



Good Friday • April 2nd at 7:30 pm
Service of Tenebrae
featuring
Franz Joseph Haydn's *Seven Last Words of Christ*
Presented by the New York Classical Quartet

Prelude: Seven Last Words of Christ
Introduzione. Maestoso ed Adagio

Franz Joseph Haydn

Welcome and Announcements

The Rev. Scott Herr

***Call to Worship**

Courtney Steininger

People: Who has believed our message and to whom has the arm of the Lord been revealed?

Leader: It was the Lord's will to crush him and cause him to suffer, and though the Lord makes his life an offering for sin, he will see his offspring and prolong his days, and the will of the Lord will prosper in his hand. After he has suffered, he will see the light of life and be satisfied; by his knowledge my righteous servant will justify many, and he will bear their iniquities. Therefore I will give him a portion among the great, and he will divide the spoils with the strong, because he poured out his life unto death, and was numbered with the transgressors. For he bore the sin of many, and made intercession for the transgressors.

All: Let us embody the Lord's will!

The First Word and Responsive Prayer

Leader: Two others also, who were criminals, were led away to be put to death with Jesus. When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, "Father, forgive them; for they do not know what they are doing."

We hear these words and respond to our Lord together, praying:

People: Almighty God, to whom your crucified Son prayed for the forgiveness of those who did not know what they were doing, grant that we, too, may be included in that prayer. Whether we sin out of ignorance or intention, be merciful to us and grant us your acceptance and peace: in the name of Jesus Christ, our suffering Savior. AMEN.

Sonata I: *Largo*
Pater, dimitte illis, non enim sciunt, quid faciunt.

F.J. Haydn

The first candle is extinguished.

Invitation to Confession

The Rev. Scott Herr

Leader: From Luke 23: 40—But the other criminal rebuked him. "Don't you fear God," he said, "since you are under the same sentence? We are punished justly, for we are getting what our deeds deserve. But this man has done nothing wrong."

Prayers of Confession and Repentance

People: We are no better than the criminals hung with Jesus. We deserve suffering for we have not loved God with our whole hearts, minds, and souls and loved our neighbors as ourselves.

Leader: Have mercy on us, O God.

People: We wait with each other as those who inflict wounds on one another:

Leader: Be merciful to us.

People: As those who spurn Your love for other loves:

Leader: Be merciful to us.

People: As those who put our trust in power and prestige:

Leader: Be merciful to us.

People: As those who are afraid of the world's frown and displeasure:

Leader: Be merciful to us. Amen.

The Second Word and Assurance of Pardon

Leader: Friends, we are no better than the criminals hung at Golgotha with Jesus. But hear and believe the Good News of the Gospel, in Jesus' own words from Luke 23:43: "Truly I tell you, today you will be with me in paradise." Therefore, people of God, we are assured that our sins are forgiven, that we are brought to new life in Christ.

People: Thanks be to God!

Sonata II: *Grave e cantabile*

F.J. Haydn

Amen dico tibi: hodie mecum eris in paradiso.

The second candle is extinguished.

The Third Word – John 19:26-27

Courtney Steininger

When Jesus saw his mother there, and the disciple whom he loved standing nearby, he said to her, "Woman, here is your son," and to the disciple, "Here is your mother." From that time on this disciple took her into his home.

Meditation

Leader: On Good Friday, Jesus' mother, Mary, and God the Father both lost a son. They both loved him dearly. They both watched a part of themselves die. They both grieved. One reason the church has always held Mary so dear is that she puts a human face on the suffering love of God and a godly face on human love and suffering.

Sonata III: *Grave*

F.J. Haydn

Mulier, ecce filius tuus, et tu, ecce mater tua!

The third candle is extinguished.

The Fourth Word- Matthew 27:46

The Rev. Scott Herr

Leader: And about the ninth hour Jesus cried with a loud voice, saying “Eli, Eli, lama sabacthani?” which we now say together:

People: My God, my God, why have you forsaken me?

Sonata IV: *Largo*

F.J. Haydn

Deus meus, Deus meus, utquid dereliquisti me?

The fourth candle is extinguished.

The Fifth Word – John 19:28

Courtney Steininger

Leader: (Pouring out water) And Jesus, the one we recognize as the God of the Living Waters, said “I am Thirsty.”

Sonata V: *Adagio*

F.J. Haydn

Sitio.

The fifth candle is extinguished.

The Sixth Word- John 19:30

The Rev. Scott Herr

Leader: In Genesis 2:1, we are told that “The heavens and the earth, and all the host of them, were finished.” Knowing that Jesus was with God at the beginning, we are reminded of this when Jesus is thirsty on the cross:

People: When he had received the drink, Jesus said, “It is finished.” With that, he bowed his head and gave up his spirit.

Sonata VI: *Lento*

F.J. Haydn

Consumatum est!

The sixth candle is extinguished.

The Seventh Word – Luke 23:44-46

Courtney Steininger

Leader: It was now about noon, and darkness came over the whole land until three in the afternoon, while the sun’s light failed; and the curtain of the temple was torn in two. Then Jesus, crying with a loud voice, said, “Father, into your hands I commend my spirit.” Having said this, he breathed his last.

Sonata VII: *Largo*

F.J. Haydn

Pater! In manus tuas commendo spiritum meum.

The seventh candle is extinguished, symbolizing Christ’s three days in the tomb. The Christ candle remains lit, symbolizing the hope of the resurrection.

Gospel Lesson – Matthew 27:51-54

At that moment the curtain of the temple was torn in two from top to bottom. The earth shook, the rocks split and the tombs broke open. The bodies of many holy people who had died were raised to life. They came out of the tombs after Jesus' resurrection and went into the holy city and appeared to many people.

When the centurion and those with him who were guarding Jesus saw the earthquake and all that had happened, they were terrified, and exclaimed, "Surely he was the Son of God!"

Il Terremoto: Presto e con tutta la forza

F.J. Haydn

All should exit in silence.

Participating in tonight's service:

THE NEW YORK CLASSICAL QUARTET

Margaret Ziemnicka, violin

Vita Wallace, violin

Kate Goddard, viola

David Bakamjian, cello

Courtney Steininger, Director of Youth and Children's Ministry

The Rev. Dr. Scott Herr, Pastor

Victoria Shields, Director of Music and Arts

Judy Schuman, Greeter

About Haydn's *Seven Last Words of Christ*

In an age when vocal music held primacy over instrumental, how did Joseph Haydn come to compose a textless work based on scripture? Despite not yet having traveled far beyond Vienna and Esterhaza, the Hungarian country seat of his employer, Haydn was one of the most famous European composers when he received a commission from Cádiz, Spain, for instrumental interludes to be played between readings of Christ's last utterances as he approached death on the cross.

Haydn's English publisher, Forster, described the work as

“purely instrumental music divided into seven Sonatas... together with an opening Introduction and concluding with a *Terremoto* or Earthquake. These Sonatas are composed on, and appropriate to, the Words that Christ our Saviour spoke on the Cross... Each Sonata, or rather each setting of the text, is expressed only in instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener.”

A burgeoning popularity followed the 1786 Spanish premiere, leading Haydn to arrange the *Seven Last Words* for string quartet, to be published concurrently with the orchestral version. (Ten years later Haydn composed an oratorio based on material from the original instrumental versions, with vocal parts — an altogether different composition — in response to unauthorized versions with words by others. This oratorio reportedly became Haydn's favorite piece, the last work he conducted in public.) Creating a version for string quartet was apparently fairly straightforward, accomplished by omitting the parts for supporting wind instruments. Nonetheless, performance by string quartet, the form in which it is heard most often today, has not been entirely without controversy, some listeners missing the grandeur and power of a large ensemble. Mustering the requisite force for the concluding Earthquake can be humbling for a small ensemble, yet the intimate medium of the string quartet emphasizes the private nature of our response to Christ's torments.

There is the question of whether this music, traditionally numbered among Haydn's string quartets as Op. 51, nos. 1 — 7, can be considered string quartets at all. While the framework for each movement is the sonata form Haydn favored for most quartet movements (Menuets aside), these cannot be seven string quartets. There are nine movements, not seven, nor are they separate works: this is a single composition; they are termed *sonata* except for the Introduction and *Terremoto*; and they are all, again excepting the concluding *Terremoto*, adagios. No string quartet by Haydn — or any competent classical-period composer — would assume such guise. Also, the function of the string quartet at the time was primarily as domestic entertainment, albeit of a lofty sort, wholly different from the purpose of this music.

Continuity is provided in Haydn's usual masterly way, by manipulating bits of melodic, harmonic, textural, and rhythmic material within and among the different movements. However, unlike the typical classical work with a central organizing key (“Symphony in G minor,” Mass in B flat”) the *Seven Last Words* is organized in a fashion that recalls the baroque, and specifically *opera seria* or oratorio in the manner of Handel. The tonalities adhere to no over-arching organizing principle, but are chosen to embody the *Affekt* or sentiment of the text at hand, specific keys having attendant associations commonly accepted in the eighteenth century. Thus stern, impersonally cruel D minor befits the Introduction, a piece in which we might ponder the events of the Passion leading to the crucifixion.

Whatever meanings may be evoked by the spoken texts (or by explications or sermons supplied in the context of a church service), Haydn's music conjures its own associations, inchoate, perhaps, but none the less palpable. The first sonata — “Father, forgive them, because they don't realize what they are doing” — dwells on what may be a surprising response on the part of someone betrayed and tortured, forgiveness and sympathy. Sonata II — “Today you will be with me in Paradise” — begins in tragic C minor with a heavy

funereal tread. There is comfort in a soaring melody in the relative key of E flat major; the same tune reappears later in C major, the key of the common man. “Woman, behold your son” — Sonata III — in E, a key of sublime spiritual love, expresses poignancy through a cry like that of a child for its mother. Sonata IV — “My God, why have you forsaken me?” — the deepest despair in the middle of the work, is uniquely cast entirely in F minor. Christ's abandonment can be heard in lonely solos for the first violin. In the fifth sonata — “I'm thirsty” — we can feel the hallucinatory state of a brain crazed with thirst, the piercing pain of a burning sun, the bitterness of the sponge filled with gall, but in the end the message of A major: you are loved, you shall be provided for. Sonata VI — “It is fulfilled” (or “It is finished”) — brings in the grieving key of G minor, only to be transformed into the purity of G major, release from earthly care and strife. And the E flat of Sonata VII — “Lord, I put my spirit into your hands” — is the purest balm of consolation.

The *Seven Last Words* being more meditation than literal depiction, the concluding earthquake is something of a shock, if brief.

— Judson Griffin

About the Musicians

The **NEW YORK CLASSICAL QUARTET** brings together four individuals with extensive experience in period-instrument performance and chamber music of all eras. The NYCQ approaches each work with the respect and love due a masterpiece. Founded in 2013, they have performed at the LaGrua Center in Stonington, CT, Midtown Concerts in New York, the King Manor in Queens, and Museum Concerts in Providence, RI. nyclassicalquartet.org

MARGARET ZIEMNICKA received education in violin, piano, and chamber music at the Wieniawski Music Lyceum in her native Łódź, Poland. She toured Europe with the Lyceum's chamber choir, winning major prizes at competitions in Spain and Italy. She became interested in period instruments while studying violin and sound engineering at the F. Chopin Music Academy in Warsaw. After immigrating to the United States Ms. Ziemnicka completed undergraduate studies at DePaul University in Chicago and earned a Master of Music degree at McGill University in Montreal. As a member of the Chicago Civic Orchestra she performed under Sir Georg Solti, Daniel Barenboim, and Pierre Boulez. Since moving to New York Ms. Ziemnicka has been performing baroque and classical music on period instruments with REBEL, Concert Royal, Early Music New York, Trinity Baroque Orchestra, Sinfonia New York, Gotham Chamber Opera, and at Museum Concerts in Providence. She performs regularly at Lincoln Center with the American Classical Orchestra, and has appeared at the Kennedy Center, the Washington National Cathedral, and at the Musica nel chiostro festival in Tuscany. Ms. Ziemnicka has been on the faculty of Music Conservatory of Westchester since 2000. She is a great fan of jazz and popular music of the 1920s.

Violinist **VITA WALLACE** is known as a powerful, sensitive, and versatile musician. Currently, she is a member of the early-music ensembles Anima, ARTEK, the Dryden Ensemble, and Opera Feroce, and a regular guest with Abendmusik. Formerly, she was a member of Philomel (Philadelphia) and Foundling (Providence). Vita and her brother, Ishmael, performed, recorded, and taught extensively as the Orfeo Duo. Their recordings, including the complete Beethoven and Schumann sonatas on period instruments, have been described as “singularly passionate” (Early Music) and “daring and fresh” (National Post). Vita and Ishmael also commissioned and premiered numerous pieces as directors of *What a Neighborhood!*, celebrating the creative spirit in their Manhattan neighborhood. Vita likes to play a variety of instruments; she's performed on the vielle and lira da braccio and recently added the viola d'amore and the violino piccolo to the list. She

leads the Accord-O-Leles on the accordion, and on the piano she performs lieder with mezzo-soprano Hayden DeWitt. To further her mission of cultivating harmony, she is also growing hazelnuts near Lambertville, NJ.

KATE GODDARD is a busy freelance violinist, violist, and horn player. Her upcoming season includes engagements with the American Classical Orchestra and Early Music New York, as well as performances at St. Bartholomew's Church with her quintet Ensemble Melos, and a series of trio concerts in San Francisco. She has recently appeared with the Yale Schola, the American Handel Society at Princeton, and Manhattan School of Music's contemporary ensemble, Tactus. Beyond classical music, she has performed at the Blue Note Jazz Festival, at the International Festival of Arts and Ideas with the NYChillharmonic, and at ShapeShifter Lab with her (aspiring) gypsy jazz band. As a session musician, her playing has appeared on recent releases by Morgan Saint (Epic Records), Karikatura (Oh So Nice Records), and the soundtrack for the upcoming film *A Different Sun*. As an educator, Kate maintains a studio of over forty students. She has worked with a number of music outreach programs, including the Youth Orchestra of St. Luke's, the Queens-based public school program "Bach to School", and her woodwind quintet has performed in collaboration with Lincoln Center Education.

Cellist **DAVID BAKAMJIAN** performs regularly as a recitalist, ensemble player, and recording artist on both modern and baroque cello. In addition to appearances in New York's premiere concert halls, he has appeared several times on National Public Radio and WQXR and was a winner or finalist in four international chamber music competitions. As a member of the Casa Verde Trio, he completed six critically acclaimed national tours and a month-long tour of China. He has performed as soloist with the Allentown Symphony, Philharmonia Virtuosi, Beijing Symphony, Early Music New York, Bachanalia Festival Orchestra, Musica Bella, the Hunterdon Symphony, and the Lehigh University Philharmonic, and he has served as principal cellist for several orchestras, including the Berkshire Opera, New York Grand Opera, Bachanalia, the High Mountain Symphony, and the *Miss Saigon* theater orchestra on Broadway. On baroque cello, he performs with Concert Royal and the American Classical Orchestra, and he was principal cello of Early Music New York for several years. He is a founding member of the New York Classical Quartet and of Brooklyn Baroque, whose CDs were deemed a "must buy" by the American Record Guide. His recording of cello sonatas by Boismortier was released in 2011 to critical acclaim. Mr. Bakamjian was featured at the Metropolitan Museum of Art in *Evocations of Armenia*, a specially conceived program that he co-wrote with actress Nora Armani for solo cello and spoken word. By special invitation, they subsequently took the program to Armenia. A dedicated teacher, he is the director of both the *Summer String-In*, where he teaches and performs as a member of the Simon String Quartet, and of the three *Play Week* chamber music workshops for adult amateurs. He earned his B.A. at Yale, and his Master's and Doctorate degrees at SUNY Stony Brook, and he was a faculty member of Lehigh University for eight years.