

**PENDERECKI**  
***St. Luke Passion***



**Oratorio Chorus, Children's Choir, and Philharmonic Orchestra**

**November 15 | 8 p.m.**  
**Musical Arts Center**



**JACOBS SCHOOL OF MUSIC**  
**SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES**  
Indiana University Bloomington

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## JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

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*Three Hundred Eleventh Program of the 2017-18 Season*

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# Krzysztof Penderecki *St. Luke Passion*

Krzysztof Penderecki, *Conductor*

with

Maciej Tworek, *Conducting Assistant*

**Oratorio Chorus  
Children's Chorus  
Philharmonic Orchestra**

Varfolomei Upart, *Narrator & Evangelist*

Alejandra Martínez, *Soprano*

Connor Lidell, *Baritone*

Julian Morris, *Bass*

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Musical Arts Center  
Wednesday Evening  
November Fifteenth  
Eight O'Clock

***Passio et mors domini nostri Jesu Christi  
secundum Lucam ("St. Luke Passion") (1965-66)***

by Krzysztof Penderecki

**Part I**

**1. Hymn: Vexilla Regis prodeunt** (Ins. 21-26)

O Crux, ave, spes unica,	O Cross, Hail, our only hope
Hoc Passionis tempore	In this time of suffering,
Piis adauge gratiam,	Your grace increases
Reisque dele crimina.	And erases the charges.
Te, fons salutis, Trinitas,	You, fount of salvation,
Collaudet omnis spiritus.	Let all souls praise you.

**2. Jesus on the Mount of Olives** (Luke 22:39-44)

Et egressus ibat secundum consuetudinem in montem Olivarum. Secuti sunt autem illum et discipuli . . . positis genibus orabat dicens: Pater, si vis, transfer calicem istum a me: verumtamen non mea voluntas, sed Tua fiat. Apparuit autem illi angelus de caelo, confortans eum. Et factus in agonia prolixius orabat. Et factus est sudor eius sicut guttae sanguinis decurrentis in terram.

He came out and went to the Mount of Olives and his disciples also followed him. He kneeled down and prayed, saying: "Father, if you can, take this cup from me. Father, not thy will, but yours, be done." And there appeared to him an angel of Heaven, strengthening him. And being in agony, he prayed more fervently, and his sweat was as blood, falling to the ground.

**3. Aria** (*Baritone*) (Psalm 21:2-3, 5)

Deus, Deus meus, respice in me, quare me dereliquisti  
Deus meus, clamabo per diem, et non exaudies.  
Verba mea auribus percipe, Domine;  
intellige clamorem meum.

My God, look upon me, why have you forsaken me?  
My God, I cry in the daytime, but you hear me not.  
Give ear to my words, Lord;  
Consider my cry.

**4. Aria** (*Soprano*) (Psalm 14:1,4,9; 15:9)

Domine, quis habitabit in tabernaculo tuo, aut  
quis requiescet in monte sancto tuo  
In pace . . . dormiam . . .  
. . . et caro mea requiescet in spe.

Lord, who shall abide in thy tabernacle,  
And who shall rest on thy holy hill?  
In peace, I sleep . . .  
. . . and my flesh shall rest in hope.

5. **Turba: The Taking Of Jesus** (Luke 22:47-53)

Adhuc eo loquente ecce turba, et qui vocabatur Judas, unus de duodecim, antecedebat eos et appropinquavit Iesu ut oscularetur eum . . . “Juda, osculo Filium hominis tradis . . . Quasi ad latronem existis cum gladiis et fustibus . . . sed haec est hora vestra et potestas tenebrarum.”

And while he spoke, behold a crowd, and he that was called Judas, one of the twelve, went before them, and drew near to Jesus to kiss him . . . “Judas, betray you the son of man with a kiss? You come out as against a thief with swords and staves? Yet this is your hour, and the power of darkness.”

6. **Lamento** (from *Lamentations of Jeremiah*)

Ierusalem, convertere ad Dominum, Deum Tuum.

Jerusalem, turn towards the Lord, your God.

7. **Coro** (*A cappella*) (Psalm 9:1)

Ut quid, Domine, recessisti longe.

And why, Lord, stay you far away?

8. **Turba: Peter's Denial** (Luke 22:54-62)

Comprehendentes autem eum duxerunt ad domum principis sacerdotum. Petrus vero sequebatur a longe . . . Quem cum vidisset ancilla quedam sedentem ad lumen et eum fuisset intuita, dixit: Et hic cum illo erat . . . Mulier, non novi illum. Et post pusillum alius videns eum dixit: Et tu de illis es . . . O homo, non sum. Et intervallo facto quasi horae unius, alius quidam affirmabat dicens: Vere et hic cum illo erat; nam et Galilaeus est . . . Homo, nescio, quid dicis. Et continuo adhuc illo loquente cantavit gallus. Et conversus Dominus respexit Petrum. Et recordatus est Petrus verbi Domini . . . Et egressus foras . . . flevit amare.

Then they took him to the high priests, and Peter followed. A maid saw him and recognized him, saying: “This man was also with him.” And Peter said: “Woman, I know him not.” And after a while, another saw him and said: “And you are also of them.” And Peter said again: “Man, I am not.” And after an hour, another affirmed saying: “Truly, he was with him, for he is a Galilean.” And Peter said a third time: “I know not what you say.” And the cock crew, and Jesus turned and looked on Peter. Peter remembered the words of Jesus, went away, and wept bitterly.

9. **Aria** (*Bass*) (Psalm 42:1)

Iudica me, Deus, et discerne causam meam.

Judge me, O God, and plead my cause.

### 10. Turba: Jesus' Mocking Before the High Priest (Luke 22:63-70)

Et viri, qui tenebant illum, illudebant ei caedentes. Et velaverunt eum et percutiebant faciem eius et interrogabant eum dicentes: Prophetiza, quis est qui te percussit? . . . Tu ergo es Filius Dei? . . . Vos dicitis, quia ego sum.

And the men who held him mocked him and struck him. And when they had done so, they asked him: "Prophet, who is it that struck thee? Are you the Son of God?" And Jesus said: "You say that I am."

### 11. Lamento (*Soprano*) (from *Lamentations of Jeremiah*)

Ierusalem, convertere ad Dominum, Deum Tuum.

Jerusalem, turn towards the Lord, your God.

### 12. Coro (*A cappella*) (Psalm 55:2)

Miserere mei, Deus, quoniam conculcavit me homo,  
tota die impugnans tribulavit me.

Have mercy on me, God, for man would swallow me up,  
all day fighting against me.

### 13. Turba: Jesus before Pilate (Luke 23:1-22)

Et surgens omnis multitudo eorum duxerunt illum ad Pilatum. Coeperunt autem illum accusare dicentes: Hunc invenimus subvertentem gentem nostram et prohibentem tributa dare Caesari et dicentem se Christum regem esse . . . Tu es rex Iudaeorum? . . . Tu dicis . . . Nihil invenio causae in hoc homine. Et . . . remisit eum ad Herodem . . . Herodes autem . . . interrogabat, eum multis sermonibus. At ipse nihil illi respondebat . . . Sprevit autem illum Herodes . . . et . . . indutum veste alba . . . remisit ad Pilatum . . . Pilatus autem convocatis principibus sacerdotum . . . dixit ad illos: . . . ecce nihil dignum morte actum est ei. Emendatum ergo illum dimittam . . . Tolle hunc et dimitte nobis Barabbam . . . Iterum autem Pilatus locutus est ad eos volens dimittere Iesum. At illi succlamabant dicentes: Crucifige, crucifige illum . . . Quid enim mali fecit iste? nullam causam mortis invenio in eo.

And the whole multitude arose and led him to Pilate. And they began to accuse him, saying: "We found him perverting the nation, and denying Caesar, saying that he is Christ the King." And Pilate asked him: "Are you the King of the Jews?" And Jesus answered "You say it." Pilate responded: "I find no fault with this man." And he sent him to Herod, and Herod questioned him but Jesus did not answer him. And Herod mocked him and dressed him in a robe, and sent him back to Pilate. Pilate called the high priests together and said to them: "Behold, he has done nothing worthy of death. I will chastise him and then release him." But the crowd responded: "Away with him, and give us Barabbas!" Pilate spoke again to them, willing to release Jesus, but they only shouted louder saying: "Crucify him!" Pilate pleaded: "Why? What evil has he done? I find no cause for his death."

## *Brief Pause*

### **Part II**

#### **14. The Way of the Cross** (Psalm 21:16)

. . . et in pulverem mortis deduxisti me.

. . . you have brought me into the dust of death.

#### **15. Jesus Carries the Cross** (John: 19:17)

Et baiulans sibi crucem exivit in eum, qui dicitur  
Calvariae, locum, Hebraice autem Golgotha.

And bearing his cross, he went forth into the  
place of the skull, or in Hebrew, Golgotha.

#### **16. Coro: Passacaglia on Bach** (from *The Improperia*)

Popule meus, quid feci tibi?

Aut in quo contristavi te?

Responde mihi.

Quia eduxi te de terra Aegypti:

parasti Crucem Salvatori tuo.

Hagios o Theos.

*Sanctus Deus.*

Hagios ischyros.

*Sanctus fortis.*

Hagios athanatos, eleison himas.

*Sanctus immortalis, miserere nobis.*

My people, what have I done to thee?

Or in what have I grieved thee?

Answer me.

Because I brought thee out of Egypt,

you have prepared a cross for your Savior.

O Holy God.

Holy and strong.

Holy and immortal, have mercy on us.

#### **17. The Crucifixion** (Luke 23:33)

Ibi crucifixerunt eum et latrones unum a dextris et alterum a sinistris.

There they crucified him, with one criminal on his left and another on his right.

**18. Aria** (*Soprano*) (from “Pange lingua” and the Antiphon for Good Friday)

Crux fidelis, inter omnes  
arbor una nobilis:  
nulla silva talem profert,  
fronde, flore, germine.  
Dulce lignum, dulces clavos,  
dulce pondus sustinet.

Ant.: Ecce lignum Crucis,  
in quo salus mundi pependit.

Faithful cross, above all others  
one and only noble tree:  
Without foliage, leaf,  
flower, or seed.  
Sweet wood, upon which sweetest weight is hung.

Ant.: Behold the wood of the cross,  
on which the savior of the world was hanged.

**19. Dividing of the Garments** (Luke 23:34)

Jesus autem dicebat: Pater, dimitte illis; non enim sciunt, quid faciunt:  
Dividentes vero vestimenta eius miserunt sortes.

Jesus said: “Father forgive them; they know not what they do.”  
They divided his clothes and cast dice for them.

**20. Coro** (*A cappella*) (Psalm 21:16-20)

. . . in pulverem mortis deduxisti me  
foderunt manus meas et pedes meos.  
Dinameraverunt omnia ossa mea,  
ipsi vero consideraverunt et inspexerunt me.  
Diviserunt sibi vestimenta mea  
et super vestem meam miserunt sortem.  
Tu autem, Domine, ne elongaveris auxilium Tuum a me;  
ad defensionem meam conspice.

You have brought me into the dust of death.  
They pierced my hands and my feet.  
I may tell all of my bones,  
They look and stare at me.  
They part my garments among them,  
And cast lots.  
You, however, Lord, be not far from me.  
My strength, make haste to help me.

## 21. Turba: Mocking of Christ on the Cross (Luke 23:35-37)

Et stabat populus spectans, et deridebant eum principes cum eis dicentes: Alios salvos fecit, se salvum faciat, si hic est Christus Dei electus. Illudebant autem ei et milites accedentes et acetum offerentes ei et dicentes: Si tu es rex Iudaeorum, salvum te fac.

And the people stood beholding, deriding him: "He saved others, let him save himself, if he be Christ, chosen of God!" And the soldiers also mocked him, offering him vinegar, saying: "If you are the King of the Jews, save yourself!"

## 22. Turba: Jesus between the Thieves (Luke 23:39-43)

Unus autem de his qui pendebant latronibus, blasphemabat eum dicens: Si tu es Christus, salvum fac temetipsum et nos. Respondens autem alter increpabat eum dicens: Neque tu times Deum, quod in eadem damnatione es. Et nos quidem iuste, nam digna factis recipimus; hic vero nihil mali gessit . . . Domine, memento mei, cum veneris in regnum Tuum . . . Amen dico tibi: Hodie mecum eris in Paradiso.

And one of the thieves who was hanged, mocked him saying: "If you are Christ, save yourself and us!" The other thief rebuked him, however, saying: "Do you not fear God, as you have the same sentence? And us justly, for this is the reward of our deeds. But this man has done nothing wrong, Lord, remember me when you come into your kingdom." Jesus responded: "Amen, I say to you. Today, you shall be with me in paradise."

## 23. By the Cross (John 19:25-27)

Stabant autem iuxta crucem Iesu mater eius et soror matris eius Maria Cleophae et Maria Magdalene. Cum vidisset ergo Iesus matrem et discipulum stantem, quem diligebat, dicit matri suae: Mulier, ecce filius tuus. Deinde dicit discipulo: Ecce mater tua.

Standing there before the cross was Jesus' mother and his mother's sister Mary, wife of Cleophas, and Mary Magdalene. When Jesus saw his mother, and the disciple standing by whom he loved, he said unto his mother: "Woman, behold thy son." And he said to the disciple: "Behold your mother."

## 24. Coro (*A cappella*): "Stabat mater" (Sequence, vss. 1, 3, 9-10, 19-20)

Stabat Mater dolorosa	The grieving mother stood
Iuxta Crucem lacrimosa,	Beside the cross weeping
Dum pendebat Filius.	Upon which her son was hanged.
Quis est homo, qui non fletet,	Who is the man who would not weep
Matrem Christi si videret	Seeing the mother of Christ
In tanto supplicio?	In such agony?
Eia, Mater, fons amoris,	O Mother, fountain of love
Me sentire vim doloris	make me feel the power of sorrow,
Fac, ut tecum lugeam.	So that I may grieve with you.
Fac, ut ardeat cor meum	Make my heart burn
In amando Christum Deum,	in the love of Christ, my God,
Ut sibi complaceam.	So that I may please him.

Christe, cum sit hinc exire,  
Da per Matrem me venire  
Ad palmam victoriae.

Christ, when it is time to pass,  
Grant that through your mother,  
I come to the palm of victory.

Quando corpus morietur,  
Fac, ut animae donetur  
Paradisi gloria.

When my body dies,  
Grant that to my soul is given  
The glory of paradise.

## 25. The Death of Christ (Luke 23:44-46; John 19:30)

Erat autem fere hora sexta, et tenebrae factae sunt in universam terram usque in horam nonam. Et obscuratus est sol, et velum templi scissum est medium. Et clamans voce magna Iesus ait: Pater, in manus tuas commendo spiritum meum. Et haec dicens expiravit.

Consummatum est.

And it was about the sixth hour, and darkness came over all the earth until about the ninth hour. And the sun was obscured, and the veil of the temple was rent in the midst. And Jesus cried out in a loud voice: "Father, into your hands I commend my spirit."

"It is finished."

## 26. Orchestra: Funeral Music and Meditation

### 27. Finale (Psalm 30:2-3, 6)

In te, Domine, speravi, non confundar in aeternum:  
in iustitia tua libera me.

Inclina ad me aurem tuam, accelera ut eruas me,  
esto mihi in Deum protectorem et in domum  
refugii, ut salvum me facias.

In manus tuas commendo spiritum meum:  
redemisti me, Domine Deus veritatis.

In you, O Lord, have I trusted. Let me never be confounded:  
deliver me in your righteousness.

Incline your ear to me, quickly deliver me,  
be for me God, my protector, a house of  
defense to save me.

Into your hands, I commend my spirit:  
Redeem me, O Lord, God of Truth.



## “The Political and Historical Significance of Krzysztof Penderecki’s *St. Luke Passion* (1966)”

by Halina Goldberg

“I feel sentimental about returning to *St. Luke Passion*, which turned out to be a pivotal work in my compositional career. I drew on a Passion archetype—in other words, on a 2,000-year-old subject—in order to express not only the suffering and death of Christ, but also the cruelty of our age, the martyrdom of Auschwitz.” – Krzysztof Penderecki, 1998

The name of Krzysztof Penderecki is nearly synonymous with key concepts of European avant-garde. Today, nearly every textbook of music history includes his *Threnody for the Victims of Hiroshima*—a composition that pushes innovative sonoristic effects produced by string instruments to new limits, so much so that the composer has to invent an entirely new notation for his ideas. But for Penderecki, innovation and tradition were always intertwined. It is true that in his youth he took pleasure in bedeviling his conservative critics and audiences who were appalled by the perceived aesthetic transgressions (and performers who occasionally rebelled when asked to perform his works). “Innovation came easily to me,” he would later remark. At the same time, under the tutelage of his violin and composition teacher Franciszek Skołyszewski (and later Artur Malawski), Penderecki also discovered the potential inherent in counterpoint and traditional forms, lessons that he never completely put out of his mind. More than just a pursuit of avant-gardism, his music became a search “for an authentic innovative form of expressing age-old subjects.” One such subject that has preoccupied him in his art is the expression of the human condition, suspended between good and evil, love and hatred, apocalypse and redemption.

Born in 1933, in Dębica, a town in southeastern Poland, Penderecki was only five years old when German and Russian armies attacked Poland in 1939. The violent circumstances of his childhood left an indelible mark on the perceptive boy. Even the end of the war did not bring complete closure to the hostilities, and in 1946 Dębica was a site of a gruesome public execution of Polish anti-Communists. Ultimately, as the Communist Party seized control over the country, Poland became a member state of the Soviet Bloc.

The new government actively interfered with artists’ creative choices by adopting the principles of Socialist Realism—a doctrine that called for the promotion of Communist values through art accessible to the masses—and by censoring art deemed “abstract” or “formalist.” After 1956, during the post-Stalinist thaw in Poland, however, strict adherence to Socialist Realism was abandoned. The new circumstances made it possible for artists, musicians in particular, to enjoy much greater freedom of artistic expression. That same year saw the establishment of the Warsaw Autumn Festival, a yearly event dedicated to the presentation of contemporary music from Poland and the world in a series of concerts. Within a short time, Warsaw Autumn became a hub for avant-garde music, hosting composers such as Pierre Boulez, Luigi Nono, and John Cage. For the young Penderecki, the festival offered opportunities to engage with the newest music and interact with the leaders of international musical avant-garde. It is here that some of his earliest successful compositions received their first performances. After that, emissaries of musical institutions abroad began to knock on his doors bringing commissions for new works.

Nevertheless, the overall political climate in Poland was far from liberal. Tensions between the Catholic Church and the totalitarian government continued to mount. The highest-ranking members of the Communist Party were not at all pleased when in 1965, in direct defiance of stated governmental policy, the Primate of Poland, Archbishop Stefan Wyszyński, spearheaded a gesture of post-World-War II reconciliation between Poland and Germany in the “Pastoral Letter of the Polish Bishops to their German Brothers.” The following year, 1966, marked the Millennial Celebrations. The Catholic Church was commemorating 1,000 years since the introduction of Christianity to Poland (which took place in 966 with the baptism of the Polish ruler Mieszko I). The government, predictably, wanted to secularize the event, marking it as an anniversary of the birth of the Polish state. Penderecki’s *St. Luke Passion* played a role in both stories, the post-war Polish-German reconciliation and the Millennial Celebrations.

The German premiere of Penderecki’s *Passio et mors Domini nostri Jesu Christi secundum Lucam* (the full title of *St. Luke Passion*) took place in Münster on March 30, 1966; less than a month later, the work was heard in Kraków, Poland. Commissioned in 1962 by the Westdeutscher Rundfunk (one of the public broadcasting institutions of the then West Germany) to commemorate the seven-hundredth anniversary of Münster Cathedral, *St. Luke Passion* engaged in the process of “soft diplomacy”: the subtle, unofficial, and often cultural interactions between countries that help to usher in more formal diplomatic actions. The cathedral, like most of the old city of Münster, was severely damaged in the Allied bombing at the end of World War II, and major repairs were being completed just as the commission had been issued. The exceptional talent of the young composer notwithstanding, there was a profound significance to the commissioning of a major musical work, one intended to mark an anniversary of an important episode in German history and a moment of post-war renewal, from a *Polish* composer. There was also significance in Penderecki accepting the commission and responding musically in the way he did. Commenting on the work immediately after the premiere, the director of Westdeutscher Rundfunk, Klaus von Bismarck, acknowledged this, declaring that “music has at all times proved a good bridge over politically divisive currents.” Thus, the commission and composition of the *Passion* started the process of Polish-German reconciliation even before the Polish and German bishops’ famous exchange of pastoral letters.

The other vital political dimension to this work was its role as the first newly composed large sacred work to be performed in Communist Poland, where public demonstrations of faith were not permitted. Penderecki’s Polish audiences understood the political significance of the work, as they flocked to performances of the *Passion* (no fewer than 10 in Poland within six months of its premiere) to manifest their defiance of the ruling ideology. One commentator reported that an audience of 15,000 gathered at the concert featuring the *Passion* that took place in June 1966 at the historic residence of the Polish kings, the Wawel Castle in Kraków. The composer was clearly cognizant of the response the work would elicit. In a later interview, he remarked, “It was not an accident that I chose to write this piece in 1966, for the millennium of the baptism.”

The text of the main narrative of Penderecki’s *Passion* is mostly taken from the Gospel of St. Luke. Rather than incorporating free poetic texts of the sort one finds in Johann Sebastian Bach’s *St. Matthew Passion*, Penderecki inserts biblical texts, such as the psalms and *Lamentations of Jeremiah*, and liturgical texts, most notably the “Stabat mater” (a movement that predated the composition of the *Passion*). The manner in which Penderecki

shapes the text and its musical setting makes us experience the events through the eyes of the victim. As Penderecki scholar Danuta Mirka points out, “Unlike traditional settings of the *Passion* texts . . . , which stress [Christ’s] divine dignity, this setting concentrates on the human condition of Jesus.” Penderecki’s chorus is never just a witness but always also a participant. In the words of the composer, “the choir in the *St. Luke Passion* does not narrate, but takes an active part in the trial of Christ.” The *Passion* is in two parts: the first part concludes with the trial of Jesus, the second with his death.

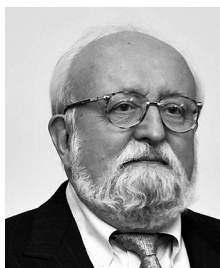
In *St. Luke Passion* Penderecki returns to the Baroque genre, retaining many elements of Bach’s Passions: his performing forces consist of orchestra, three choruses, children’s choir, and soloists; the part of Jesus is given to a baritone, the evangelist has a spoken part (traditionally given to a tenor), and the crowd scenes continue the tradition of the *turba* (crowd) chorus. Like Bach, Penderecki also employs recitative and chorales, but Penderecki’s engagement with the tradition also extends to other models as he incorporates chant, Flemish-style polyphony, and polychoral elements.

Penderecki honors the legacy of Bach, and by extension, the German musical tradition, with the prominent use of the B-A-C-H motive (in German and Polish musical nomenclature the pitches B-flat, A, C, and B-natural are rendered as B-A-C-H), and by referencing the opening and Kyrie II of Bach’s *Mass in B Minor*. The other important motive comes from the Polish hymn “Święty Boże” (“Holy God”), a prayer sung in moments of deep personal and communal distress. Both motives are incorporated into the two tone-rows that provide the matrix for the work’s pitch structure. The melodic fabric of some of the most poignant moments of the *Passion* prominently derives from these ideas: the B-A-C-H motive can be heard in “Miserere mei,” and the “Święty Boże” motive rings in the lines of “Deus meus” and “Stabat mater.” The semitone, so prominent in both motives and the tone-rows, helps to generate much of the sorrowful character of the music.

The *St. Luke Passion* inhabits an auditory universe characterized by two contrasting soundscapes, observes the Polish scholar Regina Chłopicka. The first, more traditional in techniques and sound, consists of sustained, vocal, contrapuntal sonorities, and marks the sphere of the mysterious and sacred. The second, modernist and unconventional, is disruptive and restless. This second soundscape is characterized by jarring instrumental sonorities and sound masses, and startling vocal effects—screaming, hooting, whistling, shouting, imitating the sounds of instruments, and singing indeterminate pitches very high and low in range. This is the domain of hatred and evil. The plaintive “Stabat mater,” which hails to Venetian polychoral technique, can serve as an example of the former soundscape; “Et surgens omnes,” with its extended techniques that emulate electronic sounds, represents the latter.

It is in the mysterious and sacred soundscape that we also perceive tonality at work, for example in the “Miserere mei” and “Deus meus.” Dominick DiOrio points out in his published research on Penderecki’s *Passion* that we hear the “system of embedded tonality at work, specifically at two moments in the *Passion*: the D major triad that concludes “Stabat mater” and the E major triad that finishes the oratorio.” Indeed, Penderecki concludes the piece in a striking manner, on the pure E major chord coinciding with the words “Deus veritatis” (God of truth). Listening to this magnificent work, one cannot help but ponder the composer’s confession: “My art, deeply rooted in Christianity, strives to rebuild human’s metaphysical dimension that has been shattered by the cataclysms of the twentieth century . . . Art should be a fountain of arduous hope.”

## Krzysztof Penderecki



Known as Poland's greatest living composer, **Krzysztof Penderecki** is one of today's most prolific and accomplished musical artists. According to David Dzubay, professor of composition at the Indiana University Jacobs School of Music, "Mr. Penderecki is one of the most highly acclaimed and recognized composers of the late twentieth and early twenty-first centuries, wielding enormous influence on the art of music over the past 50 years or so."v Penderecki's works often contain political or religious themes that reflect his humanistic perspective.

Penderecki was born in 1933 in Dębica, Poland. He studied composition at the Academy of Music in Kraków under Artur Malawski and Stanisław Wiechowicz and was appointed as a professor at the Academy of Music in 1958. Just a year later, using three different pseudonyms to compete, Penderecki won all three of the available prizes at the Warsaw Competition for Young Composers. He quickly became involved in the international avant-garde movement and, in 1966, premiered his work *St. Luke Passion* in Münster Cathedral. Among Penderecki's works are many operas, including *The Devils of Loudon*, *Paradise Lost*, *The Black Mask*, and *Ubu Rex*, symphonies, and works on sacred texts. "Penderecki's interest has focused on large-scale musical forms and in particular the symphony," observed Gwyn Richards, David H. Jacobs Bicentennial Dean of the Jacobs School of Music, and Founding Dean Lee A. Feinstein of the IU School of Global and International Studies. In 1984, Penderecki composed the *Polish Requiem*, dedicated to the leader of Solidarity, Lech Wałęsa. He went on to compose, in 1997, his seventh symphony, *Seven Gates of Jerusalem*, in honor of that city's 3,000-year anniversary.

Growing up in the shadow of World War II "shaped Penderecki and had a direct impact on his artistic expression, instilling within him humanistic values which he would emphasize throughout his artistic career," said Ryszard Schnepf, formerly the Polish ambassador to the United States. Many of his works have been dedicated to or created in remembrance of the catastrophes of the twentieth century. Among these pieces are *Threnody for the Victims of Hiroshima*; *Psalm 3*, in memory of the Armenian genocide; *Resurrection*, a piano concerto in reaction to the September 11 attacks; and *Dies Irae*, commemorating a monument honoring those who perished at Auschwitz. Throughout his career, "much of Penderecki's music demonstrates a deeply humanitarian side to his personality," says Arthur Fagen, chair of orchestral conducting at the Jacobs School of Music.

Penderecki's scores have often been quoted in movies, most famously in *The Shining*, *The Exorcist*, and *The Children of Men*. His music has earned five Grammy Awards, including a Trustees Award for significant contributions to the field of recording. He has been inducted into the Royal Academy of Music, the Royal Swedish Academy of Music, Argentina's National Academy of Fine Arts, and the Bavarian Academy of Fine Arts, among many other prestigious societies. In his long and accomplished career, he has won numerous awards, including the Sibelius Prize of the Wihuri Foundation and the Chevalier de Saint-Georges. Penderecki's decades of work have influenced musicians throughout the world and have shown him to be, according to Fagen, "a most prolific and creative composer, whose output traverses a wide range of musical, artistic, and humanitarian expression."

## Artist Biographies



Hailed by *DC Metro Theater Arts* as a musician “who seems to inhabit the music and not just conduct it,” one who has “great aplomb, displaying an incredible gift for communicating with singers,” conductor and collaborative pianist **Nathan Blair** is a graduate assistant at the Indiana University Jacobs School of Music, where he is opera pianist and coach for IU Opera and Ballet Theater. He is also a staff répétiteur for New Voices Opera. In addition to his work preparing the Philharmonic Orchestra for its performance of Krzysztof Penderecki’s *St. Luke Passion*, Blair also prepared *Tod und Verklärung* with the Concert Orchestra for conductor Brett Mitchell and the Cleveland Orchestra’s IU residency. In the summer of 2017, Blair was invited as a répétiteur and assistant Kapellmeister with the Berlin Opera Academy, to which he will return next season. He was also a répétiteur for the 2016 Opera in the Ozarks Festival at Inspiration Point. He was previously both an assistant conductor and répétiteur for two summers with the Miami Summer Music Festival, where he won the 2015 Miami Summer Music Festival Conducting Competition and conducted at the New World Performing Arts Center. Blair has guest conducted the Orquestra Camara Cascais e Oeiras during the 2014 Portugal Estoril International Festival, and he was invited as guest cover conductor to Yuriy Bekker and the Charleston Symphony Orchestra. Blair is currently pursuing a D.M. in Orchestral Conducting degree at the Jacobs School, where he has studied conducting with David Effron, Arthur Fagen, David Neely, and Thomas Wilkins, and collaborative piano with Kevin Murphy. Blair also earned an M.M. in Orchestral Conducting degree from Jacobs as well as a B.M. in Collaborative Piano Performance degree from the Benjamin T. Rome School of Music in Washington, D.C.



**Dominick DiOrio** is an innovative young composer and conductor who has won widespread acclaim for his contributions to American music. Whether leading an ensemble or crafting a new score, he brings equal passion and determination to his work in choral and instrumental music. DiOrio made his conducting debut at Zankel Hall at Carnegie Hall when he was 28 years old. He has conducted performances with ensembles around the world, from the Young People’s Chorus of New York City and the Houston Chamber Choir to Allmänna Sångern and Ars Veritas (Sweden). He is associate professor of music and a tenured member of the choral conducting faculty at the Indiana University Jacobs School of Music. His duties there include leading the select chamber chorus NOTUS, which champions the work of living composers in concerts across the nation, including at regional and national American Choral Directors Association (ACDA) conferences. In 2014, Indiana University awarded DiOrio the Outstanding Junior Faculty Award, a recognition of promising young faculty. As a composer, he has been hailed for an intelligent, evocative style, which shows “a *tour de force* of inventive thinking and unique colour” (*Gramophone*). He earned his Doctor of Musical Arts degree in conducting from the Yale School of Music, studying with Marguerite Brooks, Simon Carrington, and Jeffrey Douma, and published his D.M.A. research on Krzysztof Penderecki’s *St. Luke Passion* in *The Choral Scholar*. He earned his M.M.A. and M.M. in conducting from Yale and a B.M. in composition summa cum laude from Ithaca College, where he studied with Gregory Woodward, Dana Wilson, and Janet Galván. He currently serves as a member of the board of directors for Chorus America, treasurer for the National Collegiate Choral Organization, and chair of the standing committee on composition initiatives for ACDA.



**Brent Gault** has taught elementary and early childhood music courses in Texas, Wisconsin, Connecticut, Pennsylvania, and Indiana. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. Gault also has training in both the Orff and Dalcroze approaches to music education. He has presented sessions and research at conferences of the American Orff-Schulwerk Association, Dalcroze Society of America, International Kodály Society, International Society for Music Education, Organization of American Kodály Educators, and MENC: The National Association for Music Education. He has served as a presenter and guest lecturer for colleges and music education organizations in the United States and China. Articles by Gault have been published in various music education periodicals, including the *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *General Music Today*, *Kodály Envoy*, *Orff Echo*, and *American Dalcroze Journal*. In addition to his duties with the Jacobs School Music Education Department, he serves as the program director for the Indiana University Children's Choir, where he conducts the Allegro Choir. He is a past president of the Organization of American Kodály Educators.



**Sarah Miller** is a recent graduate of the Indiana University Jacobs School of Music, where she earned a Bachelor of Music Education degree with a minor in conducting in 2012. She has experience working in both general and secondary music settings. While at IU, she was a member of the Singing Hoosiers, which afforded her the opportunity to travel around the world singing and performing. Miller has experience with many genres of music and has developed different approaches for incorporating these styles into her teaching.



Born in Tarnobrzeg, Poland, **Maciej Tworek** is a lecturer at the Academy of Music in Kraków, where he studied piano with Jan Hoffman, and conducting with Józef Radwan. He attended master classes given by such notable conductors as Helmuth Rilling, Roger Norrington, and Kurt Masur. He was assistant conductor to Valery Gergiev and Lorin Maazel. In 1998, Tworek was awarded an honorable mention at the 2<sup>nd</sup> Witold Lutosławski National Competition for Young Conductors in Białystok, Poland, and in 2002 he made it to the semi-final stage at the Maazel/Vilar Conductors' Competition. In 2003, he appeared at the Festival Junger Kunstler in Bayreuth performing with the Chamber Orchestra of the Academy of Music in Kraków. From 2005 to 2012, he conducted Capella Cracoviensis and was appointed deputy director of the orchestra. Tworek has worked with numerous ensembles, including the Hilliard Ensemble, Polish Radio Symphony Orchestra, Sinfonia Varsovia, New Russia State Symphony Orchestra, Orquesta Sinfónica Simón Bolívar, Coral Nacional Juvenil Simón Bolívar, Bucheon Philharmonic Orchestra Chorus, NDR Chor, NDR Radiofilharmonie, MDR Rundfunk Chor, MDR Sinfonie Orchester, Camerata Janáček Brno Philharmonic, the philharmonic orchestras of Kraków, Rzeszów, Łódź, Wrocław, and Białystok, Beethoven Academy Orchestra, Sinfonia Iuventus, Polish Radio Choir, and Pro Arte Chamber Choir. As a conductor, he has continuously collaborated with Krzysztof Penderecki since 2002. Under his baton, the ensembles of the National Opera in Poland prepared the European premiere of Penderecki's Symphony No. 8. Since 2010, Tworek has been represented by the Ludwig van Beethoven Association Artist Management.

## Soloist Biographies



**Connor Lidell**, born in Arlington, Texas, is a 25-year-old baritone living in New York City. He is an adjunct professor of voice at New York University (NYU), where he studies with Jeremy Aye. Lidell has been seen in multiple productions as an accomplished operatic performer, choral and oratorio soloist, and recitalist. He will give his New York premiere in December as Nick Shadow in Igor Stravinsky's *The Rake's Progress*. This

past spring, he was seen on the IU Opera and Ballet Theater stage as Swallow in *Peter Grimes*. He earned his bachelor's and master's degrees at the IU Jacobs School of Music. An avid performer of new music, he has given over 50 premieres as a choral member or soloist. During his last semester at IU, he performed Dominick DiOrio's song cycle *A Ghost Through the Winding Years*, and he sang Pulitzer-Prize-winning composer Jennifer Higdon's mammoth work *Dooryard Bloom* for baritone and chamber orchestra. He also performed Jess Turner's work *Songs from Bedlam* with the IU Chamber Orchestra under the baton of Paul Nadler. As an opera performer, Lidell gave many performances during his time at the Jacobs School, where he studied with Andreas Poulimenos. Notable roles include Jud Fry in *Oklahoma!*, Taddeo in *The Italian Girl in Algiers*, Masetto in *Don Giovanni*, and one of the featured priests in Philip Glass's *Akhmaten*. Upcoming performances include Uncle Fester from the *Addams Family* in a Broadway-style review production at NYU and an upcoming recital in the spring of 2018 featuring works written by living female composers.



Opera singer and recitalist **Alejandra Martínez**, from Los Angeles, California, specializes in Spanish and Latin-American music as well as late-romantic and modern works. Notable opera credits include Cristi Kahlo (*Frida*) with the Long Beach Opera, La Contessa (*Le nozze di Figaro*), Salud (*La vida breve*), and Lady Billows (*Albert Herring*). In May 2018, Martínez will play Branghien in Long Beach Opera's production

of Frank Martin's *The Love Potion*. Her concert credits include performances at the *National Council de la Raza* and collaboration with members of the Cleveland Orchestra. She has enjoyed repeat engagements with the Bloomington Symphony Orchestra, including the 2017 premiere of *Ash Wednesday* by Juan Orrego-Salas. Martínez is a frequent performer with local children's opera outreach group Reimagining Opera for Kids, an organization that travels to schools and community centers throughout Monroe County. A dedicated scholar, she is pursuing a Doctor of Music degree from the Jacobs School of Music, where she studies with Jane Dutton.



Bass-baritone **Julian Morris**, originally from Arlington, Virginia, has previously appeared on the Musical Arts Center stage as Hobson in *Peter Grimes*, Alvaro in *Florencia en el Amazonas*, Pistola in *Falstaff*, Pritschitsch in *The Merry Widow*, and Spinelloccio in *Gianni Schicchi* as well as in productions of *Vincent* and *Die Zauberflöte*. Other operatic credits include Don Magnifico in *La Cenerentola* with the Bay View Music Festival. He

has appeared as a soloist with NOTUS, Bloomington Bach Cantata Project, and the IU New Music Ensemble. Morris has been the recipient of several awards at IU, including the Giorgio Tozzi Award, Bruce Hubbard Memorial Award, and two Artistic Excellence Fellowships. In spring 2018, he will play Raimondo in the IU Opera Theater production of *Lucia di*

*Lammermoor*. He is currently pursuing a Doctor of Music degree at the Jacobs School of Music, where he is an associate instructor of voice and the assistant director of the undergraduate opera workshop. Morris earned his B.M. and M.M. degrees at the Jacobs School under the tutelage of Patricia Stiles and is currently studying with Wolfgang Brendel.



**Varfolomei Upart** is a native of the northwest suburbs of Chicago, Illinois. He is a sophomore at the Jacobs School of Music, where he is pursuing a B.S.O.F in Organ Performance with an outside field in Spanish. Last spring, he sang bass with NOTUS Contemporary Vocal Ensemble under the direction of Dominick DiOrio. Upart is a student of Janette Fishell.

## Oratorio Chorus

Dominick DiOrio, *Director*

Michael Gaertner, *Rehearsal Pianist*

\*Section Leader | ^Children's Choir Singer

### Choir I

Joshua Harper, *Assistant Director*

#### *Soprano*

Leigha Amick\*  
Tiffany Choe  
Kelly Hamm  
Denique Isaac  
Yingge Liu  
Taylor Thomas  
Margaret Blackburn  
Cibele Burke  
Madeline Coffey  
Sara Dailey  
Annaka Grismer  
Breanne Johnson  
Leah Martin  
Therese Pirçon  
Shayna Plotnik  
Kandace Wyatt

#### *Alto*

Jihye Choi  
Marielle Hug  
Lauren Jewell  
HanNa Jang  
Isabella Lee  
Jenna Sears  
Sara Warner  
Yong Zhang  
Agnes Barroll  
Chelsea Brinda\*  
Yujia Chen  
Grace Ann Lee  
Marta Perrine  
Elisa Ramirez

#### *Tenor*

Bradley Bickhardt  
John William Griffith  
Paul Mortilla  
Miggy Torres  
Joshua Chiu  
Joshua Harper  
Sinkwon Lee  
Stephen Shannon  
Charley Snell\*  
Travis Whaley

#### *Bass*

Andrew Barrett  
Brendan Connor  
Thomas Cooke Dickens  
Matthew Crozier  
Benjamin Huang  
Luka Marinkovic  
Matthew Reichenberger  
Jacob Rhoad  
Matthew Ridge  
Stephen Smith  
Drew Comer  
Dalong Ding  
August Fackler  
Ben Gamze  
Peter Pendowski  
Amin Sharifi  
Nathan Wright\*

### Choir II

Hana J. Cai, *Assistant Director*

#### *Soprano*

Anna Donnelly  
Karli Forte  
Grace Lerew  
Michele Newman^  
Annie Steenson^  
Nell Vandevel  
Rachel Whitcomb\*  
Hana J. Cai  
Kara Duval Fowler^  
Kay Gucciardi^  
Mallory Haney  
LeOuiJansevan Rensburg  
Weiwei Li  
Mariam Osman  
Regan Poarch  
Rachel Rosenman  
Elizabeth Routzahn  
Keely Schmerber

#### *Alto*

Ashlyn Brown  
Wei-Yun Chang  
Liberty Forster  
Mya King  
Lei Lei  
Madison Moore  
Shirley Rho  
Katherine Bodor\*  
Kathryn Jorgensen  
Yumi Kang  
Chi-Jo Lee  
Helena Waterous  
Jefmija Zlatanovic

#### *Tenor*

James Featherstone  
Vincent Festa  
Mitia Ganada D'Acol  
Noah Klein  
Jordan Lenchitz  
Justin Li  
Brendan Mulkern  
Nikolai Peek  
David Reed\*  
Trent Takaki  
Andrew Webb

#### *Bass*

James Adams  
NiZel Austin  
Yi-de Chen  
Ben Elliott  
Liam Gannon  
David Lee  
Jonathan Palmer\*  
J. Philip Pampreen  
Sam Ritter  
Luis Ruelas Romo  
Cameron Winrow  
Quinn Galyan  
Jake Handelman  
Jamie Kunselman  
Jonathan Metz  
Nikolaos Pine  
Jeremiah Sanders  
Varfolomei Upart

## Choir III

Grant Farmer, *Assistant Director*

### *Soprano*

Chloe Boelter  
Joanna Burke  
Anna Ginther  
Caroline Goodwin  
Esther Schneider  
Emma Shelton  
Rose Stroup  
Rachel Banach  
Christina Dagnea  
Marianthi Hatzis  
Anna Holden  
Hansol Kim  
Vi Ngo  
Bridget Ravenscraft  
Marissa Reynolds  
Daisy Schön\*  
Madelein Varda

### *Alto*

Rosemary Bullock  
Kayla Eldridge  
Gabriela Fagen  
Daan Bee Kim\*  
Olivia LaBarge  
Natalie Lunts  
Yumiko Tatsuta  
Elizaveta Agladze  
Imara Miles  
Despoina Panagiotidou  
Anna Peloso  
Kelsey Randall  
Eunhye Yoon

### *Tenor*

Justin Barbour  
Duncan Holzhall  
Joseph Ittoop  
Zhigong Wei  
Alex Berko  
Trevor Hofelich  
Nathan Krishnaswami  
Kevin Lyczak  
Stephen McFall\*  
Yuseok Seol

### *Bass*

Ada Cigeroglu  
John Buchanan  
Jaylun Cook  
Tyler Erickson  
Will Kim  
Collin Miller  
Matthew Recio  
Edy Shou  
Camilo Téllez  
Grant Farmer  
Garrett Godsey  
Adam Gruber  
Robert Komaniecki\*  
Johnny MacMillan  
Luke Bob Robinson  
Eli Tash  
Matthew Zelenin

## Children's Chorus

Brent Gault & Sarah Miller, *Directors*

Nara Lee, *Rehearsal Accompanist*

Leanne Anirudhan  
Jacey Best  
Audrey Beverton  
Nora Cashman  
Mia Fields  
Sophie Giedroc  
Ben Ignatowski  
Emma James  
Ron Kalinovsky  
Margot Szofia Leary

Emma Levesque  
Zola Lopes  
Callum Miles  
Niccolo Miles  
Broc Murphy  
Faith Murphy  
Renee Murphy  
Jessica Parrish  
Tessa Perotti  
Micala Poling

Alayna Przybyla  
Claire Przybyla  
Noel Przybyla  
Willow Reynolds  
Jake Sater  
Ian Shaw  
Catie Stanton  
Rohnan Steele  
Emilio Zanolello

### *Chorus Set-Up*

Hana J. Cai  
Grant Farmer  
Quinn Galyan  
Joshua Harper

Han Na Jang  
Daan Bee Kim  
Jonathan Palmer

Sam Ritter  
Luke Bob Robinson  
Charles Snell

### *Librarian*

Joshua Harper

# Philharmonic Orchestra

## *Violin*

Hua Zhang  
Isaac Allen  
Kathryn Chamberlain  
Byul Seo  
Joey Comella  
Sydney Hartwick  
Yeajin Kim  
Susie Koh  
Mengqi Hong  
Nicholas Safonov  
Ian Aegerter  
Selena Janzen  
Yeonglee Kim  
Arman Nasrinpay  
Bryan Page  
Ellen Maloney  
Skye Kinlaw  
Alexi Whitsel  
Koya Choi  
Yuri Santos  
Ella Loman  
Marissa Weston  
Mia Laity  
Min Ji Kim

## *Viola*

Justin Truell  
Rebecca Tang  
Leonardo Vásquez  
Lyrica Smolenski  
Charlotte Paradis  
Yonsung Lee  
Yuxuan Zhang  
Dongyeob Kang  
Peter Cho  
Christian Johnson

## *Cello*

Robyn Neidhold  
Christopher DeFazio  
Benjamin Koch  
Ye Rim Lee  
Shinae Ra  
Lindsay Cheng  
Seungchan Song  
Hannah Scarborough

## *Cello (cont.)*

Rebecca Chuang  
Travis Scharer

## *Bass*

Aleck Belcher  
John Bunck  
Bryan Bailey  
David Nainiger  
Cassidy Morgan  
Jacob Diaz  
Neil Rodack  
Emily Krajewski

## *Flute*

Lei Lei  
Julianna Eidle  
Meaghan Spencer, *Piccolo*  
Trey Bradshaw, *Piccolo/Alto*

## *Clarinet*

Ana Nelson, *Bass*

## *Bassoon*

Andrew Gascon  
Kahayla Rapolla  
Allison Dettloff  
Noah Dereszynski, *Contra*

## *Alto Saxophone*

Arthur Liang  
David Bayard

## *Horn*

Victoria Knudtson  
Grant Parker  
Nicolas Perez  
Olivier Huebscher  
Michael Stiles  
Robert Fox  
Yu-Hsuan Cheng

## *Trumpet*

Camas Stredder  
Tyler Norris  
Melanie Rampton  
Glen Dash

## *Trombone*

Jonathan Kraft  
Jason Steptoe  
Alan Burns  
Alexander Lowe

## *Tuba*

Itai Agmon

## *Timpani*

Brad Davis

## *Percussion*

Russell Wharton  
Michael Metz  
Stephen Karukas  
Chia-Lin Yu  
Nichada Jirawattanaphan

## *Harp*

Chelsea Balmer

## *Piano*

Michael Gaertner

## *Harmonium*

Noah Sonderling

## *Organ*

Lucas Fletcher

## *Orchestra Manager*

Austin Pancner  
Kathryn Chamberlain, *Asst.*

## *Orchestra Set-Up*

Kathryn Chamberlain  
Yena Park  
Vivian Tong  
Alan Burns  
Bryan Page

## *Librarian*

Sara Fruehe

## **Production Staff**

### *Project Consultants*

Dominick DiOrio

Halina Goldberg

### *Musical Preparation &*

*Assistant to Krzysztof Penderecki*

Maciej Tworek

### *Orchestra Preparation*

Nathan Blair

### *String Preparation*

Jorja Fleezanis

Stephen Wyczynski

### *Soloist Coaching*

Dominick DiOrio

### *Translations and Supertitles*

Dominick DiOrio

### *Supertitle Operator*

Nathan Blair

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