

36. Evangelist:

But the Jews, because it was the day of preparation,
so that the corpses
should not remain on the cross over the sabbath,
(for the sabbath day was very solemn)
asked Pilate that their legs should be broken
and they should be taken away.
Then the soldiers came
and broke the legs of the first man
and the other who were crucified with him.
But when they came to Jesus,
they saw that he was already dead,
and they did not break his legs;
but one of the soldiers opened his side with a spear
and at once blood and water came out.
and the one who saw it has testified this,
and his testimony is true, and he knows
that he speaks the truth so that you may believe.
This happened
so that the Scripture might be fulfilled:
"You shall break none of his bones".
And elsewhere another scripture says:
"They will look on him whom they have pierced".

37. Chorale

Oh, help us, Christ, God's Son,
through your bitter suffering,
so that always obedient to you
we may shun all wrongdoing,
and thinking of your death and its cause
we may profit from our reflections
and so, however poor and inadequate it may be,
give you an offering of thanks

38. Evangelist:

*Darnach bat Pilatum Joseph von Arimathia,
der ein Jünger Jesu war
(doch heimlich aus Furcht vor den Jüden),
dass er möchte abnehmen den Leichnam Jesu.
Und Pilatus erlaubete es.
Derowegen kam er
und nahm den Leichnam Jesu herab.*

*Es kam aber auch Nikodemus,
der vormals bei der Nacht zu Jesu kommen war,
und brachte Myrrhen und Aloen untereinander,
bei hundert Pfunden.
Da nahmen sie den Leichnam Jesu
und bunden ihn in Leinen Tücher mit Spezereien,
wie die Jüden pflegen zu begraben.*

*Es war aber an der Stätte, da er gekreuziget ward,
ein Garten, und im Garten ein neu Grab,
in welches niemand je geleet war.
Dasselbst hin legten sie Jesum,
um des Rüsttags willen der Jüden,
dieweil das Grab nahe war.*

39. Chorus

*Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und schließt die Hölle zu.*

40. Chorale

*Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!*

38. Evangelist

Then Joseph of Arimathia,
who was a disciple of Jesus, asked Pilate
(but secretly from fear of the Jews)
to let him take away the body of Jesus.
Pilate allowed him to do so.
He came for this purpose
and took the body of Jesus away.

There came also Nicodemus,
who had once come to Jesus by night
and brought myrrh and aloes together,
about a hundred pounds.
Then they took the body of Jesus
and bound it in linen clothes with spices,
as is the Jews' custom for the burial

There was a garden by the place where he was
crucified, and in the garden a new tomb,
in which no one had been laid.
Here they laid Jesus
because of the Jews' preparation day,
since the tomb was nearby.

39. Chorus

Rest in peace, you sacred limbs,
I shall weep for you no more,
rest in peace, and bring me also to rest.
The grave that is allotted to you
and contains no further suffering,
opens heaven for me and shuts off hell.

40. Chorale

Ah Lord, let your dear angels
at my final hour carry my soul
to Abraham's bosom,
while my body in its narrow chamber
gently without pain or torment
rests until the last day.
Wake me then from death,
so that my eyes see you
in all joy, O God's son,
my saviour and throne of mercy
Lord Jesus Christ, hear me,
I shall praise you eternally!

THE END

The **Augustana Bach Collegium**, led by Dr. David Chin, is an ensemble dedicated to the performance of Johann Sebastian Bach's works, with a particular focus on historically informed practices. Based at Augustana University, the collegium brings together some of the best student singers and instrumentalists to work alongside faculty and professional musicians from the community to explore the rich musical and spiritual heritage of Bach's sacred works. The ensemble presents a Bach Cantata Series, performing several cantatas each semester in a unique lecture-concert format. This approach allows audiences to gain deeper insights into the music, offering both a scholarly and performative experience. Repertoire by the Collegium includes *Christ lag in Todesbanden*, BWV 4, *Nun komm, der Heiden Heiland*, BWV 61, *O Jesu Christ, meins Lebens Licht*, BWV 118, *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131, *Jesu, meine Freude*, BWV 227, among others. The collegium will embark on a concert tour in Germany in March 2026, where they will perform in prominent Bach landmarks, including the renowned St. Thomas Church in Leipzig, further solidifying their reputation as an ensemble of excellence and cultural significance.

Augustana Bach Collegium (Concertists)

Soprano

Macee Bortnem '27, Sioux Falls
 Natalie Buickians*
 Liya Farley '27 Sioux Falls
 Kiannah Freddie '26, Aberdeen
 Natalie Inskip '27, Harrisburg
 Rachel Roach '26, Sioux Falls

Alto

Meredith Alpar '27, Colorado Springs, CO
 Lily Holtman '26, Sioux Falls
 Olivia Hunhoff, '27, Yankton
 Olivia Kern '25, Brandon
 Daniel Moody*

Tenor

Benjamin Burbach '26, Vermillion
 Jesse Cech '27, Worthing
 Bjorn Eide '26, Fargo, ND
 Brenden Larson '28, St. Peter, MN
 Ian Smith '26, Brookings

Bass

Parker Carbonneau '27, Luverne, MN
 Alex Folgar '26, Sioux Falls
 Oliver Jankord '25, Madison
 Blake Todd '26, Sioux Falls

Orchestra

Nicholas Sharma, Concertmaster*#
 Ryan Stapish, Violin 1
 Miya Saito-Beckman, Violin 2*
 Anna Sprecher, Violin 2
 Natalie Sterba, Viola*
 Robert Erhard, Cello*#
 Samuel Jacobson, Cello

William Cedeno, Flute 1*
 Tammy Evans, Flute 2*
 Jeffrey Paul, Oboe 1*#
 Jacob Pagone, Oboe 2*
 Bryan Timperley, Bassoon*
 Tanner Chilson, Double Bass*
 Matthew Tylutki, Organ#

Augustana Choir (Ripienists)

Soprano

Elsa Friesen, '28, Sioux Falls
 Gabrielle Erickson, '27, Harrisburg
 Gretchen Radtke, '26, Northfield, MN
 Shelby Scott, '25, Winner

Alto

Abbey Allen, '26, Madison
 Jocelyn Baas, '26, Mitchell
 Katelyn Van Dyke, '27, Brandon
 Lily Ralston-Perreault, '28, Sioux Falls
 Sydney Rogers, '26, Saint Michael, MN

Tenor

Landon Weis, '27, Sioux Falls
 Wyatt Reiners, '28 Sioux Falls

Bass

Henry Knudtson, '27, Sioux Falls
 Patrick Valentine, '27, Pierre
 Tyler Brenna, '27, Sioux Falls
 Tyler Safranski, '26, Sioux Falls

David Chin, Conductor/Harpsichord#

*Guest artists #Augustana School of Music Faculty



RUSSELL SVENNINGSSEN

Tenor (Evangelist)

Russell Svenningsen is Director of Vocal Studies and Associate Professor of Music at Augustana University. He is the sixth conductor of the Augustana Choir, which celebrated its 100th anniversary in 2021. He holds a DMA, Music Education from Boston University, an MM, Choral Conducting from the University of Cincinnati, College-Conservatory of Music and a BM, Music Education, from Concordia College, (Moorhead, MN). He has studied conducting with Dale Warland, René Clausen, Jon Washburn, Elmer Thomas, Earl Rivers and John Leman and voice with Daniel Weeks, Mark Schowalter and Margaret Hanegraaf.

Svenningsen is an active conductor, performer and clinician. He has worked with professional, high school and community choirs across the United States and abroad. He is the first and only South Dakota-based conductor to have conducted the South Dakota All-State Chorus, a choir of nearly 1,000 singers from around the state, in 2021 and is a member of the GRAMMY-nominated South Dakota Chorale.

Svenningsen is a proud member of the American Choral Directors Association, National Association for Music Education, National Collegiate Choral Organization and National Association of Teachers of Singing. Russell is the adoring husband of Sarah and proud father of two children, Anders and Annika. He is an avid woodworker and a deeply terrible golfer.



NATALIE BUICKIANS

Soprano

With a “timbre of melodious, bell-like clarity,” soprano Natalie Buickians is a burgeoning talent with vocal versatility and musicality. She is a recent winner of the Metropolitan National Council Competition, Los Angeles District 2020 and a participant in SongStudio 2020 at Carnegie Hall under the direction of soprano Renée Fleming. She competed in the Aram Khachaturian International Competition where she took top jury prizes, 2nd in the Friends of Eastman Opera Aria Competition, and 3rd in the Jesse Kneisel Lieder Competition.

Natalie premiered the role of Paula in Polymnia, endowed by the Stavros Niarchos Foundation at UCLA in January 2023. Past notable roles include Suor Genovieffa in Puccini's *Suor Angelica*, First Lady in Mozart's *Die Zauberflöte*, Giulietta in Offenbach's *Les Contes d'Hoffmann*, Elle in Poulenc's *La Voix Humaine*, Susanna in Mozart's *Le Nozze di Figaro*, Governess in Britten's *The Turn of the Screw*, and the roles of Fanny in Rossini's *La Cambiale di Matrimonio* and Mrs. Ford in the West-Coast premiere of Antonio Salieri's *Falstaff*.

An avid recitalist, Natalie has performed numerous times in the Eastman Bach Cantata Series, Eastman Collegium Musicum and has served as soloist for the Voices Ensemble, First Inversion, Claremont Symphony Orchestra, and the Skagit Symphony. Some notable solo engagements include J.S. Bach's *St. Matthew Passion*, Mass in A major and the Mass in B minor, Haydn's *The Creation*, Händel's *Messiah* and Mozart's *Requiem*.

Natalie is a recent graduate of doctoral program at the Eastman School of Music, where she studied with Kathryn Cowdrick. She completed her master's degree at Eastman under the tutelage of Robert Swensen. Natalie has had the privilege of participating in master classes given by Graham Johnson, Mira Zakai, Dawn Upshaw, Martin Katz, Roger Vignoles and Jeffrey Thomas. Making her home in Los Angeles, Natalie is an Assistant Professor of Voice at Pepperdine University. She served as Assistant Professor of Voice at California State University, Los Angeles as well as voice instructor at AMDA College of the Performing Arts. She is an auxiliary singer with the LA Master Chorale and gigs independently.



DANIEL MOODY

Alto

Countertenor Daniel Moody has been widely acclaimed for his commanding yet expressive vocal timbre and breathtaking musicianship. Recognized for his “vocal resonance, [which] makes a profoundly startling impression” (*The New York Times*), his performances have been praised as “vivid and powerful” (*The Boston Musical Intelligencer*), with a “sweet and melancholy sound” (*The Washington Post*). His ability to “pierce hearts” and “utterly silence a room” (*The Boston Musical Intelligencer*) showcases his deep connection with audiences.

Mr. Moody made his Metropolitan Opera debut in Brett Dean’s *Hamlet* as Rosenkranz and later returned to cover Countertenor 3 in *El Niño* and Man Under the Arch/Hotel Clerk in *The Hours*. Other recent operatic engagements include Oberon in Britten’s *A Midsummer Night’s Dream* (Vancouver Opera), Nerone in Monteverdi’s *L’incoronazione di Poppea* (Cincinnati Opera), and Tolomeo in *Giulio Cesare* (Atlanta Opera). His 2024-25 season features performances with the Alabama Symphony, Edmonton Symphony Orchestra, Les Violons du Roy, Memphis Symphony, and Staunton Music Festival’s BaroqueFest, among others.

A sought-after interpreter of Handel, his credits include the title roles in *Rinaldo* and *Orlando*, as well as roles in *Agrippina*, *Hercules*, *Theodora*, and *Xerxes*. He has performed with renowned ensembles such as Apollo’s Fire, Minnesota Orchestra, Philharmonia Baroque, and Les Violons du Roy. Additionally, he champions contemporary music, having performed the American premiere of George Benjamin’s *Dream of the Song* and world premieres including Jorge Sosa’s *Alice in the Pandemic* and Elena Ruehr’s *Cosmic Cowboy*.

A graduate of Peabody Conservatory and Yale School of Music, Mr. Moody has received accolades from the George London Competition, Metropolitan Opera Laffont Competition, and the Handel Aria Competition.



PARKER CARBONNEAU

Bass (Jesus)

Parker Carbonneau is thrilled to perform the role of Jesus as a baritone in Augustana University’s Bach Collegium performance of *St. John’s Passion*. A sophomore Data Journalism major, this is Parker’s first year with the Bach Collegium. Earlier this season, he was honored to be a soloist in Bach’s *Nun komm, der Heiden Heiland*, BWV 61.

Originally from Luverne, Minnesota, Parker graduated from Luverne High School in 2023. He has sung in choirs since middle school and now performs with both the Augustana Choir and the Bach Collegium. Outside of choir, Parker serves as a Viking Advisor for the fifth floor of Stavig Hall, works as the news editor for the *Augustana Mirror*, and is a writing tutor at the Nancy Dickinson Writing Center. In his free time, he enjoys reading, watching movies, and 3D printing.

Parker admires Bach’s ability to seamlessly weave intricate musical lines into a cohesive and expressive whole. He especially enjoys performing the poignant recitatives throughout *St. John’s Passion*. He would like to thank his mom, Molly; his dad, Mike; his brothers, Xavier, Zander, and Oliver; and his girlfriend, Macee, for their love and support.



OLIVER JANKORD

Bass (Pilate)

Oliver Jankord, a senior at Augustana University, will graduate in May with a major in Multimedia Entrepreneurship and minors in Music and Sports Broadcasting. A Madison, South Dakota native, he has a passion for both performing arts and digital media. An accomplished vocalist, Oliver has sung bass in the Bach Collegium since 2023, performing two cantatas and appearing as a soloist. He is a four-year member of the Augustana Choir and the current vocalist for the Northlanders Jazz Band, specializing in Frank Sinatra's repertoire. For four years, he has studied voice under Dr. Russell Svenningsen.

Beyond music, Oliver is the Director of Video for Levitt at the Falls, where his live productions have reached over 90,000 in-person attendees and 165,000 online viewers across 73 countries. He also runs Jankwerks, LLC, his freelance video production company, recently securing Feeding South Dakota as a recurring client. Expanding into sports media, Oliver will serve as a public address announcer for Augustana Athletics next season. With expertise in music, media, and broadcasting, he continues building a dynamic career at the intersection of the arts and technology. He is deeply grateful to his family, friends, colleagues, and especially his girlfriend, Madison Pauli, for their unwavering support.



BLAKE TODD

Bass

Blake Todd is a vocalist from Sioux Falls, South Dakota, currently a junior at Augustana University, where he studies under Dr. Russell Svenningsen. He is pursuing a major in Music with an emphasis on voice and a minor in Multimedia Entrepreneurship. With a decade of vocal training, Blake has been deeply immersed in choral music, performing in top regional choirs throughout his schooling. At Augustana, he is a member of the Augustana Choir, the Rock Combo, and a founding member of the Augustana Bach Collegium. As part of the Collegium, he was featured as a soloist in Bach's *Auf der Tiefe schrei ich zu dir, BWV 131*. He was the winner of

the 2024 Augustana School of Music Concerto & Aria Competition.

While voice remains his primary focus, Blake is also an active contributor to the Augustana Theater, both on stage and behind the scenes. Most recently, he portrayed Rudolph in *Rudolph the Red-Nosed Reindeer* and served as the Music Designer and Music Director for this past year's two Spring productions. Blake is passionate about building a career in music and aspires to pursue a Master's degree in Vocal Performance in the future.



BENJAMIN BURBACH

Tenor

Benjamin Burbach is a dedicated vocalist and aspiring music educator from Vermillion, South Dakota. Currently a Junior Music Education Major, he has established himself as a dynamic performer and leader in choral music. He is a founding member of the Augustana Bach Collegium, where he has appeared as a soloist, and is now in his third year singing with the Augustana Choir, where he serves as the tenor section leader.

Extending beyond his time at Augustana, Ben serves as the Assistant Student Director of the Sioux Falls Children's Choir. He is also active in show choir, choreographing for middle and high school programs throughout the region. He has also taken on leading roles in community theater productions, including Jack Kelly in *Newsies* and Gaston in *Beauty and the Beast*. Looking ahead, Ben hopes to become a high school choir director, where he can inspire and mentor the next generation of musicians.



JARED OSTERMANN

Organ

Jared Ostermann is the Director of Music at the Cathedral of Saint Joseph in Sioux Falls, SD; a landmark church designed by French architect Emmanuel Masqueray. The Cathedral will be enhanced in 2025 with the installation of a new 52-stop mechanical-action organ from Juget-Sinclair Organ builders. In addition to his work at the Cathedral Jared teaches organ at the University of South Dakota.

Jared holds degrees from the University of Kansas (B.M., D.M.A.) and the University of Notre Dame (M.S.M.). His teachers include Michael Bauer, Craig Cramer, and James Higdon. He also studied for one year with Peter Planyavsky at the University for Music and Performing Arts in Vienna, Austria.

As a concert organist Jared has been awarded prizes at numerous prestigious competitions, including the Canadian International Organ Competition in Montreal, Quebec, the Miami International Organ Competition, the John R. Rodland Scholarship Competition, the San Marino Organ Competition, and the Augustana/Reuter National Undergraduate Competition. Current projects include performing the complete organ works of Johann Sebastian Bach.



DAVID CHIN

Conductor & Harpsichord

David Chin is the founder and Artistic Director of Bachfest Malaysia and the conductor of the acclaimed Malaysia Bach Festival Singers and Orchestra. In 2022, he was named a Senior Fellow of the prestigious Bach-Archiv Leipzig, becoming only the fourth person to receive this honor since the institution's founding in 1950. He currently serves as a Long-term Visiting Professor of Music at Augustana University in the United States, where he directs the inaugural Augustana Bach Collegium and Bach Cantata Lecture Concert Series, conducts various ensembles, and teaches conducting and music history.

David's upcoming projects include conducting Emmanuel Music in a performance of Bach's Easter Cantata and directing the Malaysia Bach Festival Singers and Orchestra in Bach's *St. Matthew Passion*. He recently conducted a concert tour of Beethoven's *Missa solemnis* across major cities in East Malaysia, and led a performance of Bach Vespers at Holy Trinity in New York City. He also led the Malaysia Bach Festival Singers and Orchestra on a concert tour in Germany, performing at iconic Bach landmarks, including the St. Thomas Church during the prestigious Bachfest Leipzig. Their performances garnered widespread critical acclaim, earning rave reviews from the *Leipziger Volkszeitung*, which prominently featured David in its headline.

David Chin has conducted choirs and orchestras worldwide, leading performances of major works by composers spanning from the Renaissance to the 21st century. His repertoire includes everything from world premieres and a cappella pieces to choral-orchestral masterworks, as well as vocal jazz and Broadway musicals. His musical engagements have taken him across the United States, Malaysia, Singapore, Indonesia, Vietnam, Thailand, Hong Kong, Mainland China, New Zealand, Canada, Germany, and Italy, where he has both performed and taught.

David holds both a Doctor of Musical Arts and a Master of Music degree from the Eastman School of Music, where he was awarded the Charles W. Kennett Scholarship and the Herman Genhart Choral Conducting Scholar Award, along with full scholarships for both degrees. His motto is Phillipians 4:12-13

Official website: www.davidchinmusic.com