

MUSIC AT ST. PHILIP  MUSIC *for* HOLY WEEK



## A Musical Meditation for Holy Saturday

ST. PHILIP PRESBYTERIAN CHURCH • HOUSTON

April 20, 2019 | 5:00 p.m.

## PROGRAM

featuring

Tony Boutté, *tenor* | Colin St-Martin, *traverso*  
Pedro Funes, *viola da gamba* | Matthew Dirst, *harpsichord*

*Given the solemnity of Holy Saturday within the Christian calendar,  
we respectfully ask for no applause during or after this program.  
Your quiet participation in it is greatly appreciated.*

**Sonata in B minor for Flute and Harpsichord** BWV 1030      Johann Sebastian Bach  
1685–1750

Andante  
Largo e dolce  
Presto – Allegro

**Warum verstellst du die Gebärden**      Georg Philipp Telemann  
from the *Harmonischer Gottesdienst* TWV 1:502      1681–1767

SUNG IN GERMAN

### Rezitativ

Warum verstellst du die Gebärden,  
was eifert doch die Erde mit dem Ton?  
Ach, willst du Kains Folger werden,  
so wird dir gleichfalls Kains Lohn.

### Aria

Nein, lass dein Dulden, lass dein Schweigen  
auch mich zur frommen Sanftmut neigen,  
gequältes und doch sanftes Heil.  
Nein, nein! Die Wut ist selbst schon ihre Strafe,  
am Segen deiner stillen Schafe  
hat keiner grimmter Tiger Teil.

### Rezitativ

Ja, nimm, o Mensch, was Christus hier getan,  
zur Richtschnur deiner Regung an,  
eh' Nachgier, Grimm und Hass  
in deines Herzens Pforten brechen.  
Schau, welch ein Mensch ist das!  
Man bindet hin, er lässt's geschehn;  
man führt ihn vor Gericht,  
er schweiget dennoch stille;  
man schlägt, man geißelt ihn,  
und dennoch schilt er nicht;  
er muss zum Tode gehn  
und gehet sonder Widersprechen;  
man heftet ihn ans Kreuzesstamm  
und auch allda erstummt er wie ein Lamm.  
O, sanfter Sinn! O, guter Wille!  
Dies trägt der Herr, dem so viel Legionen  
der starken Himmelsheiden frohnen.

TRANSLATION

### Recitative

Why do you change your demeanor?  
What agitates the world with stress?  
Ah, if you want to be a follower of Cain,  
you will also earn Cain's reward.

### Aria

No, let your suffering, your silence  
push me also to a pious obedience,  
a tormented but sweet salvation.  
No, no! Anger is already its own punishment;  
the ferocious tiger has no part  
in the benediction of your gentle sheep.

### Recitative

Yes, accept O man, what Christ has done  
for the guidance of your soul,  
before thirst for revenge,  
anger, and hate enter your heart.  
Behold, what Man is this!  
He is bound, and he allows it;  
he is led to court,  
and there he remains silent and calm;  
he is beaten and scourged,  
and he makes no sound.  
He is condemned to death,  
and goes without complaining;  
he is lifted onto the beam of the cross  
and there he remains as silent as a lamb.  
O gentle spirit! O will full of goodness!  
The Lord bears all of this, he who could be helped  
by many bands of mighty angels.

Dies trägt er ohne Schuld, ja, bloss zu derer Segen,  
 die ihm mit solcher Last belegen.  
 Was aber spricht, o Mensch, dein Fleisch dazu?  
 Ein fremder Blick, ein Zug benimmt dir schon die Ruh'.  
 Ein Wort, das oftmals nur der Arg wohn böse macht,  
 hat gleich in dir den Eifer angefacht.  
 Geschieht dir aber ja im Werke selbst zu viel,  
 so ist der Rache Brunst erst vollends ohne Ziel.  
 Wie schön heisst dies nach Christi Bilde leben?  
 Wie schön, den Schuldigern vergeben?  
 Wie schön, den Feinden Gutes tun?  
 Ach, stehe mir, du Geist des Heilands, bei,  
 dass ich dem Fleische nicht hierin gehorsam sei!  
 Es hat ja Gott in seinem Walten  
 nur sich allein die Rache vorbehalten.  
 Gib, dass ich stets an diese Rache denke,  
 damit ich selber niemand kränke!  
 Gib, dass ich stets an diese Rache denke,  
 wenn mir von ander Weh geschicht,  
 damit ich mich nicht selber räche  
 und mir dadurch den Stab des Urteils selber breche.

**Aria**

Nur getrost, gelassne Seelen!  
 Gott ist in und über euch.  
 Die des Friedens sich befleissen,  
 werden seine Kinder heissen.  
 Was ist dieser Würde gleich?

He bears this without guilt, indeed he does this  
 to bless those who impose this burden.  
 O man, what does your flesh say now?  
 A strange look, a gesture, takes away your peace.  
 A word, made wicked only by suspicion,  
 Filled you immediately with fury.  
 If, however, you are overcome with emotion  
 then angry desires build out of control.  
 How beautiful it is to follow Christ's example?  
 How beautiful to pardon the guilty?  
 How beautiful to do good to your enemies?  
 Ah, stay near me, Redeeming Spirit  
 So that I do not follow the desires of the flesh  
 God has known how to restrain  
 the desire for vengeance.  
 Make me always think on his example  
 so that I do ill to no-one!  
 Let me remember it  
 in my own suffering  
 so that I take no revenge,  
 and express no judgment without his aid.

**Aria**

Have no fear, calm your souls!  
 God is in you and all around you.  
 Those who strive for his peace  
 shall be called his children.  
 What can ever be equal to this kind of honor?

**Chorale Partita: *Wer nur den lieben Gott läßt walten***

Georg Böhm  
 1661–1733

**Sonata in A minor for Solo Flute** BWV 1013

Johann Sebastian Bach

Allemande  
 Corrente  
 Sarabande  
 Bourrée anglaise

**Aria from the *Easter Oratorio*** BWV 249/5

Johann Sebastian Bach

Seele, deine Spezereien  
 sollen nicht mehr Myrrhen sein.  
 Denn allein mit Lorbeerkränze prangen,  
 stillt dein ängstliches Verlangen.

O soul, your spices  
 need no longer be myrrh.  
 For only crowning with the laurel wreath  
 will quiet your anxious longing.



*A free-will offering to benefit Music at St. Philip will be received at the door at the conclusion of the program.*

## ARTIST BIOS



**Tony Boutté** (tenor) was described in a recent issue of *Opera News* as “possessed of a radiant, communicative tenor.” A native of Louisiana, Tony made his operatic debut as Orfeo in Stephen Wadsworth’s groundbreaking *Monteverdi Cycle* with Skylight Opera. He has sung extensively in the US and abroad, including a 2006 Carnegie Hall debut in Handel’s *Messiah*. Tony has performed and recorded numerous premiers, including Eaton’s *Benjamin Button*, Cuomo’s *Arjuna’s Dilemma*, Michael Gordon’s *Chaos*, Bang on a Can’s *Carbon Copy Building* and *In the Penal Colony* by Philip Glass. Festival appearances include Salzburg, Aspen, Bard, Schleswig-Holstein, Settembre, Aldeburgh and Versailles. Tony’s extensive recording catalog includes over 20 CDs, including works by Lully, Handel and Bach, as well as multiple world premier recordings. Recent releases include Fauré songs (Edition Peters Sounds) and music of Boismortier (Centaur) with Arcanum Ensemble. Tony serves as Professor of Music at Sam Houston State University and Artistic Director of New American Voices, an initiative created to champion new American works for voice through the collaboration of singer and composer. For more info, visit [www.tonyboutte.com](http://www.tonyboutte.com)



**Colin St. Martin** (traverso) received his First Prize (bachelor of music) from the Royal Conservatory of Music in Brussels, Belgium, under the tutelage of Barthold Kuijken. While most of his colleagues at the conservatory remained in Europe to develop their careers, he chose to return to the states to champion the music (and the instrument) to which he has devoted his life. Colin has an active solo and teaching career, and is a top choice for some of the best early instrument orchestras and chamber ensembles in North America. Currently he serves as Professor of Early Flute at Indiana University’s Jacobs School of Music and plays regularly with multiple period-instrument ensembles, including the Washington Bach Consort, Opera Lafayette, Bach Society Houston, and Ars Lyrica Houston.



**Pedro Funes** (viola da gamba) is currently the Assistant Orchestra Director at Oak Ridge High School in Conroe ISD and Director of the Aquila di Guerra (HS Viol Ensemble). He graduated from the University of Houston where he majored in double bass performance under Dennis Whittaker. In addition, he received his Master’s Degree in Early Music Performance at Jacobs School of Music at Indiana University, where he studied viola gamba and vielle with Wendy Gillespie and performed Baroque bass in the IU Baroque Orchestra under Stanley Ritchie. He was the Teaching Assistant for the Beginner Viols at Conclave 2016 and faculty for Summer Toot 2018. Pedro has performed across the state of Texas with Ars Lyrica, Texas Early Music Project, La Follia, Austin Troubadours, and as Principal Bass with Austin Baroque Orchestra. Currently he is the President of Viols of Houston, President of Houston Early Music and Director of the Young Players Weekend for the Viola da Gamba Society of America.



**Matthew Dirst** (harpsichord) is Founder & Artistic Director of Ars Lyrica Houston and is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition (1990) and the Warsaw International Harpsichord Competition (1993). Widely admired for his stylish playing and conducting, the Dallas Morning News recently praised his “clear and evocative conducting” of Handel’s *Alexander’s Feast*, which “yielded a performance as irresistibly lively as it was stylish.” Dirst’s recordings with Ars Lyrica have earned a Grammy nomination and widespread critical acclaim. His degrees include a PhD in musicology from Stanford University and the prix de virtuosité in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar and as an organist, Dirst is Professor of Music at the Moores School of Music, University of Houston, and Organist here at St Philip. His book *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* was published by Cambridge University Press in 2012. He is also the editor of *Bach and the Organ* (University of Illinois Press, 2016). For more information, visit [www.matthewdirst.com](http://www.matthewdirst.com)

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### PROGRAM COVER IMAGE —

**Pietà (after Delacroix)** | Vincent van Gogh (1853–1890) | 1889 | oil on canvas | 24” x 29”  
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation) [www.vangoghmuseum.nl](http://www.vangoghmuseum.nl)

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