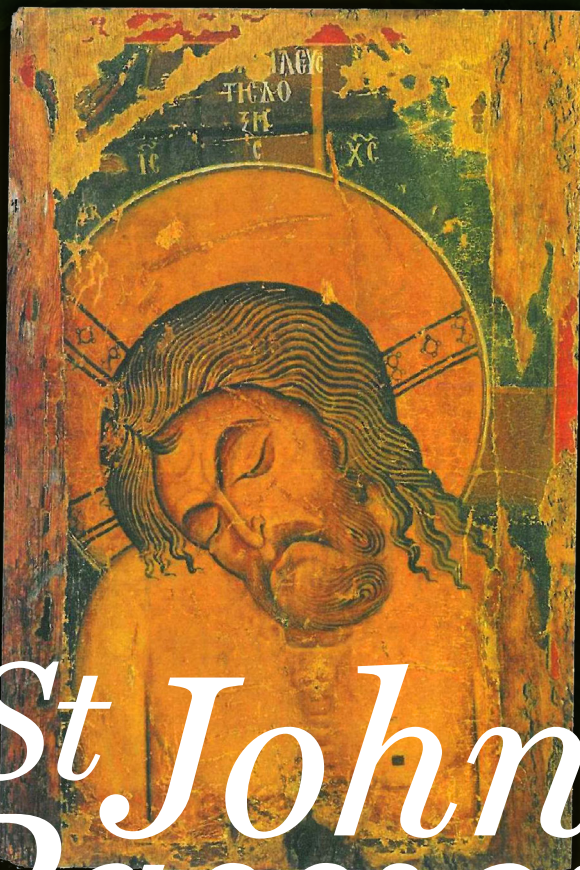




CAPELLA REGALIS CHOIRS

Directed by Nick Halley



*St John  
Passion*

BY J.S. BACH

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Sunday, March 22, 2026

Halifax



# CAPELLA REGALIS CHOIRS

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## **Notes to the Audience**

**The Rev'd Canon Dr. Gary Thorne**

We are grateful to the Halley family for once again bringing us Bach's St John Passion (SJP), which offers an excellent opportunity for local young choristers and musicians to perform with internationally acclaimed vocalists and musicians. Nick Halley has been sending weekly "notes to the audience" for this evening's performance. Now we are ready and eager to experience the beauty of this choral masterpiece. We are prepared to be not merely onlookers, but very participants in the story of the Passion.

Bach's SJP was first performed on Good Friday in 1724 in Leipzig, where Bach had been Thomaskantor for less than a year, but it is important to understand that this is not merely a "period piece." The tradition of the oratorio Passion stretches back to the early centuries of the Christian Church; its roots are common to both Eastern and Western Christianity. Around the year 384 C.E., a Spanish nun-pilgrim named Egeria wrote of the Holy Week worship that she observed in Jerusalem, which included the reading of the Passion on Good Friday. In sixth-century Syria, the creative genius of Romanus the Melodist drew the congregation into the story of the Passion—allowing them to feel themselves in all the various characters—by the singing of both Biblical text and poetic commentary.

In Byzantium, in the latter half of the first millennium, the confused emotions and inner thoughts of the crowd and characters in the Biblical text were given poetic expression and voice by two choirs, various soloists, and congregational singing. From the ninth century, we have manuscript evidence showing the biblical text divided between an Evangelist, Christ, and the crowd, including annotations of pitch, tempo, and volume. The development of the musical and dramatic shape of the Passion genre led to the sixteenth-century plainchant and simple choral responses of Johann Walter (c. 1530), which was performed on every Good Friday in Leipzig before the introduction of early oratorio Passions. Thus we ought not to think of the oratorio Passion genre as a "particular moment" in the history of Christian devotion. It is an ancient and continuing part of the Christian tradition, as powerful and accessible today as it was when SJP was first performed in 1724.

### **Notes to *This* Audience**

As individuals, we experience the SJP as something powerful enough to bring us to tears, to disturb our conscience, and to shake our hearts. But we also experience it as a communal audience. I've been asked to write a note to the particular audience gathered today. I have been a part of that audience since Paul Halley's first Evensong at King's College Chapel in September 2007. During their years at King's, the Halleys delighted and educated their audience through

a repeated, three-year cycle of Bach's St John Passion, St Matthew Passion, and Mass in B Minor. On Passion Sunday of 2010, we experienced the Halleys' first presentation of the SJP in this very cathedral.

We have been shaped differently from other audiences of the SJP. Some audiences gather on Good Friday, the day for which Bach intended SJP to be performed. We are here on the Sunday before Holy Week begins. Some audiences are blessed with a sermon, which Bach intended to be preached between parts I and II of the performance; we are spared. Some audiences drink Chardonnays or cappuccinos between parts I and II; we are thus doubly spared! Some audiences respond at the end of the performance with a contemplative total silence. We explode with exuberant applause in appreciation for the musicians and vocalists. That extended applause becomes an emotional release for the powerful moments during the Passion to which we have inwardly and silently responded, but now can respond wholeheartedly with our bodies.

Here we are gathered as an audience of atheists, agnostics, and believers of many faith traditions, and without a doubt we will be equally moved by the horrible beauty of the SJP. How so? This is often explained by alluding to the "universal nature" of beauty: we can all appreciate the underlying universal truth of the human condition revealed in the stunning beauty of the SJP. But there is more to it than that. This Capella Regalis presentation of the SJP brings us together and we respond as one. It communicates an understanding of the sacred-secular and the secular-sacred. The secular and the sacred are not opposed; they require one another. We may think of ourselves as an unbending "secular" person, but after experiencing the SJP, somehow we know (whether we can admit it or not) that the sacred does not overturn the secular; rather, it gives ultimate meaning and hope to our commitment to the secular. Likewise, if we think that the secular itself is not part of the sacred, but is to be ignored or rejected, we leave the SJP being convinced that the secular itself is sacred. The SJP shouts out in every note that truth, beauty, and goodness are present in every quark and every galaxy of the known and unknown cosmos. The sacred and secular can never stand apart. Thus our experience of SJP shapes us into our common humanity.

### **Notes to *This Audience in a Time of War***

The world is at war, and we have gathered in a handsome cathedral building to experience a stunningly sublime expression of choral and instrumental beauty. But whether we are atheist, agnostic, or adherent of any faith tradition, whether secular or sacred in our leaning, we do not come here to escape our world that is at war. Indeed, as we experience Bach's SJP, we enter into the brokenness of our world. Betrayal, denial, suffering, affliction, compassion, sacrifice, awe, transcendence, pain, and love are visceral. We shall weep, not as a theatrical response, but for our own betrayals, denials, and cowardices, which are the cause of discord, wars, and suffering. But that is not

the end of the matter. True beauty sends us into the world in order to see it with fresh eyes. Beauty alone gives us a hope that does not disappoint. The SJP is the beauty that will save the world from despair and cynicism.

Michael Steinberg, one of the finest contemporary commentators on Bach, tells of hearing his first Bach Passion, performed by the St Thomas choir in Leipzig in March 1941. It was a year and a half into the war, with battles raging in North Africa, U-boat attacks in the Atlantic, London bombed nightly, and concentration camps in operation. In March 2026, while the world is still at war in so many places, we are blessed to experience the SJP in the safety of this cathedral. May our experience of such otherworldly beauty this afternoon make us more deeply human, allowing us to embrace both suffering and redemption. As the tenor sings in an aria after the flogging of Jesus:

Consider how his blood-covered back in all its strips is like the sky,  
where, after the waters of our flood of sin have receded,  
the most beautiful rainbow of all stands as a sign of God's grace.

Steinberg concludes his own reflections on the SJP with a poem by William Bronk, entitled "The Conclusion":

I thought  
we stood at the door  
of another world  
and it might open and we go in.  
Well,  
there is that door  
and such a world.

The "other world" mentioned in these lines is none other than our own world whenever we pass through the door of beauty. Through our experience of the SJP today, may we all enter the door of that world together!

Gary Thorne  
*March 2026, Halifax*



## A Call for Support from Paul Halley

My first encounter with Bach's *St. John Passion* happened when I was eight years old. My father, whose faith in King's College Cambridge and David Willcocks was unshakeable, had bought their latest release, a three-record box set of the *St. John Passion*, in English of course. Back in those days, in the suburbs of Ottawa, when a record was put on the hi-fi in the living room those present either sat down to listen or else quietly left. I sat, and have never really recovered.

My next encounter was as harpsichordist (while still a gormless teenager) in the continuo section of the brand new National Arts Centre Orchestra with the Ottawa Choral Society directed by my mentor, Brian Law. A few years later I played organ continuo in a performance with the English Chamber Orchestra and the Cambridge University Chamber Choir, under the direction of Richard Marlow, my tutor at Trinity College.

Since then I must have conducted over twenty performances of the *St. John Passion*, including staged versions every Good Friday during my time at St. John the Divine (NYC), a couple of performances in Connecticut and three in this Cathedral when I was at King's (the other one). And here I am again, fifty-two years after my undergraduate days at Cambridge, playing organ continuo in the *St. John Passion*, this time under the direction of a young-ish, multi-talented Nick Halley.

How do I feel about this? Deeply honoured, and grateful that the tradition continues with such aplomb and purpose. Watching and listening to the boys and girls of Capella Regalis singing this masterwork of unfathomable beauty is heart-rending for me – for two reasons. First, I am reminded of my extreme good fortune in undergoing similar training in my early years. Did I fully understand the significance, the life-giving nature of what I was offered back then? Absolutely not. But thank God, I fell in love with the music of J. S. Bach and there was no turning back.

Secondly, there's the fragility of it all. What if back in 2010 Nick had started Capella Regalis but after a year or two gave up in the face of overwhelming odds? What if he had behaved like a normal person? Think of all those kids who wouldn't have come through this program; who wouldn't have discovered the divine hunger; who would have been denied the means of addressing that hunger.

But let's not dwell on that. Let us instead rejoice in the gift that these players and singers have received and now pass along to us. Let us open our hearts to this outpouring of heaven-inspired music.

Paul Halley  
March 2026

# CAPELLA REGALIS CHOIRS

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**J. S. BACH**  
**JOHANNES-PASSION**  
**ST. JOHN PASSION**  
**BWV 245**

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*Please hold your applause until the end of each Part*

**PART ONE**

**BETRAYAL AND CAPTURE**

*John 18:1–14*

**1 Chorus**

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 sovereign,  
whose praise  
is glorious throughout all lands,  
show us by your Passion  
that You, the true Son of God,  
at all times,  
even in the greatest lowliness,  
have been glorified.

**2a Recitative**

*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, is 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 Fakkeln,  
Lampen und mit Waffen. Als nun  
Jesus wußte alles, was ihm begegnen  
sollte, ging er hinaus und sprach zu  
ihnen:

Jesus went with his disciples across  
the brook Kidron, where there was  
a garden, which Jesus and his disciples  
entered. Judas, however, who betrayed  
him, also knew the spot, for Jesus  
often gathered in that very place with  
his disciples. Now when Judas had  
engaged a detachment of soldiers, along  
with attendants of the chief priests and  
Pharisees, he came to that place  
with torches, lanterns, and with  
weapons. Now since Jesus knew  
everything that was to happen to him,  
he went out and said to them:

*Jesus:*

Wen suchet ihr?

Whom do you seek?

*Evangelist:*

Sie antworteten ihm:

They answered him:

## **2b Chorus**

*Soldiers:*

Jesum von Nazareth.

Jesus of Nazareth.

## **2c Recitative**

*Evangelist:*

Jesus spricht zu ihnen:

Jesus said to them:

*Jesus:*

Ich bin's.

I am he.

*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:

But Judas, who betrayed him, also stood with them. Now when Jesus said to them, "I am he," they drew back and fell to the ground. Then he asked them again:

*Jesus:*

Wen suchet ihr?

Whom do you seek?

*Evangelist:*

Sie aber sprachen:

They said again:

## **2d Chorus**

*Soldiers:*

Jesum von Nazareth.

Jesus of Nazareth.

## **2e Recitative**

*Evangelist:*

Jesus antwortete:

Jesus answered:

*Jesus:*

Ich hab's euch gesagt, daß ich's sei, suchet ihr is mich, so lasset diese gehen!

I have told you that I am he. If you seek me, then let these others go!

### 3 Chorale

O große Lieb,  
O Lieb ohn alle Maße,  
die dich gebracht  
auf diese Marterstraße!  
Ich lebte mit der Welt  
in Lust und Freuden,  
und du mußt leiden.

O great love,  
O love beyond all measure,  
that brought you  
on this path of torment!  
I lived with the world  
in joy and pleasure,  
and yet you must suffer.

### 4 Recitative

*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:

This was to fulfill the words he had  
spoken: "I have lost none of those  
whom you have given me."  
Then Simon Peter had a sword and  
drew it and struck at the high priest's  
servant and cut off his right ear;  
the servant's name was Malchus.  
Then Jesus spoke to Peter:

*Jesus:*

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

Put your sword back in its sheath.  
Shall I not drink the cup that my  
Father has given me?

### 5 Chorale

Dein Will gescheh,  
Herr Gott, zugleich  
auf Erden wie im Himmelreich.  
Gib uns Geduld in Leidenszeit,  
gehorsam sein in Lieb und Leid;  
Wehr und steur  
allem Fleisch und Blut,  
das wider deinen Willen tut!

Your will be done,  
Lord God, just as  
on earth as in the kingdom of heaven.  
Give us patience in time of suffering,  
obedience in love and misfortune.  
Restrain and guide  
all flesh and blood  
that acts against your will!

### 6 Recitative

*Evangelist:*

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

The troops, their commander, and  
the servants of the Jews took Jesus  
and bound him and led him at first  
to Annas. Annas was the father-in-law  
of Caiaphas, the high priest for that  
year. It was Caiaphas who advised  
the Jews that it would be good for  
one man be put to death on behalf  
of the people.

### 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.

From the fetters of my sins  
to unbind me,  
my salvation is bound.  
From all the boils of vice  
to heal me fully,  
He lets himself be wounded.

## PETER'S DENIAL

*John 18:15–27, Matthew 26:75*

### 8 Recitative

*Evangelist*

Simon Petrus aber folgte Jesu  
nach und ein ander Jünger.

Simon Peter then followed Jesus,  
and another disciple.

### 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.

I will follow you likewise  
with joyful steps  
and will not let you go,  
my life, my light.  
Bring me along the way,  
and do not cease,  
Yourself, to pull me,  
to prod me, to entreat me.

### 10 Recitative

*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:

This same disciple was known to the  
high priest and went with Jesus into  
the high priest's palace. But Peter  
stopped at the door outside. Then the  
other disciple, the one known to the  
high priest, went out again and spoke  
to the woman on duty at the door and  
brought Peter in. The girl, the one on  
duty at the door, said to Peter:

*Maid:*

Bist du nicht dieses Menschen Jünger  
einer?

Aren't you one of this man's disciples?

*Evangelist:*

Er sprach:

He said:

*Peter:*

Ich bins nicht.

I am not.

*Evangelist:*

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

The servants and the attendants stood around and, having made a charcoal fire (for it was cold), warmed themselves. And Peter too was standing with them, sharing the warmth. The high priest questioned Jesus about his disciples and about what he was teaching. Jesus replied:

*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 issen, was ich gesaget habe.

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews congregate, and have spoken nothing in secret. Why question me about these things? Ask those who have heard me what I have told them. These know what I have said.

*Evangelist:*

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

When he spoke this way, one of the attendants who stood nearby slapped Jesus' face and said:

*Servant:*

Solltest du dem Hohenpriester also antworten?

Should you answer the high priest like that?

*Evangelist:*

Jesus aber antwortete:

Jesus answered:

*Jesus:*

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

If I have spoken badly, then show that it is evil. But if I have spoken rightly, why do you strike me?

## 11 Chorale

Wer hat dich so geschlagen,  
mein Heil, und dich mit Plagen  
so übel zugericht'?  
Du bist ja nicht ein Sünder,  
wie wir und unsre Kinder,  
von Missetaten weißt du nicht.

Ich, ich und meine Sünden,  
die sich wie Körnlein finden  
des Sandes an dem Meer,  
die haben dir erregt  
das Elend, das dich schläget,  
und das betrübte Marterheer.

Who has struck you so,  
my salvation, and with torments  
so badly beaten you?  
You are surely no sinner  
like us and our children.  
Of misdeeds you know nothing.

I, I and my sins,  
which are like grains of sand  
found upon the seashore,  
have provoked  
the misery that strikes you  
and the grievous host of afflictions.

## 12a Recitative

*Evangelist:*

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

So Annas sent him bound to the  
high priest Caiaphas. Peter stood  
warming himself, when they said  
to him:

## 12b Chorus

*Servants*

Bist du nicht seiner Jünger einer?

Aren't you one of his disciples?

## 12c Recitative

*Evangelist:*

Er leugnete aber und sprach:

He denied it again and said:

*Peter:*

Ich bin's nicht!

I am not!

*Evangelist:*

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

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

*Servant:*

Sahe ich dich nicht im Garten bei ihm?

Didn't I see you in the garden with  
him?

*Evangelist:*

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

Then Peter denied it once more, and  
immediately the cock crowed. Then  
Peter remembered the words of Jesus  
and went out and wept bitterly.

### 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.

Alas! My mind,  
where do you finally want to go?  
Where shall I revive myself?  
Shall I stay here, or shall I wish  
for mountains and hills  
to cover my back?  
In the world there is no guidance,  
and in my heart remain  
the pains of my misdeed,  
for the servant has denied his lord.

### 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!

Peter, who doesn't think back  
[to Jesus' words], denies his God,  
but at [his] penetrating glance  
weeps bitterly.  
Jesus, cast your eye also on me  
if I am unrepentant;  
if I have done wrong,  
stir up my conscience!

## A BRIEF INTERVAL FOR TUNING

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## PART TWO

### INTERROGATION AND FLAGELLATION

*John 18:28–40, 19:1*

### 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.

Christ, who makes us blessed,  
has done no wrong.  
He who was, for our sake,  
seized like a thief in the night,  
brought before a godless people  
and falsely accused,  
laughed at, ridiculed, and spat upon,  
as it says in Scripture.

## 16a Recitative

*Evangelist:*

Da führten 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:

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go into the hall, so that they would not become unclean, because they wanted to eat the Passover. Then Pilate went out to them and spoke:

*Pilate:*

Was bringet ihr für Klage wider diesen Menschen?

What kind of charge do you bring against this man?

*Evangelist:*

Sie antworteten und sprachen zu ihm:

They replied:

## 16b Chorus

*Mob:*

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

If he were not an evildoer, we would not have handed him over to you.

## 16c Recitative

*Evangelist:*

Da sprach Pilatus zu ihnen:

Then Pilate said to them:

*Pilate:*

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

Then take him away and judge him according to your laws!

*Evangelist:*

Da sprachen die Jüden zu ihm:

Then the Jews said to him:

## 16d Chorus

*Mob:*

Wir dürfen niemand töten.

We may not kill anyone.

## 16e Recitative

*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:

So that the words Jesus spoke would be fulfilled, when he indicated the manner of his death. Then Pilate went back into the hall of judgment, summoned Jesus, and asked him:

*Pilate:*

Bist du der Jüden König?

Are you the king of the Jews?

*Evangelist:*

Jesus antwortete:

Jesus answered:

*Jesus:*

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

Do you say that on your own, or have others said it to you about me?

*Evangelist:*

Pilatus antwortete:

Pilate answered:

*Pilate:*

Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

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

*Evangelist:*

Jesus antwortete:

Jesus answered:

*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.

My kingdom is not of this world. Were my kingdom of this world, my attendants would fight in order to keep me from being handed over to the Jews. But my kingdom is not from there.

## **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.

O great king,  
great for all time,  
how can I sufficiently  
express my faithfulness?  
No human heart  
can even think  
of what to give you.

Ich kann's mit meinen Sinnen  
nicht erreichen,  
womit doch dein Erbarmen  
zu vergleichen.  
Wie kann ich dir denn  
deine Liebestaten  
im Werk erstatten?

With my senses  
I cannot grasp  
what to compare  
your mercy with.  
How then can I pay back  
with deeds  
Your acts of love?

## 18a Recitative

*Evangelist:*

Da sprach Pilatus zu ihm:

Then Pilate spoke to him:

*Pilate:*

So bist du dennoch ein König?

So then, you are a king?

*Evangelist:*

Jesus antwortete:

Jesus answered:

*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.

You say that I am a king. For this I was born and have come into the world, that I may bear witness to the truth. Everyone who is of the truth hears my voice.

*Evangelist:*

Spricht Pilatus zu ihm:

Pilate said to him:

*Pilate:*

Was ist Wahrheit?

What is truth?

*Evangelist:*

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

After he said this, he went out again to the Jews and said to them:

*Pilate:*

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?

I find no fault with him. But you have a custom that I should release someone to you. Do you now wish me to release the king of the Jews to you?

*Evangelist:*

Da schrienen sie wieder allesamt und sprachen:

Then they all cried out again and said:

## 18b Chorus

*Mob:*

Nicht diesen, sondern Barrabam!

Not this one, but Barrabas!

## 18c Recitative

*Evangelist:*

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

But Barrabas was a murderer. Then Pilate took Jesus and had him flogged.

### **19 Arioso (Bass)**

Betrachte, meine Seel,  
mit ängstlichem Vergnügen,  
mit bitterer Lust  
und halb beklemmtem Herzen  
dein höchstes Gut in Jesu Schmerzen,  
wie dir aus Dornen, so ihn stechen,  
die Himmelschlüsselblumen blühen!  
Du kannst viel süße Frucht  
von seiner Wermut brechen,  
drum sieh ohn Unterlaß auf ihn!

Ponder, my soul,  
with anxious delight,  
with bitter joy  
and half-anguished heart,  
your highest good in Jesus' pains,  
how for you, from the thorns that  
pierce him, bloom the key-to-heaven  
flowers! You can pick much sweet  
fruit from his wormwood,  
so look upon him without ceasing!

### **20 Aria (Tenor)**

Erwäge, wie sein  
blutgefärbter Rücken  
in allen Stücken  
den Himmel gleiche geht,  
daran, nachdem die Wasserwagen  
von unsrer Sündflut sich verzogen,  
der allerschönste Regenbogen  
als Gottes Gnadenzeichen steht!

Consider how his  
blood-covered back  
in all its strips  
is like the sky,  
where, after the waters  
of our flood of sin have receded,  
the most beautiful rainbow of all  
stands as a sign of God's grace.

## **CONDEMNATION AND CRUCIFIXION**

*John 19:2–22*

### **21a Recitative**

*Evangelist*

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

And the soldiers plaited a crown of  
thorns and placed it on his head  
and dressed him in a purple robe  
and spoke:

### **21b Chorus**

*Soldiers:*

Sei begrüßet, lieber Jüdenkönig!

Hail, beloved king of the Jews!

### **21c Recitative**

*Evangelist:*

Und gaben ihm Bakkenstreich.  
Da ging Pilatus wieder heraus  
und sprach zu ihnen:

And struck him on the face.  
Then Pilate came out again and spoke  
to them:

*Pilate:*

Sehet, ich führe ihn heraus zu euch,  
daß ihr erkennt, daß ich keine Schuld  
an ihm finde.

Behold, I bring him out to you, so  
that you may know that I find no  
fault with him.

*Evangelist:*

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

So Jesus came out, wearing a crown  
of thorns and purple robe.  
And Pilate said to them:

*Pilate:*

Sehet, welch ein Mensch!

Behold, such a man!

*Evangelist:*

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

When the chief priests and attendants  
saw him, they shouted and spoke:

## **21d Chorus**

*Priests:*

Kreuzige, kreuzige!

Crucify, crucify!

## **21e Recitative**

*Evangelist:*

Pilatus sprach zu ihnen:

Pilate said to them:

*Pilate:*

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

Take him away and crucify him, for I  
find no fault in him.

*Evangelist:*

Die Jüden antworteten ihm:

The Jews answered him:

## **21f Chorus**

*Priests:*

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

We have a law, and according to that  
law he should die, because he has  
made himself the son of God.

## **21g Recitative**

*Evangelist:*

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

When Pilate heard that, he was even  
more afraid and went back into the  
hall of justice and spoke to Jesus:

*Pilate:*

Von wannen bist du?

Where do you come from?

*Evangelist:*

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

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

*Pilate:*

Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen?

You will not speak with me? Don't you know that I have the power to crucify you and the power to release you?

*Evangelist:*

Jesus antwortete:

Jesus replied:

*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.

You would have no authority over me unless it was given to you from above. Therefore, the one who handed me over to you has the greater sin.

*Evangelist:*

Von dem an trachtete Pilatus, wie er ihn losließe.

From then on, Pilate sought to release him.

## **22 Chorale**

Durch dein Gefängnis, Gottes Sohn,  
muß uns die Freiheit kommen;  
Dein Kerker ist der Gnadenthron,  
die Freistatt aller Frommen;  
Denn gingst du nicht die  
Knechtschaft ein,  
müßt unsre Knechtschaft ewig sein.

Through your prison, Son of God,  
freedom must come to us.  
Your dungeon is the throne of grace,  
the refuge of all the faithful.  
If you had not entered  
into slavery,  
our slavery must have been eternal.

## **23a Recitative**

*Evangelist:*

Die Jüden aber schrien und sprachen:

But the Jews shouted and spoke:

## **23b Chorus**

*Priests:*

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

If you let this man go, you are not a friend of the emperor; for whoever makes himself king is against the emperor.

### **23c Recitative**

*Evangelist:*

Da Pilatus das Wort hörete, führete er Jesum heraus und satzte 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:

When Pilate heard this, he brought Jesus out and sat on the judgment seat, at the place that is called "High Pavement," or "Gabbatha" in Hebrew. But it was the Day of Preparation for Passover, at about the sixth hour (noon), and he spoke to the Jews:

*Pilate:*

Sehet, das ist euer König!

Behold, that is your king!

*Evangelist:*

Sie schriegen aber:

But they shouted:

### **23d Chorus**

*Priests:*

Weg, weg mit dem, kreuzige ihn!

Away, away with him, crucify him!

### **23e Recitative**

*Evangelist:*

Spricht Pilatus zu ihnen:

Pilate spoke to them:

*Pilate:*

Soll ich euren König kreuzigen?

Shall I crucify your king?

*Evangelist:*

Die Hohenpriester antworteten:

The chief priests answered:

### **23f Chorus**

*Priests*

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

### **23g Recitative**

*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.

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

## 24 Aria (Bass) with Chorus

Eilt, ihr angefochtenen Seelen,  
geht aus euren Marterhöhlen,  
eilt (*Wohin?*) nach Golgatha!  
Nehmet an des Glaubens Flügel,  
flieht (*Wohin?*) zum Kreuzeshügel,  
eure Wohlfahrt blüht allda!

Hasten, you tormented souls,  
leave your torture chambers,  
hasten (*Where to?*) to Golgotha!  
Put on the wings of faith,  
fly (*Where to?*) to the hill of the cross,  
your welfare blossoms there.

## 25a Recitative

*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 Juden König."  
Diese Überschrift lasen viel Juden,  
denn die Stätte war nahe bei der Stadt,  
da Jesus gekreuzigt ist. Und es war  
geschrieben auf ebräische, griechische  
und lateinische Sprache. Da sprachen  
die Hohenpriester der Juden zu Pilato:

There they crucified him. With him  
were two others, one on each side  
with Jesus in the middle. Pilate also  
wrote an inscription and put it on  
the cross. It read, "Jesus of Nazareth,  
King of the Jews." Many Jews read  
his inscription, because the place  
where Jesus was crucified was near  
the city. The inscription was written  
in Hebrew, Greek, and Latin. Then  
the chief priests of the Jews said to  
Pilate:

## 25b Chorus

*Priests:*

Schreibe nicht: der Juden König,  
sondern daß er gesagt habe:  
Ich bin der Juden König.

Do not write, "The King of the Jews,"  
but only that he said, "I am the King  
of the Jews."

## 25c Recitative

*Evangelist:*

Pilatus antwortet:

Pilate replied:

*Pilate:*

Was ich geschrieben habe, das habe  
ich geschrieben.

What I have written, I have written.

## 26 Chorale

In meines Herzens Grunde,  
dein Nam und Kreuz allein  
funkelt all Zeit und Stunde,  
drauf kann ich fröhlich sein.  
Erschein mir in dem Bilde  
zu Trost in meiner Not,  
wie du, Herr Christ, so milde  
dich hast geblut' zu Tod!

In the depths of my heart  
Your name and cross alone  
shine forth for all time and every hour,  
for which I can be happy.  
Show me in an image,  
for consolation in my distress,  
how you, Lord Christ, so meekly  
have bled to death!

## THE DEATH OF JESUS

*John 19:23–30*

### 27a Recitative

*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:

The soldiers, when they had crucified Jesus, took his clothes and made four parts, one part for each soldier, including the tunic. But the tunic was seamless, woven in a single piece from top to bottom. So they said to one another:

### 27b Chorus

*Soldiers:*

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

Let's not cut it up, but cast lots for it, in order to see whose it will be.

### 27c Recitative

*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:

So that the Scripture might be fulfilled, which says, "They shared my garments among them and cast lots for my clothing," (Psalm 20:19) that is what the soldiers did. Near the cross where Jesus hung stood his mother with her sister, Mary wife of Clopas, and Mary of Magdala. Now when Jesus saw his mother, and the disciple whom he loved standing beside her, he spoke to his mother:

*Jesus:*

Weib, siehe, das ist dein Sohn!

Woman, behold, this is your son!

*Evangelist:*

Darnach spricht er zu dem Jünger:

After that he said to the disciple:

*Jesus:*

Siehe, das ist deine Mutter!

Behold, this is your mother!

## 28 Chorale

Er nahm alles wohl in acht  
in der letzten Stunde,  
seine Mutter noch bedacht,  
setzt ihr ein Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe,  
stirb darauf ohn alles Leid,  
und dich nicht betrübe!

He took care of everything  
in his last hour,  
still thoughtful of his mother,  
He presented her a guardian.  
O man, act rightly,  
love God and mankind.  
then die free from all suffering  
and don't be sad!

## 29 Recitative

*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:

And from that hour the disciple took  
her to his home. Afterward, as Jesus  
knew that all had now been  
accomplished, he said in order to  
fulfill the Scripture:

*Jesus:*

Mich dürstet!

I thirst! (Psalm 22:15)

*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:

There stood a bowl full of sour wine.  
So they soaked a sponge with the  
wine, placed it on a hyssop branch,  
and held it to his lips. Now when  
Jesus received the wine, he said:

*Jesus:*

Es ist vollbracht!

It is accomplished!

## 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!

It is accomplished!  
O comfort for anguished souls!  
The night of mourning  
now marks its final hour.  
The hero out of Judah triumphs with  
power and brings an end to the battle.  
It is accomplished!

## 31 Recitative

*Evangelist:*

Und neiget das Haupt und verschied.

And he bowed his head and died.

**A BRIEF PERIOD OF SILENCE WILL BE OBSERVED.**

### 32 Aria (Bass) with Chorale

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

My precious Saviour, let me ask you,  
*Jesus, you who were dead,*  
since you were nailed to the cross  
and you yourself said,  
“It is accomplished,”  
*now live without end.*  
have I been made free from death?  
*In the final agony of death*  
*I turn to nowhere*  
Can I through your pain and death  
inherit the kingdom of heaven?  
Is the redemption of the whole world  
there?  
*but to you who reconciles me (with God),*  
*O you, dear Lord!*  
You cannot speak on account of your  
pains,  
*Give me only what you deserve.*  
but you bow your head  
and speak without words: “Yes.”  
*More I do not desire!*

## BURIAL

*Matthew 27:51–52, John 19:31–42*

### 33 Recitative

*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.

And behold, the curtain of the Temple  
was torn in two from top to bottom.  
The earth shook, the rocks were split,  
the graves opened, and the  
bodies of many saints arose.

### 34 Arioso (Tenor)

Mein Herz, indem 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?

My heart—while the whole world  
suffers along with Jesus’ sufferings,  
the sun clothes itself in mourning,  
the curtain is rent, the rock is  
crumbling, the earth quakes, and  
graves break open because they see  
the creator grow cold— what do you  
want to do for your part?

### 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!

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

### 36 Recitative

*Evangelist:*

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbath über (denn desselbigen Sabbaths Tag war sehr groß), baten sie Pilatum, daß 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!"

As it was the Day of Preparation, so that the bodies would not remain on the cross for the Sabbath (for that Sabbath was a high day), the Jews asked Pilate that their legs be broken and their bodies be removed. So the soldiers came and broke the legs of the first one, then of the other one who had been crucified with him. But when they came to Jesus and saw that he was already dead, they did not break his legs. But one of the soldiers pierced his side with a spear, and immediately blood and water came out. And the one who saw it has testified to it, and his testimony is true. And he knows that he speaks the truth so that you may believe. For such things occurred so that the Scripture might be fulfilled: "You will not break any of his bones." (Exodus 12:46) And again, another scripture says: "They will see the one they have pierced." (Zechariah 12:10)

### 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!

O help, Christ, Son of God,  
through your bitter suffering  
that we, ever obedient to you,  
may shun all wrongdoing  
and fruitfully contemplate  
Your death and its cause.  
For that, though poor and weak,  
may we bring you offering of thanks!

### 38 Recitative

*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 einge 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!

After that, Joseph of Arimathaea, a disciple of Jesus (but secretly, out of fear of the Jews), asked Pilate to remove the body of Jesus, and Pilate gave permission. So he came and took down the body of Jesus.

There also came Nicodemus, who had previously come to Jesus at night, bringing a mixture of myrrh and aloes, about a hundred pounds. They took the body of Jesus and wrapped it in linen cloth with the spices, according to the burial custom of the Jews. Now at the place where he had been crucified there was a garden, and in the garden was a new tomb in which no one had ever been laid. There they laid Jesus on account of the Jewish Day of Preparation, since the tomb was nearby.

Rest well, you sacred bones  
which I now no longer mourn;  
rest well and bring me also to rest!  
The grave, which was ordained  
for you and holds no further  
suffering, opens up heaven for me  
and shuts out hell.

O Lord, send your dear little angels  
at the final end to bear my soul  
to Abraham's bosom.  
Let my body rest in its little  
bedchamber gently, without pain or  
sorrow, until the last [judgment] day!

Then awaken me from death,  
that my eyes may see you  
in all joy, O Son of God,  
my Saviour and throne of grace!  
Lord Jesus Christ, hear me:  
I want to praise you forever!

## PERFORMERS

**Nick Halley**, *Director*

### SOLOISTS

Charles Daniels, *Evangelist*

William Kraushaar, *Pilate & Bass*

Marie-Andrée Mathieu, *Mezzo Soprano*

Shaylan Burkhart, *Peter*

Alexander Dobson, *Jesus*

Sinéad White, *Soprano*

Matthew Anderson, *Tenor*

Erin Haliburton, *Maid*

Jamie Whitley, *Servant*

### CAPELLA REGALIS CHOIRS

#### BOYS SENIOR CHOIR

##### Senior Choristers

Calvin Chhangur

Gerasimos Delorey, *Head Boy (Dec.)*

Nikolaos Delorey

Claude Fulton, *Head Boy (Can.)*

Clement Fulton

Cash Gallant-McLean

Lochlan Sachdev

Jonah Sneddon

##### Regular Choristers

Oscar Hernandez Moshin

Brendan Lee

Chan (Jimmy) Tran

Zirui (Azriel) Yang

Ziyi (Timothy) Yang

##### Junior Choristers

Isaac Burkhart

Knox Chhangur

Yiyun Deng

Daniel Li

Dhani Smeltzer

Thiet (Jonny) Tran

#### GIRLS SENIOR CHOIR

##### Senior Choristers

Mofesireoluwa Afolabi

Annie Chhangur

Elliana Lee, *Head Girl (Can.)*

Molly Sneddon, *Head Girl (Dec.)*

Stella Wilband

##### Regular Choristers

Flourish Abudei

Lucy Chhangur

Chaeyoon (Rachel) Cho

Yewon (Christine) Cho

Evelyn Daniels-Falle

Sasha Humphrey

Seraphina Lee

Maggie Sneddon

Arianna Thornborough

##### Junior Choristers

Sienna Balsdon

Dinadee Dayaratne

Grace Li

Daniela Lunyov

Isabela Tavares Ignacio Madalena

Danielle Weir

Wanchu Yao

## CAPELLA REGALIS MEN'S CHOIR

### Alto

Scott Beard  
Lyle Pearse  
Daniel Sneddon

### Tenor

Sam Swain  
Ian Tomaz  
Jamie Whitley

### Bass

Simon Blake  
John Bogardus  
Shaylan Burkhart  
Wyn Burkhart  
Tams Cookey  
Trevor Hannon  
Gavin Hilchey

## ALL SAINTS CATHEDRAL CHOIR

Director Paul Halley / Assistant Director Nick Halley

### Soprano

Hilary Allister  
Erin Haliburton  
Elizabeth Halley  
Sinéad White

### Tenor

Scott Beard  
Nick Halley  
Luc Therien  
Jamie Whitley

### Alto

Claude Fulton  
Vanessa Halley  
Devon Jones  
Daniel Sneddon  
Karis Tees

### Bass

Simon Blake  
John Bogardus  
Shaylan Burkhart  
Wyn Burkhart  
Trevor Hannon  
Vincent Kong

## ENSEMBLE REGALE

### Violin I

David Greenberg, *Concertmaster*  
Jimin Shin-Dobson  
Jennifer Jones

### Cello

Hilary Brown  
Ben Marman

### Oboe I

Ciara Wheeler

### Violin II

Karen Langille  
Celeste Jankowski  
Alison Enriquez

### Viola da Gamba

Jimin Shin-Dobson

### Oboe II & English Horn

Shelley Phillips

### Bass

Max Kasper

### Flute I

Chris Norman

### Viola

Alex Bates  
Matthias McIntire

### Organ

Paul Halley

### Flute II

Amy O'Neill

## CAPELLA REGALIS STAFF

Nick Halley, *Founder & Artistic Director*  
Vanessa Halley, *Executive Director & Girls Choir Dir.*  
Hannah Griffin, *Ass't Executive Director & House Manager*  
Hilary Allister, *Probationers Dir. & Recruitment Officer*  
Margot Aldrich, *South Shore Program Manager*  
Simon Blake, *Stage Manager*  
Benjamin von Bredow, *Bookkeeper*  
Mei Jennings, *Digital Marketing Officer*  
Barbara Swanson, *Grants Consultant*  
Ian Tomaz, *Grants Research & Writing Officer*

## OPERATING BOARD

Barbara Butler, *Chair*  
Scott Beard  
Curtis Dietz  
Nick Halley  
Paul Halley  
Janelle Lucyk

## Volunteer Staff:

Scott Beard, *Music Librarian*  
Kelvin Browne, *Chair – Friends of Capella Regalis*  
Paul Halley, *Accompanist & Musical Mentor*  
John Power, *Publicity & Events Assistant*  
Rev Dr Helen Ryding, *Chaplain*  
Canon Dr Gary Thorne, *Chaplain*  
Irene Wilkinson, *Evensongs Head Greeter*

Capella Regalis is grateful to the **many additional individuals who volunteer** their time and expertise to make Capella Regalis programs possible, from the drivers in our Transportation Programs in both Halifax and on the South Shore; to the musicians, chefs, and helpers for our fundraising events; to those who connect us with new friends and supporters; and all to whom we turn for guidance and advice. Thank you!

## We are grateful the **venues that are home base for Capella Regalis in Halifax and Lunenburg:**

St. Andrew's United Church, Halifax  
The Cathedral Church of All Saints, Halifax  
St. John's Anglican Church, Lunenburg

We are grateful to **Musique Royale** for their continuing partnership with Capella Regalis on many projects.

## PERFORMER BIOGRAPHIES

**CAPELLA REGALIS CHOIRS** is a Canadian charity dedicated to training singers and performing choral music of the highest excellence. Founded in Nova Scotia by director Nick Halley in 2010 to build upon the best aspects of the European tradition of church choirs and to revitalize this method of music training in Canada, Capella Regalis now comprises a Boys Choir, Girls Choir, and professional Men's Choir (including Young Men with recently changed voices) as well as two introductory choirs in Halifax, and a satellite program in Lunenburg for children from Nova Scotia's South Shore communities. There are currently 125 children singing in Capella Regalis programs every week. All Capella Regalis Choirs are **free and open to any child who is keen to learn music**.

Visit [capellaregalis.com/join](http://capellaregalis.com/join) to learn more.

Capella Regalis Choirs regularly sing Choral Evensong in the Cathedral Church of All Saints, Halifax, as part of the Cathedral's *Sundays at Four* series. The choirs also perform concerts around Nova Scotia and beyond in a busy September – June season, including the ground-breaking annual, free masterwork collaboration, *For All the City*, the popular annual Christmas series, *A Chorister's Christmas*, and annual tour programs of sacred and secular repertoire ranging from Gregorian Chant to works by living composers. Capella Regalis projects include top-notch musicians from around the world, and the choirs engage the public in many music outreach initiatives.

Capella Regalis has completed eight performance tours in the Maritimes presented by Musique Royale, and is slated to tour Quebec and Ontario this spring, with invitations from presenting venues in Montreal, Ottawa, Kingston and Toronto. Capella Regalis has released five CDs, most recently *Songs of the Sea* (June 2025), as well as many online performance broadcasts.

The **CHOIR OF THE CATHEDRAL CHURCH OF ALL SAINTS** is directed by Grammy Award-winning composer, choral conductor, and organist Paul Halley. The choir comprises professional singers and choral scholars. The choir sings at the 11:00 AM Choral Eucharist most Sundays, September through June, and also offers services of Evensong, Lessons & Carols, and Readings & Music, as well as concert performances. For more information, visit [cathedralchurchofallsaints.com](http://cathedralchurchofallsaints.com).

**NICK HALLEY** is a drummer/percussionist, keyboardist, composer, and conductor. He is the Founder and Artistic Director of Capella Regalis Choirs, and Assistant Director of Music at the Cathedral Church of All Saints, Halifax. Nick founded and for eleven years (to 2021) directed The King's Chorus, a choral society for members of the King's and Dalhousie University communities. Nick also served as Assistant Director of the University of King's College Chapel Choir from 2008 to 2021. As an educator, Nick is passionate about making musical excellence accessible to people of all ages and diverse backgrounds, and about helping people to – quite literally – find their voice. In 2012, Nick was awarded the Queen

Elizabeth II Diamond Jubilee Medal in recognition of his contribution to Canada and Nova Scotia through the arts, particularly for his work with Capella Regalis. For the 2013-14 season, Nick was broadcast across Canada as Host of CBC's national radio program *Choral Concert*.

As a drummer and world percussionist, Nick performs and records internationally with a wide range of musicians including with American icon James Taylor, Dinuk Wijeratne, Kinan Azmeh, the late Nazih Borish, Layale Chaker, Roberto Occhipinti, Sandeep Das, Old Man Luedecke, Chris Norman, Suzie LeBlanc, Viradouro Escola de Samba, the late Oscar Castro-Neves, Glenn Patscha, Mike Murley, and Paul Halley. He has been a featured performer with Orchestra symphonique de Montréal, Symphony Nova Scotia, Scotia Festival of Music, LAMP, Boxwood Festival, Newport Jazz Festival, and Morgenland Festival (Germany), among others, and has taught rhythm, music theory, and improvisation at workshop venues around the world. He is featured on many recordings, including a CD of his own compositions performed by an ensemble of young jazz stars (*Barnum Hill*, 2008). [nickhalley.com](http://nickhalley.com).

**MATTHEW ANDERSON** is a versatile and compelling performer of opera, oratorio, and musical theater. An accomplished interpreter of the music of Bach, Mr. Anderson sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata Series. He has been a featured soloist at the Aldeburgh, Carmel Bach, and Baldwin Wallace Bach Festivals. He has received particular acclaim for his portrayals of the Evangelists in Bach's Passions, which he has performed throughout North America.

Performances from Mr. Anderson's varied repertoire include the Boston premiere of Galina Grigorjeva's *On Leaving* with the Boston Symphony, Handel's *Acis and Galatea* (Damon) with the Mark Morris Dance Group; Scarlatti's *La Caduta de' Decemviri* with ACRONYM at the Isabella Stewart Gardner Museum; Bach's *Coffee Cantata* with Boston Baroque; Mozart's *Requiem* with the National Chorale at Avery Fisher Hall; Stravinsky's *Renard* at Tanglewood and the Mostly Mozart Festival with the Mark Morris Dance Group; Handel's *Messiah* with the Masterwork Chorus at Carnegie Hall; and John Harbison's *Winter's Tale* with the Boston Modern Orchestra Project. Also recognized as a gifted performer of the American songbook, Mr. Anderson has appeared with Keith Lockhart and the Boston Pops in *Carousel* (as Mr. Snow) and in celebrations of the music of Leonard Bernstein, Richard Rodgers, and Cole Porter.

**ALEXANDRA BATES**, originally from Newfoundland, is a violist based in Halifax, Nova Scotia. A graduate of the music program at Memorial University of Newfoundland, she performs regularly with Halifax's beloved Blue Engine String Quartet and also in the viola section of Symphony Nova Scotia, recently as Principal Viola in Handel's *Messiah*. She regularly performs in chamber music series including the Music Room Chamber Series, Musique Royale, Ensemble Regale, Dalhousie Chamber Music Series, Inner Space, Garden Room Chamber

Concerts and Acadia Concerts. Alex collaborates with musicians across genres, such as with Bela String Quartet in Terra Spencer's music video "in the City."

**HILARY BROWN** has been a cellist with Symphony Nova Scotia for over 30 years and is a founding member of the Blue Engine String Quartet. Hilary is active in the local early music scene, with Tempest Baroque Ensemble, Réjouissance, Ensemble Regale, and the St. George's Consort. Hilary is on faculty at the Maritime Conservatory and is a cello coach for the Nova Scotia Youth Orchestra.

**CHARLES DANIELS** is a well-known interpreter of Baroque music, though his narrative gifts have been praised in many repertoires. In 2023 he created the double role of Ulisse and John Gregory Dunne in the Bayerische Staatsoper's production of Monteverdi's *Il Ritorno d'Ulisse*/Joan Didion's *Das Jahr des magisches Denkens*. His reconstructions of Gesualdo's *Sacrae Cantiones à6* were premiered by the Gesualdo Consort of Amsterdam and his completion of Purcell's unfinished court ode *Arise my Muse* broadcast on Radio-Canada at Montréal Baroque Festival.

His recordings include Monteverdi's *L'Orfeo* with Andrew Parrott, Bach's *Matthäus-Passion* and others in the complete Bach series with the Bach-Stiftung; Handel's *Messiah*, Schütz' *Weihnachtshistorie*, Monteverdi's *Vespers* and Purcell's *Fairy-Queen* with the Gabrieli Consort; more intimate discs including Senfl *Tenorlied* with Fretwork, *Heracleitus* with the Bridge Quartet, Lambert airs with Fred Jacobs; Wojciech Kilar's *Missa Pro Pace* with the Warsaw Philharmonic, and *The Beggar's Opera*, Bach and Purcell including Purcell Odes with King's Consort.

Concert appearances extend from lute song recitals with Elizabeth Kenny on BBC Radio 3 and in Hamburg's Jacobikirche through Dowland in Japan with Les Voix Humaines, Weckmann in Vienna's Konzerthaus, Handel Chandos Anthems in their original setting of the Canons Estate church, Bach cantatas in London for Martin Feinstein and for Adrian Butterfield, and the 50th birthday celebration in Oxford of Andrew Parrott's Taverner Consort, to Britten's *War Requiem* (Canterbury, Salisbury) and Elgar's *Dream of Gerontius* (Wroclaw, Cardiff, Warsaw). Charles is fortunate to sing frequently in Canada, with recent performances for Tafelmusik, Toronto Bach Festival, Ottawa's 'Music and Beyond', Britten's *Les Illuminations* for the Kessler Academy and Early Music Vancouver. Charles has worked with Paul Halley and Nick Halley since 2016 and is delighted to join Capella Regalis for Bach's *St John Passion*.

**ALEXANDER DOBSON** is a Grammy Award Nominated British-Canadian baritone recognized for his "rich, flexible, baritone", and praised for his dramatic awareness on both opera and concert stages. His roles include title roles in *Wozzeck* and *Don Giovanni*, as well as Guglielmo (*Così fan tutte*), Belcoré (*L'elisir d'amore*), Ned Keene (*Peter Grimes*), The Count (*The Marriage of Figaro*), and Marcello (*La Bohème*). Alexander has appeared with conductors such as Yannick Nézet-Séguin, Trevor Pinnock, Nic McGegan and Paul Goodwin; on the stages of L'Opéra du Montréal, Opera Ontario, Milwaukee's Florentine Opera, Calgary Opera, Opera Lafayette, Royal Opera House Covent Garden and with the Toronto Symphony,

Cleveland Orchestra, Orchestre Métropolitain, Montreal Symphony Orchestra, Philadelphia Orchestra, National Arts Centre Orchestra, Tafelmusik and Milwaukee Symphony Orchestra. Recent engagements include the World Premiere of *The Night Falls* by Ellis Ludwig-Leone with Ballet Collective, Handel's *Messiah* in New York, Jacksonville and Halifax, Escamillo in *Carmen* (Kitchener Waterloo Symphony) and *Pulcinella* (Artis Naples), Raimbaud in Rossini's *Le Comte Ory* (Edmonton Opera), *Against Nature* (Citadel and Compagnie), *Il Conte* in *Le Nozze di Figaro* (Florentine Opera), Mozart *Requiem* (Arion Baroque).

**DAVID GREENBERG** is well known as a Baroque violinist and Cape Breton style fiddler. For over three decades he has specialized in the 18th-century Scots fiddle style, a genre that weaves together the art music of the Baroque and the folk music of the Highland Scots. He recorded three groundbreaking CDs in this style in the 1990s with his ensemble *Puirt A Baroque*. His playing appears on more than 80 recordings, including over 40 with the Tafelmusik Baroque Orchestra. David regularly performs with Chris Norman, Les Musiciens de Saint-Julien (France), and Concerto Caledonia (Scotland), among many other ensembles, and he has performed as guest soloist/director with several orchestras.

David co-authored *The DunGreen Collection* (1996), an influential treatise on Cape Breton fiddling. He is also a composer and arranger. Many of his tunes have been recorded by Cape Breton musicians such as Buddy MacMaster, Carl MacKenzie, Jerry Holland, and The Rankins. [davidgreenbergviolinist.com](http://davidgreenbergviolinist.com)

**PAUL HALLEY** is a multi-Grammy Award-winning composer, keyboardist, and choral conductor. He is the Director of Music at The Cathedral Church of All Saints in Halifax, Nova Scotia. Born in England, Halley was raised in Ottawa, Canada where he received his early musical training with The Men and Boys Choir of St. Matthew's Anglican Church. Awarded the organ scholarship at Trinity College, Cambridge, Halley received his M.A. with prizes in composition and performance.

Following four years post-graduate work in Canada and Jamaica, Halley was appointed Organist and Choirmaster at The Cathedral of St. John the Divine in New York City where he served for twelve years from 1977-1989. During that time, Halley collaborated with The Paul Winter Consort as principal writer and keyboardist. Halley later settled in rural Connecticut, founded the children's choir, *Chorus Angelicus*, and the adult ensemble, *Gaudeamus*, and served as Director of Music at Trinity Episcopal Church, Torrington, where he inaugurated an Organ Scholars program in conjunction with Yale University's Institute of Sacred Music.

In 2007, Halley relocated to Halifax, Nova Scotia as Director of Music at the University of King's College (to 2021), also becoming Director of Music at All Saints Cathedral, Halifax in 2015. Halley's choral and instrumental compositions have been commissioned or licensed by such entities as Sony Entertainment, the Boston Pops Orchestra, CBC, The Toronto Symphony, and Canadian Brass, and are distributed internationally by Pelagos Incorporated ([pelagosmusic.com](http://pelagosmusic.com)).

**CELESTE JANKOWSKI** has been a member of the first violin section of Symphony Nova Scotia for over 30 years. She has been a featured soloist numerous times, including with Jeanne Lamon in Vivaldi's *Concerto for Two Violins*. Celeste has performed for many years with Réjouissance and with Tempest Baroque Ensemble. Celeste's greatest joy in her musical life is teaching young people. She was violin coach with Nova Scotia Youth Orchestra for over 25 years, and conducts the Chamber Orchestra at the Maritime Conservatory of Performing Arts.

**JENNIFER JONES** received her early musical training from Jean Fraser at the Maritime Conservatory in Halifax and went on to study with Philippe Djokic at Dalhousie University and Josef Gingold at Indiana University where she received her Master of Music in Performance and Pedagogy. She spent time in France after graduation studying with Sylvie Gazeau. She enjoys all her performing endeavours as Assistant Concertmaster in Symphony Nova Scotia and first violinist in Blue Engine String Quartet. She teaches violin at Acadia University and has a private studio of students in Wolfville and Halifax. Jennifer is also the Young Artist Coordinator for Scotia Festival of Music.

**MAX KASPER**, former Principal Bassist of Symphony Nova Scotia, has appeared as a soloist with the orchestra on several occasions. As well as performing much chamber music and releasing two CDs as part of The Gatto Dolce Duo, Max has played in Halifax with Rejouissance and Tempest baroque ensembles, and is an extra player with the Tafelmusik Baroque Orchestra.

**WILLIAM KRAUSHAAR**, recognized for his "charisma and impressive voice", is a classically-trained composer with a fondness for vocal music. He sings regularly with *l'Harmonie des Saisons* (Eric Milnes), the *Studio de Musique Ancienne de Montréal* (SMAM) and *Ensemble Caprice* (Matthias Maute), and has made numerous soloist guest appearances with such groups as the *Montreal Symphony Orchestra Chamber Choir*, the *Ottawa Baroque Consort*, the *Church of St-Andrew/St-Paul*, *Early Music Vancouver & The Pacific Baroque Orchestra*, the *Theater of Early Music*, the *Edison Singers*, *Capella Regalis*, and *Les Idées Heureuses*, as well as being a regular guest in early music festivals (the *Lamèque International Baroque Music Festival*, the *Burlington Baroque Festival*, *Festival Montréal Baroque*). As a composer for voice, he won two *SOCAN Foundation* awards and an *Amadeus Composition Award*. His music has been played by the *Quebec Symphony Orchestra*, *Voces Boreales*, *Ensemble Art-Choral* and *National Youth Choir of Canada*, to name a few.

**KAREN LANGILLE**, a graduate of McGill University, pursued studies in both modern and baroque violin before returning to Halifax in 1984. A tenured violinist with Symphony Nova Scotia for forty years, and a member of the Charlottetown Festival Orchestra in Prince Edward Island since 1999, Karen is recently retired and enjoying a more leisurely playing schedule. She especially enjoys collaborations with choral groups and early music ensembles, and is also currently on staff at Scotia Suzuki School.

**BEN MARMEN** completed his BMus in Cello Performance under Shimon Walt at Dalhousie University. He has played regularly with Symphony Nova Scotia and performed extensively across the Maritimes as soloist and chamber musician. Ben has also performed with Natalie MacMaster, guitarist Maxim Cormier, and singer-songwriters Mo Kenney and Selby Evans. He has been featured in soundtracks by local film composers and filmmakers. In theatre, he composed and performed a solo cello accompaniment to Shakespeare's *Macbeth*, directed by Ken Schwartz, at Neptune Theatre's Scotiabank Stage, which was nominated for Best New Score at Theatre Nova Scotia's Robert Merritt Awards.

**MARIE-ANDRÉE MATHIEU** is a mezzo-soprano from Quebec named "Jeune espoir lyrique québécois" by the Jeunes Ambassadeurs Lyriques. She also won first prize at the Concours d'art lyrique de la Relève musicale de Québec. Her operatic roles include Stéphanie in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro*, Sesto in *La clemenza di Tito*, Isolier dans *Le Comte Ory*, Nicklausse in *Les contes d'Hoffmann*, Orpheus in Gluck's *Orpheus and Eurydice* and Zerlina in *Don Giovanni*. Her engagements as soloist include Handel's *Messiah* with Symphony Nova Scotia and the Orchestre classique de Montréal, Beethoven's *C major Mass* with the Slovak State Philharmonic Orchestra, Bach cantatas with Arion Orchestre Baroque, the Studio de musique ancienne de Montréal and the Orchestre métropolitain, and Händel's *Dixit Dominus* with Les Violons du Roy. She performed at the 40<sup>th</sup> Festival de Lanaudière, for Musique de chambre Sainte-Pétronille and for the Société d'art vocal de Montréal.

**MATTHIAS McINTIRE**, Canadian composer, performer, and educator, has followed a unique path through music and his compositions reflect his eclectic background in Western classical and new music, as well as jazz, fiddle, free improvisation, field recording, foley art, and electronic music. Named a 2026/27 NextGen Composer by the Toronto Symphony Orchestra, winner of the 2021 Karen Kieser Prize, and the recipient of 10+ creation grants, Matthias' compositions have been presented in Canada, the United States, and Europe. Season highlights include Matthias' composer debut with the Edmonton Symphony with his work *The Forest Reclaims the Land*; multiple performances of his song cycle *sing nature alive from my insides*, including at Classical: NEXT 2026 in Budapest; and the premiere of *lost child*, his concerto for violin, live-electronics, and orchestra. Matthias teaches Composition and directs the New Music Ensemble at Dalhousie University's Fountain School of Performing Arts.

**CHRIS NORMAN**'s influential work as performer, composer, recording artist, teacher and flute maker has earned him worldwide recognition. His flute playing has appeared on more than 40 recordings and can be heard featured on numerous Hollywood soundtracks. Chris is founder and director of Boxwood Festivals, inspiring thousands of musicians of all ages. As a flute maker, he brings to bear a discernment forged over four decades to make world-class flutes for traditional, baroque and renaissance music. Chris' awards and honors include a Queen Elizabeth II Diamond Jubilee medal, and a Doctor of Laws, honoris causa.

**AMY O'NEILL** is a freelance performer on flute, piccolo, Irish flute and concertina. With equal footing in the classical, musical theatre and traditional Irish music worlds, she has performed across North America and Europe. She served as lecturer in Western University's Faculty of Music, teaching flute and Irish traditional music practices. Amy now lives in Nova Scotia where she runs the O'Neill Flute Studio and the Feisty Flutes Ensembles. [flutestudio.com](http://flutestudio.com).

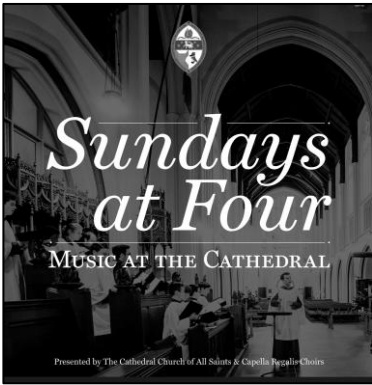
**SHELLEY PHILLIPS** (oboe/English horn/flutes/Irish harp) is much in demand among the world of professional folk and baroque music, and has toured the world. She has appeared on over 20 recordings on the Gourd music label, including 4 solo albums. Her music is featured in *The Queen's Gambit*, *The Handmaid's Tale*, and several Ken Burns documentaries. Shelley has a Masters of Music degree from the San Francisco Conservatory, and lives on the foggy California coast with her husband and their very spoiled cat.

**JIMIN SHIN DOBSON** started her musical studies at le Conservatoire de la Ville de Luxembourg in Europe and then at the Royal Conservatory of Music in Toronto under the tutelage of violinist Erika Raum. She studied baroque violin with baroque dancer/violinist Julie Andrijeski at the Cleveland Institute of Music, and is now an active performer in the North American Early Music scene, especially in Montreal, Ottawa and Toronto where she appears regularly with the Juno Award winning *l'Harmonie des Saisons*, *Arion Orchestre Baroque*, *Studio de musique ancienne de Montreal*, *Ensemble Telemann*, *Orchestre Galileo*, *Clavecin en Concert*, *les Boreades de Montreal*, *Ottawa Bach Choir*, *Trinity Bach Project*, and *Theatre of Early Music*. In the Maritimes, Jimin has served as Artistic Director of the *Sackville Festival of Early Music* and professor of Baroque Performance course at *Mount Allison University*, and has led the band for the past four *Musique Royale Messiah* tours. Her newest passions include singing in a chamber choir (*Seraphim*, Montreal) and learning to play the *Viola da gamba*.

**SINÉAD WHITE** is an Irish-born soprano praised for her "luminous soprano" (*The Whole Note*) and "dreamy vocals" (*Oxford Daily Info*, UK). Sinéad has appeared as a soloist with organizations such as *Opera Atelier*, *Victoria Baroque*, *Capella Regalis*, the *Toronto Bach Festival*, the *Toronto Consort*, *Nota Bene Baroque Players*, *Ottawa's Music & Beyond Festival*, *Early Music Vancouver* and the *Kamloops Symphony*. She performs regularly with the *All Saints Cathedral Choir* (Halifax), *Theatre of Early Music*, *Choir 21*, *Elora Singers*, *Toronto Mendelssohn Singers*, *Trinity Bach Project* (Toronto) and *Tafelmusik Chamber Choir*. She and lutenist Jonathan Stuchbery founded *Duo Oriana*, and their debut album *How Like a Golden Dream* is available through *Leaf Music*. Sinéad obtained a DMA in Historical Performance at the *University of Toronto*, holds a BMus and MMus from *McGill University* and was a young artist at the *Boston Early Music Festival*. She is now based in Halifax, NS with her partner Jesse and their dog Peter.

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## UPCOMING EVENTS



**Sun., March 29 at 4:00** – Palm Sunday  
*Choral Evensong sung by the Cathedral Choir  
FREE, one hour of music and reflection*

**Sun., April 5 at 4:00** – Easter Day  
*There will not be a choral service at 4:00 PM  
today. At 11:00 AM Capella Regalis joins the  
Cathedral Choir for Jazz Easter! See below.*

**Sun., April 12 at 4:00** – Ticketed Concert  
*Univ. of King's College Chapel Choir &  
The King's Chorus, dir. Gabriel O'Brien,  
with organist Matthew Larkin & baritone*

## CHORAL SERVICES FOR HOLY WEEK & EASTER In the Cathedral

Tues., March 31 7:00 pm **Tuesday in Holy Week: The Great Litany**  
*Sung by the Cathedral Choir: Music by Victoria and Brahms*

Thurs., April 2 7:00 pm **Maundy Thursday: Eucharist with Foot-Washing**  
*Sung by the Cathedral Choir: Music by Bach, Duruflé, Howells and Sheppard*

Fri., April 3 12:00 pm **Good Friday: Meditations on the Cross**  
*Sung by the Cathedral Choir: Allegri's 'Miserere Mei' and music by Victoria,  
Monteverdi, Blow and John of Portugal*

Sat., April 4 7:30 pm **Easter Eve: The Great Vigil of Easter**  
*Sung by the Cathedral Choir: Music by Darke, Harris, Halley and Alain*

Sun., April 5 11:00 am **Easter Day: JAZZ EASTER Choral Eucharist**  
*Sung by the Cathedral Choir with Capella Regalis Choirs, featuring The  
Resurrection Mass ("Jazz Easter") by Paul Halley with sax, drums, bass,  
percussion, piano, organ and choirs joining in a festive and unique celebration!*

Holy Week services are free and all are welcome.



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