

"SACRIFICE"

PALM SUNDAY, MARCH 20, 2005 - 7:00 PM

S. MARK TAPER FOUNDATION AUDITORIUM
BENAROYA HALL

ORCHESTRA SEATTLE ~ SEATTLE CHAMBER SINGERS
George Shangrow, Conductor

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)
" *Passion According to St. John*" BWV 245

Stephen Ng, *Evangelist*
Michael Delos, *Jesus*
Anne-Carolyn Bird, *Soprano*
Kathryn Weld, *Mezzo-soprano*
Stephen Wall, *Tenor*
Brian Box, *Bass*

Margriet Tindemans, *Viola de Gamba*
Robert Kechley, *Harpsichord*
Joseph Adam, *Organ*

Part I

- Intermission -

Part II

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

ORCHESTRA SEATTLE

VIOLIN

Susan Carpenter
Lauren Daugherty
Stacey Dye
Maria Hunt
Fritz Klein*
Avron Maletzky
Gregor Nitsche
Susan Ovens
Stephen Provine**
Betsy Alexandra
Theo Schaad
Janet Showalter

VIOLA

Deborah Daoust
Beatrice Dolf
Audrey Don
Jim Lurie
Katherine McWilliams*
Andrew Schirmer

CELLO

Jennifer Ellison
Julie Reed*
Annie Roberts
Valerie Ross

BASS

Steve Messick
Chris Simison*

FLUTE

Shari Müller-Ho*
Melissa Underhill

OBOE

Brent Hages*
John Diamond
Taina Karr

ENGLISH HORN

Taina Karr

BASSOON

Judy Lawrence

CONTRA BASSOON

Michel Jolivet

VIOLA DE GAMBA

Margriet Tindemans

HARPSICHORD

Robert Kechley

ORGAN

Joseph Adam

* *principal*

** *concertmaster*

SOPRANO

Sue Cobb
Crissa Cugini
Kyla Deremer
Susan Dier
Dana Durasoff
Ann Erickson
Cinda Freece
Heather MacLaughlin-Garbes
Lisa Hoffman
Kiki Hood
Lorelette Knowles
Jill Kraakmo
Peggy Kurtz
Linda Mendez
Nancy Shasteen
Melissa Thirloway
Liesel van Cleeff
Pat Vetterlein

ALTO

Sharon Agnew
Carolyn Cross Avery
Cheryl Blackburn
Jane Blackwell
Deanna Fryhle
Courtney Fuller
Theodora Letz
Adrienne McCoy
Suzi Means
Laurie Medill
Christine Rickert
Julia Akoury Thiel
Annie Thompson
Kristin Zimmerman

TENOR

Paul Benningfield
Ronald Carson
Ralph Cobb
Peter Garbes
Alvin Kroon
Jon Lange
Dan Lee
Timothy Lunde
Thomas Nesbitt
Vic Royer
Jerry Sams

BASS

Stephen Brady
Steve Carl
Andrew Danilchik
Douglas Durasoff
Paul Frost
Peter Henry
Paddy McDonald
Dennis Moore
John Stenseth
Jeff Thirloway
Richard Wyckoff

SEATTLE CHAMBER SINGERS

OSSCS BOARD OF TRUSTEES

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Ode to an Auction ~ EVENING OF JOY & CELEBRATION

Please join us Friday evening, May 6th, at Townhall Seattle for an "Ode to an Auction," featuring joyous entertainment, some outstanding silent and live auction items, festive foods, wine, and much, much more.



The *Ode* raises funds to help us sustain the incredible music that Orchestra Seattle-Seattle Chamber Singers creates.

For more information, check out the OSSCS website: www.osscls.org or call 206 682.5208.

ARTISTS BIOGRAPHIES

Stephen Ng, Evangelist

Born and raised in Hong Kong, Stephen Ng is known as an opera, oratorio, recital, and new music performer. On the operatic stage, he was featured as the tenor soloist with De Nederlandse Opera in Amsterdam, in nine performances of the staged version of Stravinsky's *Threni*, in which the renowned Peter Sellars was the director.



Internationally, he has appeared at Concertgebouw in Amsterdam, St. Paul's Cathedral in London, the Cultural Centre, City Hall and on the recital series of St. John's Cathedral, Hong Kong.

As a tenor soloist, Stephen has performed all the major works of J.S. Bach, Handel's *Messiah*, and Arvo Pärt's *Miserere*. His portrayal of the role of Evangelist has received much acclaim, and his recent engagements include Mozart's *Requiem* with the Masterchorale of South Florida, Charpentier's *Circé* and *Le fous divertissant* with Magnificat (San Francisco), a lecture/recital on Janáček's *The Diary of the One who Vanished*, Mendelssohn's *Lobgesang* with Hong Kong Sinfonietta, and Britten's *Serenade for Tenor, Horn and Strings* with Stetson University. His interest in contemporary music is further shown in his performance of Mario Lavista's *Missa ad Consolationis Dominam Nostram* at the Festival Internacional Cervantino in Guanajuato, Mexico. His professional engagements also include performing with Philharmonia Baroque Orchestra, Theatre of Voices, Schönberg Ensemble (Amsterdam), Carmel Bach Festival, Seattle Baroque Orchestra, Indianapolis Chamber Orchestra, Atlanta Baroque Orchestra, and Hong Kong Bach Choir, working with conductors such as Nicolas McGegan, Paul Hillier, Reinbert de Leeuw, Anthony Hose, and Gennady Rozhdestvensky.

Currently an Assistant Professor of Voice at Stetson University in DeLand, FL, Stephen has received his Doctor of Music degree from Indiana University, and his Master of Music degree from the New England Conservatory of Music in Boston. He was a Vocal Chamber Music Fellow at the Aspen Music Festival 1997. In addition, his voice can be heard in *Carols Vol. 2* and *Arvo Pärt: I am the true vine* with Harmonia Mundi USA, and the *Jubilate Deo* with the Christian Communications Ltd. (Hong Kong).

Michael Delos, Jesus

With a repertoire of over 40 operatic roles, bass-baritone Michael Delos has appeared with the New York City Opera, L'Opera de Monte Carlo, Chicago Opera Theater, Seattle Opera, Portland Opera, Hawaii Opera Theater, Opera Omaha, Opera Utah and Vancouver (B.C.) Opera. Much in demand as a concert performer, Mr. Delos has sung with the Detroit Symphony, Seattle Symphony, Oregon Symphony, Sacramento Symphony, the Tokyo Nihon Shinsei Symphony of Japan and the Osaka Symphony. He also has been a featured soloist with the Peter Britt Festival and the prestigious Carmel Bach Festival. Mr. Delos' many appearances with Orchestra Seattle and the Seattle Chamber Singers include performances of the Bach *Christmas Oratorio* as well as both the *St. Matthew* and *St. John Passions*, Vaughan-Williams *Hodie*, Handel's *Messiah* and *Saul*, and Beethoven's *Missa Solemnis*.

Mr. Delos currently serves on the voice faculty of the Cornish College of the Arts in Seattle as well as that of his Alma Mater, the University of Puget Sound in Tacoma, and is also the bass soloist with Seattle's Temple Beth Am.

Anne-Carolyn Bird, Soprano

Recently hailed by the Seattle Times as "nothing short of magnetic," soprano Anne-Carolyn Bird has appeared with many of the West Coast's finest ensembles, including the Los Angeles Philharmonic, the Port Angeles Symphony, the Seattle Choral Company, the Tudor Choir, and Pacific Northwest Ballet. Winner of the Metropolitan Opera National Council Auditions in the Western Washington district, she has twice been a Fellow at the Tanglewood Music Center in Massachusetts. While there in 2004, she garnered rave reviews for her performance of Tytania in *A Midsummer Night's Dream*.

This year, Ms. Bird will be a member of the prestigious Apprentice Program for Singers at The Santa Fe Opera, 2005. Her operatic repertoire includes *Olympia (Les Contes d'Hoffman)*, *Eurydice (Orphée aux Enfers)*, *Marie (La fille du Régiment)*, *Adina (L'elisir d'amore)*, and *Miss Wordsworth (Albert Herring)*. At Skagit Opera this past winter, she sang her role debut as The Queen of the Night in *The Magic Flute*. A specialist in early music, Ms. Bird received accolades this winter for her performance of Cupid in *Venus & Adonis* with the Seattle Early Music Guild. Rapidly becoming a sought-after performer of new music, Ms. Bird has collaborations in the works with composers Augusta Read Thomas and MacArthur Grant winner Osvaldo Golijov. In April 2005, she will give the New York premiere of Ms. Thomas's *In my sky at twilight*, with Alan Pierson conducting the ensemble Alarm Will Sound at Miller Theatre. In 2006, she will sing Golijov's Grammy-nominated *La Pasión Según San Marcos*, which will be staged in Atlanta, New York City, and London. Ms. Bird has also performed works of Lukas Foss and Bernard Rands, and is featured on the Boston Modern Orchestra Project's recording of Foss's opera, *Griffelkin*, available on Chandos records.

Ms. Bird received her Masters Degree cum laude from New England Conservatory, and completed her undergraduate degree at the University of Georgia. She lives in Seattle with her husband, where she trains with Vinson Cole and Dean Williamson and is a member of the musicians' collective Northwest Artists.

Kathryn Weld, Mezzo-Soprano

Mezzo-soprano Kathryn Weld has performed extensively throughout the United States, Canada, Europe, and Japan. She has made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting de Falla's *Three-Cornered Hat*, and the other under the direction of Kurt Masur in Grieg's *Peer Gynt*. She made her Carnegie Hall debut to critical acclaim in a performance of Bach's *Mass in B Minor* with *Musica Sacra*. Other highlights of her symphonic work include Mahler's *Lieder eines fahrenden Gesellen* and *Resurrection Symphony*, Elgar's *Sea Pictures* and the Brahms *Alto Rhapsody*.

On the stage, Weld has appeared with the Seattle Opera, the Regensburg Opera Theater in Germany, Opera Carolina, Washington Opera East, and the State Repertory Opera of New Jersey, and Tacoma Opera, among others. Roles performed include Orfeo in Gluck's *Orfeo ed Euridice*, *Dorabella* in *Così fan tutte*, *Cherubino* in *Le Nozze di Figaro*, and the *Prince* in *Cendrillon*. A recent opera review had this to say; "Weld has a remarkable voice, an expressive mezzo with an unusual timbre: full and warm with depth and a light vibrato shaping it" *Seattle Post-Intelligencer*. While in Germany, Weld was a featured soloist with several prominent ensembles as the Bavarian Radio Choir, the Consortium Musicum of Munich, the Philharmonia of Prague, and the Munich Baroque Ensemble. She has also been featured with the St. Luke's Chamber Orchestra, the Philharmonia Baroque, the Sapporo Symphony and the Osaka Telemann Chamber Orchestra in Japan, the San Francisco Chamber Singers, and the Portland Baroque Orchestra in a live broadcast of *Messiah* on National Public Radio. Other Northwest appearances include those with the Oregon Symphony, the Northwest Chamber Orchestra, the Tacoma Symphony, and the Bellevue Philharmonic.



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Ode to an Auction, Auction & Celebration
Friday, May 6th, 2005

Weld serves as an Affiliate Artist Voice Faculty at the University of Puget Sound in Tacoma. Upcoming concert engagements include Beethoven's Symphony no. 9 with the Wyoming Symphony, Berlioz' Les Nuits d'Été with Orchestra Seattle, Messiah with the Helena Symphony in Montana, Bach's B Minor Mass with the Festival Chorale Oregon, and Wagner's Wesendonck Lieder with the Lake Chelan Festival Orchestra.

Stephen Wall, Tenor

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He made his Seattle Opera debut in 1984 in Strauss' *Elektra* and since then has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. He was recently featured in a supporting role in Seattle Opera's performances of Verdi's *Un ballo in maschera*.

Brian Box, Bass

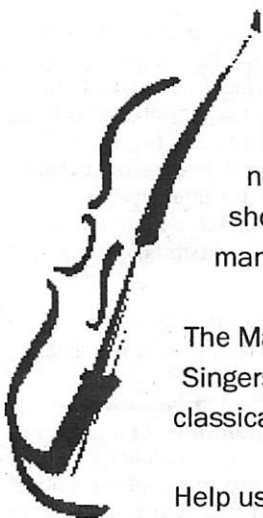
A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the

OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Last season Mr. Box joined OSSCS for performances of Francis Poulenc's *Le bal masqué*, Stravinsky's *Pulcinella*, Handel's *Messiah*, Robert Kechley's *Frail Deeds*, Handel's *Israel in Egypt* and Beethoven's *Missa solemnis*.

Margriet Tindemans , Viola de Gamba

Margriet Tindemans has performed, recorded, and taught early music on four continents. A 2005 Grammy Nominee, she was named "Best asset to Seattle's Classical Music scene" in the Seattle Weekly's 2004 "Best of Seattle" issue. She has been called a rare combination of charismatic performing and inspiring teaching, a scholar with a profound knowledge of music, poetry and art of the Middle Ages - a national treasure. Tindemans was a founding member of the German ensemble *Sequentia* and the *Huelgas Ensemble of Belgium*. As a player of early stringed instruments, such as medieval fiddle, rebec, and harp, she performs and records with *Medieval Strings*. On viola da gamba she performs as a soloist, is a member of the *Gallery Baroque Players*, and is a frequently invited guest with the *Folger Consort of Washington DC*, the *Newberry Consort of Chicago* and other leading early music ensembles in North America and Europe. On Renaissance and Baroque viola she performs and records with the *King's Noyse* and with *Seattle Baroque*. She directs the *Medieval Women's Choir of Seattle*, and in alternate years she leads a musical pilgrimage tour through northern Spain, following the famous *Camino de Santiago*.

Help us Celebrate the Culmination of our Music Marathon!



It takes a community to sustain an arts ensemble, and we'd like to invite you to join our community as we celebrate the culmination of the Orchestra Seattle - Seattle Chamber Singers Music Marathon. The effort began last month at our "Passion" concert with an impassioned plea to our supportive audience. It continued March 11-13 with a weekend of nonstop music-making at the University Village Barnes and Noble, where unassuming shoppers were blissfully diverted from the stacks of books by amazing performances of all manner of chamber music presented by members and friends of OSSCS.

The Marathon ends this evening with a call to you to help Orchestra Seattle-Seattle Chamber Singers do what it does best - present the great orchestral and choral works of the baroque, classical and contemporary eras to delighted audiences throughout the Puget Sound.

Help us celebrate the gift of music we give you tonight. You may make a pledge or donation in the enclosed envelope. Drop it off at our giving table in the lobby at intermission, and we'll welcome you into the OSSCS community - one filled with truly inspirational music presented by musicians and singers who participate for the sheer joy of performing as part of this incredible group.

Thank you for your faith and support - and don't forget to visit our table at intermission.



LIBRETTO

PART ONE

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!

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, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Chorus – Crowd

Jesum von Nazareth.

Recitative

Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

Chorus – Crowd

Jesum von Nazareth.

Recitative

Evangelist

Jesus antwortete:

Jesus

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

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.

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:

Jesus

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

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!

Lord, thou our master, whose repute
In every land majestic is!

Show us through this thy passion
That thou, the very Son of God,
In every age,
E'en in the midst of deepest woe,
Art magnified become!

Jesus went with his disciples over the brook Kidron, where there was a garden, which Jesus entered with his disciples. But Judas, who had betrayed him, also knew the place, for Jesus had often assembled there with his disciples. When Judas had procured for himself the chief priests and the Pharisees' servants, he entered there with torches, lanterns and weapons. Now as Jesus knew all that he must encounter, he went outside and said to them:

Whom do ye seek?

They replied unto him:

Jesus of Nazareth.

Jesus saith unto them:

I am he.

Judas also, who had betrayed him, stood though beside them. And when Jesus had said to them, "I am he," they drew back and fell to the ground. Then he asked them for a second time:

Whom do ye seek?

And they did answer:

Jesus of Nazareth.

Jesus, answering, said:

I have told you that I am he; so if ye seek me, then let these people go!

O mighty love, O love beyond all measure,
Which thee hath brought upon this way of torment!
I lived amongst the world in joy and pleasure,
And thou must suffer.

So that the word might be accomplished, which he had spoken, "I have not lost one of those thou didst give me." Now Simon Peter had a sword and drew it forth and struck at the chief priest's slave and cut his right ear off. The slave's name was Malchus. Then said Jesus to Peter:

Put back thy sword in its scabbard! Shall I the cup not drink which my Father hath given me?

Thy will be done, Lord God, alike
On earth as e'en in heaven's realm.
Give us restraint in time of pain,
Obedience both in love and woe;
Guard and guide every flesh and blood
Which counter to thy will doth strive!

Recitative – Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Juden 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 Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

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.

Recitative – Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

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.

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:

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Peter

Ich bin's nicht.

Evangelist

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

Jesus

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

Evangelist

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

Servant

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

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

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.

The crowd, though, and their captain and the servants of the Jews laid hold of Jesus and bound him fast and led him away first unto Annas, who was Caiphas' wife's father, who was the high priest of that year. But it was Caiphas who had told the Jews it would be good if one man were to die for the people.

From the bondage of my errors
Me to deliver
Is my Savior fettered.

He from all my body's torments,
Fully to heal me,
Lets himself be wounded.

Simon Peter followed after Jesus, and one other disciple.

I'll follow thee likewise with gladdening paces
And thee not forsake,
My life and my light.

Now forward my course
And do thou not cease
Thyself me to draw and to press and to summon.

This same disciple was acquainted with the high priest and went with Jesus within, to the palace of the high priest. Peter, though, stood outside before the door. Then came the other disciple, who was acquainted with the high priest, outside and spake with the woman guarding the door, and led Peter inside. Then said the maid who guarded the door to Peter:

Art thou not also one of his disciples?

He said:

I am not.

And there the soldiers and servants were standing, who had made a fire out of charcoal (for it was cold), and were warming themselves. Peter, too, was standing with them and warming himself. But the high priest put forth questions to Jesus about his disciples and about his teaching. Jesus answering him said:

Before the world I have spoken openly and freely before the world. And in the synagogue and in the temple have I always been teaching, where all the Jews come together, and I have nought spoken in secret. Why dost thou ask me about this? Question those about this who have already heard what I have spoken to them. See, these people know what I have said.

But when he had spoken thus, one of the attendants who stood nearby struck Jesus with a slap of his hand and said:

Shalt thou answer the high priest thus?

Jesus, though, thus replied to him:

If I have spoken ill, then bear witness to the ill therein, but if I have told the truth, why strikest thou me?

Who hath thee now so stricken,
My Savior, and with torments
Such ill upon thee laid?
For thou art not a sinner
Like us and our own children,
From evildoing thou art free.

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.

Recitative – *Evangelist*

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

Chorus – *Bystanders*
Bist du nicht seiner Jünger einer?

Recitative

Evangelist

Er leugnete aber und sprach:

Peter

Ich bin's nicht.

Evangelist

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

Servant

Sahe ich dich nicht im Garten bei ihm?

Evangelist

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

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.

Chorale

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

PART TWO

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.

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:

Pilate

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

I, I and my transgressions,
Which to the grains are likened
Of sand beside the sea,
These have in thee awakened
The sorrow that doth strike thee
And this most grievous host of pain.

And Annas sent him in fetters unto Caiphas, the high priest. Simon Peter stood and warmed himself, when they said unto him:

Art thou not one of his disciples?

But he denied it and said:

I am not.

Then saith one of the high priest's servants, an acquaintance of him, whose ear Peter had smitten off:

Did I not see thee with him in the garden?

Peter once again denied it and at once the cock did crow. Then did Peter think back to the words of Jesus and went outside and wept most bitterly.

Ah, my mind,
Where wouldst thou go at last,
Where shall I find refreshment?
Stay I here,
Or choose to place
Hills and mountains far behind me?
In the world there is no help;
And my bosom
Keeps the sorrow
For my evil deed,
Since the servant hath denied his Lord.

Peter, when he fails to think,
Hath his God denied.
Yet when first the truth is seen,
Bitterly he weepeth.
Jesus, look on me as well,
When I feel no sorrow;
When I wickedness have done,
Stir thou up my conscience!

Christ, who hath us blessed made,
No wrong hath committed;
He was for us in the night
Like a thief made captive,
Led before a godless crowd
And falsely indicted,
And mocked and scorned and bespat,
For so it was written.

Then they led away Jesus from Caiphas to the praetorium, and it was early. And they entered not the praetorium, so that they be not defiled, but might eat the Passover. So Pilate went forth to them outside and said:

What accusation bring ye against this man?

And they answered and said unto him:

Please turn page quietly...

Chorus – The Jews

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

Recitative

Evangelist

Da sprach Pilatus zu ihnen:

Pilate

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

Evangelist

Da sprachen die Jüden zu ihm:

Chorus – The Jews

Wir dürfen niemand töten.

Recitative

Evangelist

Auf daß erfüllt 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:

Pilate

Bist du der Jüden König?

Tenor

Jesus antwortete:

Jesus

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

Evangelist

Pilatus antwortete:

Pilate

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

Evangelist

Jesus antwortete:

Jesus

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

Chorale

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

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

Recitative

Evangelist

Da sprach Pilatus zu ihm:

Pilate

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilate

Was ist Wahrheit?

Evangelist

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

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?

Evangelist

Da schrienen sie wieder allesamt und sprachen:

Chorus – The Jews

Nicht diesen, sondern diese Barrabam!

Were this man not an evildoer, we would to thee him not have handed over.

Then Pilate said unto them:

So take ye him from here and judge him according to your law!

Then said the Jews unto him:

To death we may put no one.

So that might be fulfilled the word of Jesus which he had spoken when he prophesied by what death he was to perish. Then Pilate went back inside the praetorium and called Jesus and said to him:

Art thou the King of the Jews?

Jesus replied to him:

Dost thou say this of thyself, or have others said this of me to thee?

And Pilate replied to him:

Am I a Jew? Thy people and the high priests have handed thee here over to me; what hast thou done?

Jesus replied:

My kingdom is not of this world, if my kingdom were of this world, my servants would fight that I not be handed over unto the Jews; but my kingdom is not from there.

Ah King so mighty, mighty in all ages,
How may I fitly thy devotion publish?
No human heart could ever now imagine
What it should give thee.

I cannot with my reason ever fathom
To what indeed thy mercy may be likened.
How can I then the acts of thy compassion
In deed repay thee?

Then Pilate said unto him:

So art thou truly a king?

Jesus answering said:

Thou say'st I am a king. I have been born for this and into the world come, that I may witness unto truth. All who are of the truth will hearken to my voice.

Then said Pilate to him:

What is truth?

And after he had said this, he went outside again to the Jews and said unto them:

I find no wrong at all in him. Ye have, however, a custom, that I set free to you one man; would ye now, that I set the King of the Jews free to you?

They shouted again together then and answered:

Not this one, rather Barabbas!

Recitative – Evangelist

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

Arioso – Bass

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

Aria – Tenor

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,

Daran, nachdem die Wasserwagen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Recitative – Evangelist

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

Chorus – Soldiers

Sei gegrüßet, lieber Jüdenkönig!

Recitative

Evangelist

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

Pilate

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

Evangelist

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

Pilate

Sehet, welch ein Mensch!

Evangelist

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

Chorus – The Jews

Kreuzige, kreuzige!

Recitative

Evangelist

Pilatus sprach zu ihnen:

Pilate

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

Evangelist

Die Jüden antworteten ihm:

Chorus – The Jews

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

Recitative

Evangelist

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

Pilate

Von wannen bist du?

Evangelist

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

Pilate

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

Evangelist

Jesus antwortete:

Jesus

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

Barabbas, though, was a murderer. And Pilate then took Jesus and scourged him.

Observe now, O my soul, with fearful satisfaction,
With bitter joy and with a heart half-anguished
Thy highest good in Jesus' torments:
For thee the thorns there which have pierced him
As keys to heaven's flowers bloom!
Thou canst pluck much sweet fruit
from his most bitter wormwood,
So look unceasingly on him!

Consider how his back so stained with bleeding
In every portion
Doth heaven imitate,

On which, when once the waves and waters
From our own Flood of sin have settled,
The world's most lovely rainbow, arching,
As God's own sign of blessing stands!

And then the soldiers plaited him a crown out of
thorns and set it upon his head and laid on him a
purple robe and said:

Hail unto thee, O thou King of the Jews!

And then with their hands they struck him. Then
Pilate came again outside and said unto them:

Witness, I bring him out here unto you, that ye see
clearly that I have no wrong found in him.

And thus came Jesus outside and wore both a
crown of thorns and a purple robe. And he said
unto them:

Behold, what a man!

But when the chief priests and their servants saw
him, they cried out and said:

Crucify, crucify!

Then Pilate said unto them:

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

The Jews then replied unto him:

We have with us a law, and by this same law he should
perish; for he hath proclaimed himself the Son of God.

And when Pilate heard what they had said, he was
yet more afraid and went once more inside the
praetorium and saith to Jesus:

From where then art thou?

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

Speakest thou not with me? Dost thou not know I
have power to crucify thee, and power to give thee
thy freedom?

Jesus replied to him:

Thou wouldst not have any power over me, if it had
not been given unto thee from above; therefore, he
who did hand me over to thee hath the greater sin.

Evangelist

Von dem an trachtete Pilatus,
wie er ihn losließe.

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.

Recitative – Evangelist

Die Jüden aber schrieen und sprachen:

Chorus – The Jews

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

Recitative

Evangelist

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

Pilate

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

Chorus – The Jews

Weg, weg mit dem, kreuzige ihn!

Recitative

Evangelist

Spricht Pilatus zu ihnen:

Pilate

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

Chorus – High Priests

Wir haben keinen König denn den Kaiser.

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.

Aria – Bass (with Chorus)

Eiit, ihr angefochtenn Seelen,
Geht aus euren Marterhöhlen,
Eiit - Wohin? - nach Golgatha!

Nehmet an des Glaubens Flügel,
Flieht - Wohin? - zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

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

Chorus – Chief Priests

Schreibe nicht: der Jüden König, sondern daß er
gesaget habe: Ich bin der Jüden König.

Recitative

Evangelist

Pilatus antwortet:

Pilate

Was ich geschrieben habe,
das habe ich geschrieben.

From this time forth did Pilate seek
how he might release him.

Through this thy prison, Son of God,
Must come to us our freedom;
Thy dungeon is the throne of grace,
The refuge of the righteous;
For hadst thou not borne servitude,
Would we be slaves eternally.

The Jews, however, cried out and said:

If thou let this man go, then art thou the Caesar's
friend not; for whoever maketh himself king is the
foe of the Caesar.

And when Pilate had heard this saying, he then led Jesus
outside and sat down on the judgment seat, at the place
which is called the High Pavement, but in Hebrew is
called Gabbatha. It was Preparation Day of the Passover,
about the sixth hour, and he saith to the Jews:

Behold, here is your King!

But they cried out:

Off, off with him, crucify him!

Pilate saith unto them:

Am I then to crucify your King?

The high priests thereupon answered him:

We have no other king except the Caesar.

He handed him over then to them, that he might be
crucified. And they in turn took Jesus and led him
away. And he bore his cross and went thenceforth
to the place which is called the Place of Skulls, but
whose name is called in Hebrew Golgotha.

Haste, ye, O sorely tempted spirits,
Go forth from your torment's caverns,
Haste —where to?— to Golgotha!

Put ye on of faith the pinions,
Flee —where to?—the cross's hilltop,
For your welfare bloometh there!

And they crucified him there, and two others with
him, one on either side, Jesus, though between
them. But Pilate wrote an inscriptions and set it
upon the cross, and it was written, "Jesus of
Nazareth, the King of the Jews." And this
inscription was read by many Jews, for the city
was not far from the place where Jesus was
crucified. And it had been written in the Hebrew,
the Greek and the Latin language. And then said
the chief priests of the Jews unto Pilate

Do not write: the King of the Jews, rather that he
hath only said this, "I am the King of the Jews."

But Pilate responded:

What I have written,
that is what I have written.

Please turn page quietly...

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!

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:

Chorus – Soldiers

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

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:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

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!

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:

Jesus

Mich dürstet!

Evangelist

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

Jesus

Es ist vollbracht!

Aria – Alto

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

Recitative – Evangelist

Und neiget das Haupt und verschied.

Aria – Bass (With Chorus)

Mein teurer Heiland, laß dich fragen,
Jesu, der du warst tot,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,

Within my heart's foundation
Thy name and cross alone
Shine forth each day and hour,
For which I can rejoice.
Appear to me the vision,
For strength in my distress,
How thou, Lord Christ, so gently
Didst give thy blood till death!

The soldiers, however, after they had crucified Jesus, gathered all his garments and made of them four parts, unto each of the soldiers giving one part, and also his cloak. The cloak, though, was made without stitching, from top to bottom it was woven throughout. They said then, each one to the other:

Let us not divide or tear it, but cast lots to settle who shall have it.

So that might be accomplished the text which declareth, "They have divided all my garments among themselves and have cast lots for my cloak." This is what the soldiers were doing. But standing beside the cross of Jesus were his mother and the sister of his mother, and Mary, Cleophas' wife, and Mary Magdalen. Now when Jesus saw his mother and that disciple standing there whom he loved, he saith unto his mother:

Look, woman, this is thy son!

Then he saith to the disciple:

See thou, this is thy mother!

He of all did well take heed
In those final moments,
On his mother still intent,
Gave to her a guardian.
O man, ever do the right,
God and man love dearly,
Die then free of every pain
And yield not to sorrow!

And from this moment the disciple took her unto himself. And then, as Jesus knew that everything had been accomplished that the scripture might be fulfilled, he saith:

I thirst!

There stood there a bowl full of vinegar. Then they took a sponge and filled it with vinegar and set it on a branch of hyssop, and held it forth to him, to his mouth. When now Jesus accepted the vinegar, he said:

It is fulfilled!

It is fulfilled!

O hope for ev'ry ailing spirit!
The night of grief
Is now its final hours counting.
The man of Judah wins with might
And ends the fight.
It is fulfilled!

And he bowed his head and was dead.

My precious Savior, let me ask thee,
Jesus, thou who suffered death,
Since thou upon the cross wast fastened
And said thyself, "It is fulfilled,"

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 Herrel
Du kannst vor Schmerzen zwar nichts sagen;
Gib mir nur, was du verdienst,
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.
Mehr ich nicht begehre!

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.

Arioso – Tenor

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

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!

Recitative – Evangelist

Die Jüden aber, die weil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats 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".

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!

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. Derwegen 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, die weil das Grab nahe war.

Livest now forever,
 Am I from dying been made free?
 In the final throes of death
 Nowhere other guide me
 Can I through this thy pain and dying
 The realm of heaven inherit?
 Is all the world's redemption here?
 But to thee, redeemer mine,
 O thou, my dear master!
 Thou canst in pain, indeed, say nothing;
 Give me just what thou hast earned,
 But thou dost bow thy head
 And sayest in silence, "Yes."
 More I cannot wish for!

And now behold, the veil of the temple was parted
 in twain, from top down to the bottom rent. And the
 earth was filled with quaking, and the rocks split
 asunder, and the graves were opened wide, and
 there rose up the bodies of many saints.

My heart, since thus doth all the world
 At Jesus' passion also suffer,
 The sun itself in mourning cladeth,
 The veil is rent, the rocks fall down,
 The earth doth quake, the graves are parted,
 For they behold grown cold their maker,
 What wouldst thou for thy part now do?

O melt now, my bosom, in rivers of weeping,
 The Most High to honor!

Declare to the world and to heaven thy woe:
 Thy Jesus is dead!

The Jews, however, it being the Preparation, so that
 the body might not stay upon the cross on the
 sabbath (for this sabbath was a very high day),
 therefore asked of Pilate to let their legs be broken
 and to have them taken down. There came then the
 soldiers and broke the legs of the first one and 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 opened up his side with a spear, and
 straightway came blood and water therefrom. And
 he who hath seen these things hath borne witness
 thereof, and his witness is true, and this very man
 knows that he doth speak the truth, that ye believe it.
 For all these things took place so that the scripture
 might be accomplished, "Ye shall of him no bone
 have broken." Again another scripture doth say,
 "They will behold him whom they have pierced."

O help, Christ, O Son of God,
 Through thy bitter passion,
 That we, who thee ever serve,
 May avoid all error,
 May thy death and its true cause
 Fruitfully consider,
 For which, although poor and weak,
 Thee our thanks we offer!

Then came unto Pilate Joseph of Arimathaea, who was
 one of Jesus' disciples (but secretly, from fear of the Jews),
 that he might take away the body of Jesus. And Pilate
 allowed him to do it. Consequently, he came and took the
 body of Jesus away. But also there came Nicodemus,
 who had come in the night to Jesus once before, and he
 brought a mixture of myrrh and aloes, about an hundred
 pound weight. Then they took away the body of Jesus and
 bound it up in linen cloths with the precious spices, which
 the Jews are wont to use in burial. There was now in that
 same place where he had been crucified a garden, and
 the garden had a tomb, within which no one had ever
 been laid. Therein did they now lay Jesus, since it was
 the Jews' Preparation, and since the tomb was nearby.

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.

Chorale

Ach Herr, laß dein lieb Engelein
 Am letzten End die Seele mein
 In Abrahams Schoß tragen,
 Den Leib in seim Schlafkammerlein
 Gar sanft ohn eigne Qual und Pein
 Ruh'n 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!

Rest well, ye holy bones and members,
 Which I henceforth shall never weep for,
 Rest well and bring me, too, to rest!

The tomb which for you is assigned,
 And henceforth no distress will hold,
 Doth open heav'n to me and shut the gates of hell.

Ah Lord, let thine own angels dear
 At my last hour my spirit bear
 To Abraham's own bosom,
 My body in its simple bed
 In peace without distress and dread
 Rest till the day of judgment!
 And then from death awaken me,
 That with mine eyes I may see thee
 In fullest joy, O God's own Son,
 My Savior and my gracious throne!
 Lord Jesus Christ, give ear to me,
 I would thee praise eternally!

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<http://www.uvm.edu/~classics/faculty/bach>

PROGRAM NOTES

St. John Passion

by Audrey Wong and Norm Proctor

Bach composed his *Johannes-Passion* during the early months of 1723, intending it as a Good Friday service for Thomaskirche in Leipzig, where he was expecting to be appointed Cantor. During this period, Bach worked without a poet-collaborator, choosing texts from existing passion poems and altering them, if necessary, to fit his concept.

To appreciate Bach's St. John Passion, it is useful first to compare it to his St. Matthew Passion (composed 1736). Both are large works that set two chapters of the passion story in recitative. The tenor is the narrator, the voice of the evangelist, whether John or Matthew, and the other soloists sing the words of Jesus, Pilate, Peter, and others who participate in the story. Whenever the crowd, the soldiers, or another group of people speak, Bach gives their words to the chorus with more elaborate settings than in the solo recitatives.

The chorus and soloists have a second role as active listeners to the story, who express the sentiments of the Lutherans for whom Bach wrote the passions. The soloists' arias and the chorales of the chorus are placed at telling points in the scriptures where their modern (to Bach) texts serve as an appropriate commentary. The chorus also sings long and complex numbers to open and close the passions.

The instrumentalists play a significant role as well, especially in the commenting movements. An aria may really be a trio for one singer with two oboes, flutes, or violins. And in choral crowd scenes, the orchestra typically adds still more voices to an already intricate counterpoint.

Though a big work by most standards, Bach's John Passion is much shorter than his grand Matthew Passion. Bach takes his cue from the difference in the texts. The account in John is less dramatic than in the other gospels. Accordingly, Bach makes of it a subtler, more personal, more intimate story.

John's version strips the passion story of its mission, fulfillment, and promise, omitting many of the symbolic, portentous, and stirring events. John relates so many of Jesus's teachings at the Last Supper that the scene cannot be included at all. Absent as well are the agony in the garden of Gethsemane, the death of Judas, the ominous dream of Pilate's wife, and even the crowd's final acknowledgement that "truly he was the son of God."

Some of the omissions John makes were apparently just too much for Bach. He borrows from the gospel of Matthew for Peter's lament and for the earthquake, both of which are colorfully set.

All the cuts, as Bach clearly recognizes, help to focus the drama on Christ's trial before Pilate, a political, psychological and emotional conflict, but one without obvious good-guy and bad-guy roles. In those two chapters of John, Christ is not a particularly strong character. He does not claim to fulfill scriptures, nor does he make prophecies. And in the end he dies quietly. Pilate on the other hand has great presence though he can be interpreted as either a sympathetic figure or a smooth, crafty operator.

Notes on the John Passion always feature the ingenious, palindromic structure of the piece. (See tables next column.) The work is flanked by two massive choruses, the opening *Herr, unser Herrscher*, a complex and compelling invocation, and the ending *Ruht wohl*, a sweet and lingering graveside parting. Within this framework Bach transcends mere sequence of individual numbers by arranging musically similar choruses symmetrically around a central chorale. Nine choral movements, the last four mirroring the first four, revolve around the pivot point in the drama, the height of the psycho-emotional conflict, when Pilate searches for a way to release Christ while the high priests scream for Christ to die.

Here and throughout the work, Bach pairs off choral movements that share similar texts or sentiments. The music with which the soldiers

mockingly hail the King of the Jews reappears when the priests demand that Pilate "write not that he is King of the Jews." A more ironic pairing is Bach's choice of the same chorale tune to contemplate first Peter's thoughtlessly denying his master and then Jesus's thoughtfully providing for his mother. On an even larger scale, Bach takes the grating chromatic notes with which the oboes pierce the dark turbulence of the opening chorus and repeats this harsh, sinister sound in the choral cries of "crucify him" and in the frenetic, agitated orchestral accompaniments of five other angry-mob choruses.

With so much attention paid to Bach's "formal concept of genius," not enough is said about his word and tone painting, examples of which appear throughout.

The evangelist, who relates the very dry narrative, has opportunity to emote on many pictorial words (for instance *geielte*, "scourged," takes three whole measures) and phrases ("Simon Peter had a sword, he drew it forth, and struck at the high priest's man") The chorales, though based on familiar hymn tunes, are characterized by exceptionally rich harmonies - poignant, sinister, or glorious - which highlight significant words or phrases. The complexity of the chorales makes it obvious that they were not meant to be sung by a congregation.

Solo arias are characterized by their intricacy in form and wealth of imagery. The alto's *Von den Stricken*, "From the tangle of my transgression," is an elaborate weaving of vocal and instrumental lines. In the tenor aria *Erwäge*, "Consider," the words for "waves of water" are sung in undulating phrases and "rainbow" is one long rhapsodic arch. *Ich folge dir*, "I will follow thee," has a flute line that "follows" after the soprano line. The bass *Eilt*, "Hasten ye," is a compelling "running" line of eighth notes.

Bach's St. John Passion is gloomy, stressful, highly emotional, and powerfully meditative. Its depth comes from its subtlety. There is no noble hero, no villain, no hummable tunes. As difficult as it was to work within the confines of John's text, Bach was able to create a moving work with musical, spiritual, and psychological unity of form.

SYMMETRY OF THE CHORUSES

- #1 *Herr, unser Herrscher* (Lord, our rules)
- #2b *Jesum von Nazareth* (Jesus of Nazareth)
- #2d *Jesum von Nazareth* (Jesus of Nazareth)
- #12b *Bist du nicht* (Art thou not)
- #16b *Wäre dieser nicht ein belltäter* (If he were not a malefactor)
- #16d *Wir dürfen niemand töten* (It is not lawful for us)
- #18b *Nicht diesen* (Not this man)
- #21b *Sei gegrüet* (Hail)
- #21d *Kreuzige, kreuzige* (Crucify)
- #21f *Wir haben ein Gesetz* (We have a law)
- #22 CENTRAL POINT: *Durch dein Gefängnis* (Through thy prison)
- #23b *Lässest du diesen los* (If thou let this man go)
- #23d *Weg, weg mit dem* (Away with him)
- #23f *Wir haben keinen König* (We have no king)
- #25b *Schreibe nicht* (Write not)
- #27b *Lasset uns den nicht zerteilen* (Let us not rend it)
- #39 *Ruht wohl* (Rest well)

PAIRINGS OF THE CHORALES (same tunes)

- #3 *O groe Lieb* (O great love) **and**
- #17 *Ach, groer König* (Ah great king)
- #14 *Petrus, der nicht denkt* (Peter...did not think) **and**
- #28 *Er nahm alles* (He took care of everything)
- #15 *Christus der uns selig* (Christ...made us blessed) **and**
- #27 *O hilf, Christe* (O help us, Christ)

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