



Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

St. Matthew Passion

Good Friday, April 2, 1999 • 7:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Christopher Cock, *Evangelist*
Erich Parce, *Jesus*
Terri Richter, *soprano*
Emily Lunde, *alto*
Stephen Wall, *tenor*
Brian Box, *baritone*
Margriet Tindemans, *viola da gamba*
Columbia Boys and Girls Choirs
Steve Stevens, *director*
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, *conductor*

JOHANN SEBASTIAN BACH *St. Matthew Passion*, BWV 244
1685-1750

Part One

- I n t e r m i s s i o n -

Part Two

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Soloists

Tenor **Christopher M. Cock** is Director of Choral and Vocal Activities, and the Frederick A. and Mazie N. Reddel Professor of Music at Valparaiso University. As a solo artist, Dr. Cock's extensive range and communicative performance style have established him as a premier lyric tenor. His 1995 Evangelist performance in Bach's *St. John Passion* was praised by the *Los Angeles Times* as "...superb...graceful, light and poetic." He received further accolades as the featured tenor soloist during the 25th anniversary season of the Oregon Bach Festival, led by German conductor Helmuth Rilling. In past seasons, Dr. Cock has appeared as soloist with the Florida Orchestra, the Los Angeles Master Chorale, Miami Bach Society, Mormon Tabernacle Choir, and Robert Shaw Festival Singers, including appearances as tenor soloist in the Bach *b minor Mass* while the singers were in residence in France, and in three recordings released by Telarc International. In 1994 he appeared with Mr. Rilling in a performance of the Bach *Magnificat*. A native of the Pacific Northwest, Dr. Cock studied at the University of Southern California, completing his undergraduate degrees in voice performance and music education at Pacific Lutheran University. He later received his Master of Music and Doctor of Musical Arts degrees in choral conducting from the University of Arizona, where he was a student of Maurice Skones.

A guest of opera companies throughout North America, bass **Erich Parce** has performed at the Metropolitan Opera (as Lescaut in Massenet's *Manon* and Falke in *Die Fledermaus*), San Diego Opera (title role of Carlisle Floyd's *The Passion of Jonathon Wade* and *La cenerentola*), and San Francisco Opera (*Billy Budd*). A native of Bellevue, Mr. Parce is a frequent performer with Seattle Opera, where he has performed Rio Lobo in Catan's *Florenzia*, Zurga in *Les Pêcheurs de Perles* and Peter in *Hansel und Gretel*, Figaro, Belcore, Malatesta, Falke, Marcell, Lescaut, Valentin, the Harlequin, Silvio in *I Pagliacci*, Albert in *Werther* and Ping in *Turandot*, and Ned Keene in *Peter Grimes*. In Europe, Mr. Parce has appeared with Opera de Nice as Papageno and at the Spoleto Festival in Italy in the title role of *Le nozze di Figaro*. He has also toured Australia with Pacific Northwest Ballet's *Carmina Burana*. This season he performs Valentin for Seattle Opera and Opera Columbus, and George in *Of Mice and Men* in San Diego and Orlando. On the concert stage, Mr. Parce has performed frequently with the Seattle Symphony, including Orff's *Carmina Burana*, Handel's *Messiah* and *Alexander's Feast*, Elgar's *The Dream of Gerontius*, Walton's *Belshazzar's Feast*, and David Diamond's *On Sacred Ground* (recorded for the Delos label). He is first place winner of both Metropolitan Opera and San Francisco Opera auditions.

Soprano **Terri Richter** came to the Pacific Northwest from Tennessee, where she earned her Master's degree from Middle Tennessee State University and taught in the Memphis public schools. Since her arrival in Seattle, she has quickly established herself as a leading opera and concert artist. In October of 1997 she made her Seattle Opera debut as Barbarina in *The Marriage of Figaro* and next season will sing Papagena in their production of *The Magic Flute*. Last fall Ms. Richter was chosen as the first member of Seattle Opera's new Young Artist Program, where she sang Despina in *Così fan tutte*; she will return next November to give a guest appearance as Barbarina in *The Marriage of Figaro*. She has been featured with the Seattle Symphony in a concert version of *Die Fledermaus* and will return to the SSO later this month for a concert performance of Deems Taylor's opera *Peter Ibbetson*. As a specialist in the oratorio literature of Bach and Handel, she has appeared in Handel's *L'Allegro, Il Pensiero ed Il Moderato* with the

Northwest Chamber Orchestra, Handel's *Messiah* with Northwest Sinfonietta, and Bach's *Christmas Oratorio* with OSSCS. Ms. Richter has also performed with the Spokane Symphony, Bellevue Philharmonic, and Bremerton Symphony, and tours regularly with Northwest Opera in Schools, Etc. (NOISE).

One of the region's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest choral ensembles and orchestras, including the Seattle Symphony, OSSCS, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music and classical to contemporary works, with a special affinity for music of the Baroque period, having performed all of the great Bach passions as well as many of Handel's fabulous oratorios. Earlier this season, Ms. Lunde joined OSSCS for a performance of Maurice Ravel's *Shéhérazade* and later this month will return to Benaroya Hall for a concert performance of *Peter Ibbetson* with the Seattle Symphony.

A resident singer of the Pacific Northwest, tenor **Stephen Wall** has appeared often with OSSCS, including performances of Bach's *St. Matthew Passion*, *St. John Passion*, and the *b minor Mass*. He has performed with Seattle Opera in Wagner's *Tannhäuser* and *Die Meistersinger*, with the Seattle Symphony in Mendelssohn's *Lobegesang*, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Northwest Chamber Orchestra, Seattle Bach Festival, Seattle Choral Company, and the orchestras of Spokane, Everett and Yakima. He has performed in Stravinsky's *Les Noces*, Mussorgsky's *Boris Godunov*, Rossini's *La Cambiale di Matrimonio*, and Donizetti's *Lucia di Lammermoor*; last fall he was featured in Portland Opera's production of Verdi's *Rigoletto*. In December, he sang Bach's *Christmas Oratorio* with OSSCS.

Baritone **Brian Box** is a native of Washington and received his Master's degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OSSCS as a soloist in cantatas and oratorios. Among his other credits are performances of Brahms' *Four Last Songs* with the WWU Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program, and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*. Earlier this season he sang Bach's *Christmas Oratorio* and *Ich habe genug*, as well as Handel's *Messiah*, with OSSCS.

Dutch-born **Margriet Tindemans** is equally at home in music by the 12th century mystic Hildegard of Bingen, the music of renaissance Courts of Europe, the solo viol repertoire of the High Baroque, as well as in the contemporary works by Kevin Volans and Joan Franks Williams, who are among the many composers who have dedicated works to her. This has made her one of the most sought after players of early bowed strings instruments worldwide. She maintains an active performing, recording and teaching schedule. Ms. Tindemans is on the faculty of the University of Washington School of Music and directs the Northwest Center for Early Music Studies and the Early Music Vancouver Renaissance and Baroque program. She has recorded for Harmonia Mundi Germany and France, Erato, accent, Classical Masters, EMI, Smithsonian Collection, Eufoda, CRD, and Koch International Classics.

George Shangrow

Conductor and music director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony; conducted world premieres of six operas and numerous other orchestral and choral works; and was music director and conductor of Pacific Chamber Opera from 1976-1978. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest; he is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history

and literature. With flutist Jeffrey Cohan, he concertizes frequently as part of the Cohan-Shangrow Duo. Having toured Europe several times as keyboardist and conductor, he is sought after as an accompanist and has appeared in recital on harpsichord and piano with many noted soloists. His performances on keyboard and as a conductor can be found on London, Voyager, edel America, Aeolian, and Sonic Window Records. Mr. Shangrow currently serves the University Christian Church as Director of Music. Seattle music lovers also know him as a regular announcer on KING-FM and host of *Live By George*, a nightly radio program featuring live, in-studio classical music performances, local and national concert broadcasts, and recordings of historic interest.

Orchestra Seattle and the Seattle Chamber Singers

In 1969, 16-year-old George Shangrow, already a piano whiz and a composer of experimental music, gathered together a group of young musicians to sing madrigals and perform one another's compositions. Within a year they had incorporated themselves as the Seattle Chamber Singers and elected Shangrow their director. Their first public performance took place on June 1, 1969: the concert included a Mass by William Byrd, Bach's cantata *A Mighty Fortress Is Our God* and third orchestral suite, and a set of madrigals.

Meeting with critical acclaim, the group expanded in every direction: baroque music, new music, early music, romantic music, small ensembles, large ensembles, oratorios, arts songs, opera, and miracle plays. The first major expansion came in 1979, with the founding of a full-time orchestra to replace the *ad hoc* ensembles that had been assembled to accompany the Chamber Singers in choral/orchestral literature. Instrumentalists who had worked with Shangrow asked him to form such a group, dubbed the Broadway Symphony (after the Broadway Performance Hall, where its first concerts were given), and later renamed Orchestra Seattle.

Beginning in 1981 came tours of Europe, which met with rave responses from audiences and critics. To commemorate Bach's 300th birthday in 1985, Shangrow led an extravagant celebration comprising 32 concerts — everything from *The Musical Offering* to *The St. Matthew Passion*.

Orchestra Seattle has explored the range of orchestral repertoire, from Baroque music of Bach and Handel to the symphonies of Beethoven and Brahms, to the major works of Igor Stravinsky. Together with the Seattle Chamber Singers, they have surveyed the oratorio literature, performing not only the more standard repertoire (Shangrow's interpretation of *Messiah* is legendary throughout the region), but also giving the local and national premieres of less familiar works by George Frideric Handel. Premiering new pieces by local composers has become one of the primary goals of the organization. World premieres have included music of: Robert Kechley (First and Second Symphonies); Huntley Beyer (*Road Ode*, the one-act opera *Stories Told to a Lover*, and the *St. Mark Passion*); Carol Sams (several operas, the oratorio *The Earth Makers*, and her First Symphony); and many others.

Columbia Boys and Girls Choirs

The Columbia Choirs organization includes the Columbia Boys Choir, the Columbia Girls Choir and the Columbia Vocal Ensembles. Approximately 200 singers (second grade through college freshman) come from 17 communities and nine school districts to rehearse in Kirkland. The choirs perform with major orchestras and choirs such as the Northwest Chamber Orchestra, Orchestra Seattle and the Seattle Chamber Singers, Bellevue Chamber Chorus, and Seattle Opera. The Columbia Boys Choir was established in 1985 by its founder-conductor, Steve Stevens. The West Coast's only international award-winning boys choir, it has concertized and competed extensively in Great Britain, Western Europe, and Eastern Europe. Established in 1988, the Columbia Girls Choir has concertized in Australia, Canada, Italy, France, Norway, Spain and Sweden.

Conductor Steve Stevens is one of the most experienced conductors of community-based children's choirs in the United States. A professional singer and conductor, he earned a Bachelor of Arts from Houston Baptist University in 1969. Following the study and performance of opera in Europe, he completed his post-graduate studies at Southern Methodist University in 1971. He has conducted the Texas Boys Choir (1971-77) and Northwest Boychoir (1977-84), founded and conducted the Northwest Youthchoir (1982-84) and is also the choral director at Woodinville High School. Choirs under his direction have consistently won international acclaim and musicianship and have performed in 49 states, Australia, the British Isles, Canada, Europe, Japan, Mexico, Russia and Scandinavia.

Program Notes

The tradition of presenting on Good Friday one of the four Gospel narratives which describe Jesus' suffering ("passion") and death dates back some 1000 years, and continues today in most liturgical churches. According to church tradition, texts from the Gospels can be chanted or read only by members of the clergy. Lay people, however, have traditionally been allowed to participate in the presentation of the Passion narratives, and it was this that allowed more elaborate musical settings of Passion texts to develop. From medieval times, these texts were chanted, a medium voice singing the words of the narrator ("Evangelist"), a lower voice singing those of Jesus, and higher voices singing the words of the Jews. By the late 1400s, Passion settings appear in which the simple plainchants begin to be embellished by the addition of more vocal lines to create harmonies. In the 17th century, Passions began to receive more operatic treatments: orchestral accompaniments were included, and the biblical passages began to be paraphrased or expanded by insertions of free poetic texts.

J. S. Bach composed as many as five settings of the Passion story, only two of which survive in their entirety: the *St. John Passion* of 1723, and the *St. Matthew Passion*, in which the zenith of "oratorio-style" Passion composition was reached. The work is a dramatic musical setting of Martin Luther's German translation of Matthew 26-27, with 28 additional texts for the arias and a few choruses written especially for the Passion by Picander, one of Bach's frequent collaborators. The composition of the work seems to have extended over a number of years, and appears not to have been completed even by the time of the Passion's performance on Good Friday of 1729, thought by many to be the work's first presentation (it may have been performed for the first time on Good Friday, April 11, 1727; it was certainly presented on April 15, 1729, and on March 30, 1736, and perhaps in 1740 as well). In any event, this monumental masterpiece, as it has come down to us in an excellent autograph full score and a complete set of parts corresponding to the 1736 version, was brought into its final form by a series of revisions and rearrangements. Though highly popular today, the *St. Matthew Passion* descended into the grave of oblivion after 1740, and remained thus entombed for nearly a century until Felix Mendelssohn resurrected it in 1829.

The *St. Matthew Passion* displays Bach's mastery of vocal and instrumental technique in a wide variety of musical forms, but is consistent throughout in spiritual feeling. Bach uses not only musical illustration ("tone painting") to enhance the meaning of the text, but also employs abundant numerical symbolism without doing the least violence to the aesthetic beauty of the music. The more musically- and theologically-sophisticated listeners of Bach's day would have understood and appreciated such subtleties, but they remain hidden from most of us today because we no longer speak this "musical language." The music of the Passion is indeed sublime and the text is immensely powerful emotionally, but it is the way in which Bach combines the music with the text that distinguishes the *St. Matthew Passion* as the greatest sacred work ever composed. Please follow your translations, not just to understand the story, but to gain more insight into the genius of Johann Sebastian Bach.

The *St. Matthew Passion* consists of about 24 "scenes" organized into two large parts, each framed by a pair of grand choruses. The opening and final choruses of Part One each contain a chorale melody sung by the children's choir. In the first chorus, Bach is calling upon humankind to gather to participate in the Passion story. Over this text (and some incredible musical counterpoint) Bach places the chorale tune, "O Lamb of God Unspoiled," as an

emotional counterpoint to the tragedy which follows. Bach uses double chorus and orchestra to produce dramatic choral dialogue and especially powerful crowd scenes.

A dramatic recitative begins the "Last Supper" portion of the Passion. Note that Jesus' words are always accompanied by a "halo" of strings (this is not the case in the *St. John Passion*, but the practice is descended directly from earlier sacred works, such as the *Seven Last Words*, by Heinrich Schütz).

As this section continues, Bach contrasts the chorale asking what crime Jesus has committed, with the scene describing the elders, scribes, and priests suggesting that He not be killed during the feast of the Passover. Then follow descriptions of the woman anointing Jesus with expensive ointment, the disciples' chiding of her for her wasteful action, and Jesus' rebuke of the disciples for their criticism. The ensuing alto recitative and aria complete the section with deeply personal comments on the preceding actions. The formal structure of "story section followed by recitative and aria that comment upon the narrative" dominates the entire work. Following the musical and dramatic elements of the narrative with this in mind will help both to clarify the progressions in the work, and to explain the length of some of the pieces.

In a gentle chorus, the disciples ask Jesus where the Passover feast will be celebrated. The mood of His answer is again in direct contrast with that of the chorus. He says that one of them will betray Him; this, of course, Judas has already done. The disciples now ask, "Lord, is it I?" In the chorus, Bach sets this text exactly eleven times, leaving the question from the twelfth disciple, Judas, for the next recitative. Judas asks, "Is it I, Rabbi?" framing the question differently. Bach builds upon this distinction in setting up the actual betrayal scene which occurs later in the work, in which Judas will once again greet Jesus as "Rabbi."

The Passover supper scene contains the only real aria sung by Jesus in the entire composition. Featuring the halo of strings, it is one of the most beautiful moments in the work. After the soprano recitative and aria, which comment on Jesus' words, comes one of the more descriptive of Jesus' recitatives. Notice the upward-moving scale, which starts in the cello and ends in the Evangelist's lines as Jesus and His disciples ascend the Mount of Olives. Bach scatters the sheep with a very sprightly string accompaniment which takes a sober turn at the end of the section.

Next comes an illustration of Bach's use of tonality to make a philosophical point. The joyful chorale extolling the virtues of the Savior/Shepherd is in E Major. Immediately come Peter's declaration that he will be absolutely faithful to Jesus whatever happens, and Jesus' prediction that Peter will three times deny Him. The following chorale, "I will stand here beside Thee," is set one-half step lower, signifying the personal loss humankind must endure through the example of the denial.

The next accompanied recitative and aria feature a solo tenor paired with a chorale melody sung by Chorus II. The cello-bass repeated-note pattern symbolizes the trembling, tormented heart. The combination of recorder and English horn (oboe da caccia) in canon is the first of many unique orchestrations Bach uses in the work. The wonder of these two movements is the great contrast between the uneasiness of the aria and the consoling comfort of the chorale.

In the bass recitative, "The Savior falls low before His Father," the strings constantly move downward in an arpeggiated figure, except when the text speaks of God's uplifting mercy. In the aria, the

setting of the words fits the voice so perfectly that the opening ascending sixth on "gladly" emerges effortlessly. The wonderful chromatic setting of the words "Kreuz und Becher" ("Cross and cup") contrasts with the music of the second section of the aria, "His lips with milk and honey flowing," and demonstrates Bach's constant desire to heighten the emotional meaning of the text using all the devices at hand – he even changes the tonality from minor to major.

Leading to the end of Part One are the Evangelist's sections describing Jesus praying in the garden, while none of the disciples maintain the vigil with Him. Then the soldiers and priests come to arrest Jesus and, in one of the most dramatic moments in the Evangelist's part, Judas says, "The one I kiss is He," and in an almost tender exchange between Jesus and Judas, Jesus is recognized and taken.

The grief-filled duet which follows contains many canons and is reminiscent of the chorale melody. Like the opening chorus with its interrupting questions from Chorus II, the crowd of disciples interrupts the duet, crying "Loose him, halt ye, bind Him not!" This leads into the double chorus illustrating the oath, "May lightning and thunder in ruin engulf them!" Here Bach's use of antiphonal choruses with rapidly changing harmonies is amazing for its time.

After a highly charged dramatic recitative comes the final chorus of the first part: "O Man, bewail thy grievous sin," Bach's most beautiful setting of this chorale tune. This chorale-fantasia was originally composed to be the opening chorus of his *St. John Passion* (in a key one-half step lower), but Bach instead placed this piece here as a hopeful closing chorus.

(Between the two parts of the Passion, you will be able to stretch and enjoy refreshments; Bach's listeners were treated to a sermon that probably lasted well over an hour!)

Part Two opens with an unusual dialogue between the alto soloist and Chorus II. Note that, with each entrance of the chorus, the harmonies grow stranger and, in a way, wander further afield. The chorus/solo ends on a singularly unresolved note with the alto asking, "Ah, where has my Jesus gone?"

The drama is continued with the introduction of the two false witnesses who sing a very bizarre duet. Jesus, however, remains silent. The tenor recitative is accompanied by oboes and an arpeggiated figure in the viola da gamba, which plays exactly 39 "strokes," symbolizing the scourging of Jesus. In this aria, Bach uses great contrasts in setting the text, which depict the emotional meanings of the words patience, shame, scorn, and false tongues.

Jesus' trial in the Judgment Hall is followed by outbursts from the crowd. Here, as in the later crowd scenes, it is the job of the Evangelist to maintain the drama's tautness. Bach moves the story forward by keeping the Evangelist's interjections brief and exciting. The chorale which ends this section is particularly bittersweet.

Next comes Peter's denial. Peter is asked by two individuals, and then by a third group of people, if he knows who this man (Jesus) is. All three times Peter's reply is "no," and after each denial the cock crows. In the original clefs in which the piece was written, Peter's last line, "I know this man not," and the following line, "And immediately the cock crew," were identically-written notes. The Evangelist's words, "And Peter went out and wept bitterly," and the ensuing alto aria with violin obbligato, are two of the most intimate moments in the work.

There follows a very worldly return to the story. Judas tries to give the thirty silver pieces back to the priests, but the attempt is in vain; the priests tell him that in no way can he absolve himself of the deed that he has done. In the weird duet that follows, the two priests say

that they cannot even put the "blood money" into the treasury. Judas hangs himself, and another solo with violin obbligato follows, which contrasts strongly with the previous one.

The trial proceeds. Pilate asks the crowd which prisoner should be set free, and their unanimous outburst is "Barabbam!" This exclamation is immediately followed by the "Crucify Him!" chorus, which is a fughetta (short fugue) with an angular subject that describes tonally the ugliness of the crowd and the act of crucifixion.

The following soprano recitative and aria contain the heart of the entire passion: "For love of me my Savior is dying." This aria is accompanied only by obbligato flute and two English horns. As the movement ends and a calm mood is established, the Evangelist interrupts and the crowd repeats the "Crucify Him!" chorus, this time a whole step higher in pitch, as the crowd's fervor and the tension escalate.

Pilate's attempts at ridding himself of guilt are thwarted by the polyphonic crowd chorus, "His blood is on all of us and on our children." There follows an alto recitative and aria which depict the weeping of our hearts. The soldiers now dress Jesus in a purple robe and a crown of thorns and mock Him (listen for the flutes) saying, "We hail Thee, O King of the Jews," and then they spit on Him and smite Him on the head with a reed. Then follows the Passion Chorale, "O sacred head, sore wounded."

When Jesus is being led away to be crucified, a man named Simon is compelled to carry His cross. This is depicted in an incredible bass aria with viola da gamba. The difficult chords and ornaments, string crossings, and dotted rhythms portray the cross being dragged down the street. The text speaks of sharing the burden with Jesus, as He bears the burdens of the people. The length of the aria corresponds to the length of the ordeal.

Mocking crowd choruses now ask Jesus why, if He is God's Son, He cannot take Himself down from the cross. The following alto recitative and aria are orchestrated in an unusual manner using two English horns. The second chorus interrupts the soloist, asking where "they" should come: to Jesus' arms.

The next section describes the death of Jesus. Here, for the only time, His words are not accompanied by the strings, but by the continuo organ and cello alone. Constantly harassed by the crowd, Jesus cries out His last words and dies, after which the final, most moving setting of the Passion Chorale is sung by the choruses.

An earthquake occurs in a burst of virtuoso continuo writing, and the graves of the righteous are opened. All this strikes terror in the hearts of those present, and the captain of the guard and those with him exclaim, "Truly, this was the Son of God!" Bach sets this text in two bars of exquisite choral music – perhaps the most wonderful two bars in the entire work.

The Passion narrative is completed with a beautiful bass recitative and aria, but the musical work does not end here. The crowd enters once more and, in a very rude chorus, intimates to Pilate that, if no guards are placed around Jesus' tomb, His disciples will come in the night, steal His body, and claim that He has been resurrected. Pilate gives permission for watchmen to be set; they are put in place as a stone is rolled across the opening of the tomb, sealing it. Jesus is now bid good night in a very sad, yet adoring four-section recitative and chorus. The closing chorus, "Here at the grave we all sit weeping," ends the story of Jesus' suffering on Good Friday. There has as yet been no resurrection.

Program notes by George Shangrow, with contributions from Lorelette Knowles and Kay Benningfield.

The Passion of Our Lord Jesus Christ According to Matthew the Evangelist

Part I

Double Chorus and Soprano Chorus

Kommt, ihr Töchter, helft mir klagen,
Sehet – Wen? – den Bräutigam,
Seht ihn - Wie? - als wie ein Lamm!

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,

Sehet - Was? - seht die Geduld,

Allzeit erfunden geduldig,
Wiewohl du warest verachtet.

Seht - Wohin? - auf unsre Schuld;

All Sünd hast du getragen,
Sonst müßten wir verzagen.

Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

Erbarm dich unser, o Jesu !

Recitative

Evangelist

Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:

Jesus

Ihr wisset, daß nach zweien Tagen Ostern wird,
und des Menschen Sohn wird überantwortet
werden, daß er gekreuziget werde.

Chorale

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

Recitative – Evangelist

Da versammelten sich die Hohenpriester und
Schriftgelehrten und die Ältesten im Volk in den
Palast des Hohenpriesters, der da hieß Kaiphas,
und hielten Rat, wie sie Jesum mit Listen grien
und töteten. Sie sprachen aber:

Double Chorus

Ja nicht auf das Fest,
auf daß nicht ein Aufruhr werde im Volk.

Recitative – Evangelist

Da nun Jesus war zu Bethanien, im Hause Simonis
des Aussätzigen, trat zu ihm ein Weib, die hatte ein
Glas mit köstlichem Wasser und goß es auf sein
Haupt, da er zu Tische saß. Da das seine Jünger
sahen, wurden sie unwillig und sprachen:

Chorus I

Wozu dienet dieser Unrat?
Dieses Wasser hie mögen teuer verkauft
und den Armen gegeben werden.

Recitative

Evangelist

Da das Jesus merket, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein
gut Werk an mir getan. Ihr habet allezeit Armen
bei euch, mich aber habt ihr nicht allezeit. Daß sie
dies Wasser hat auf meinen Leib gegossen,
hat sie getan, daß man mich begraben wird.
Wahrlich, ich sage euch Wo dies Evangelium
geprediget wird in der ganzen Welt, da wird man
auch sagen zu ihrem Gedächtnis, was sie getan hat.

Recitative – alto

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

Come, ye daughters, share my mourning,
See ye – whom? – the Bridegroom there,
See Him – how? – just like a lamb!

O Lamb of God, unspotted
Upon the cross's branch slaughtered,

See ye, – what? – see Him forbear,

Always displayed in Thy patience,
How greatly wast Thou despiséd.

Look – where, then? – upon our guilt;

All sin hast thou born for us,
Else we had lost all courage.

See how He with love and grace
Wood as cross Himself now beareth!

Have mercy on us, O Jesus!

When Jesus, then, had finished all these sayings,
He said to His disciples:

Ye know well that in two days will be
Passover, and the Son of man is then to
be handed over, that he be crucifiéd.

O dearest Jesus, how hast Thou offended,
That such a cruel sentence hath been spoken?
What is Thy guilt, what were the evil doings
Thou hast committed?

There assembled themselves the high priests and the
scribes together, and the elders of the people within the
palace of the chief priest, whose name was Caiphas;
and there took counsel, how with stealth they might
capture Jesus and put Him to death. They said however:

Not upon the feast,
lest there be an uproar in the people.

When now Jesus visited Bethany and was in the
house of the leper called Simon, unto Him came a
woman who carried a jar of precious ointment and
poured it on His head as He sat at the table. But when
His disciples saw it, they became indignant and said:

What end serveth all this nonsense?
For this ointment might indeed have been sold for
much, and the sum to the poor been given.

But when Jesus noticed this, said He unto them:

Why trouble ye so this woman? For she hath done
a good deed for Me! Ye always have the poor with
you, Me though will ye not have always. That she
hath poured this ointment over My Body hath she
done because I am to be buried. Truly I say to you:
wherever this Gospel shall be preached throughout
the whole world, there will be told also in memory of
her what she hath done.

Belove'd Savior thou,
Midst Thy disciples' foolish quarrel,
Because this loyal dame
Thy body with her oils
To bury would make ready,
O in the meanwhile grant me this,
From these mine eyes' own streams of weeping
To pour upon Thy head an ointment!

Aria – alto

Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Recitative

Evangelist

Da ging hin der Zwölfen einer, mit Namen Judas
Ischarioth, zu den Hohenpriestern und sprach:

Judas

Was wollt ihr mir geben? Ich will ihn euch verraten.

Evangelist

Und sie boten ihm dreißig Silberlinge. Und von dem
an suchte er Gelegenheit, daß er ihn verriete.

Aria – soprano

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

Recitative – Evangelist

Aber am ersten Tage der süßen Brot traten die
Jünger zu Jesu und sprachen zu ihm:

Chorus I

Wo willst du, daß wir dir bereiten,
das Osterlamm zu essen?

Recitative

Evangelist

Er sprach:

Jesus

Gehet hin in die Stadt zu einem und sprecht zu ihm:
Der Meister laßt dir sagen: Meine Zeit ist hier, ich
will bei dir die Ostern halten mit meinen Jüngern.

Evangelist

Und die Jünger täten, wie ihnen Jesus befohlen
hatte, und bereiteten das Ostèrlamm. Und am
Abend setzte er sich zu Tische mit den Zwölfen.
Und da sie aßen, sprach er:

Jesus

Wahrlich, ich sage euch: Einer unter euch wird mich
verraten.

Recitative – Evangelist

Und sie wurden sehr betrübt und huben an, ein
jeglicher unter ihnen, und sagten zu ihm:

Chorus I

Herr, bin ich's?

Chorale

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.

Recitative

Evangelist

Er antwortete und sprach:

Jesus

Der mit der Hand mit mir in die Schüssel tauchet,
der wird mich verraten. Des Menschen Sohn gehet
zwar dahin, wie von ihm geschrieben stehet; doch
wehe dem Menschen, durch welchen des Menschen
Sohn verraten wird! Es wäre ihm besser, daß
derselbige Mensch noch nie geboren wäre.

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ich's, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagest's.

Evangelist

Da sie aber aßen, nahm Jesus das Brot, dankete
und brach's und gab's den Jüngern und sprach:

Guilt and pain
Break the sinful heart in twain,
So the teardrops of my weeping
A most soothing precious balm,
Faithful Jesus, Thee doth offer.

Then there went one of the twelve, whose name was
Judas Iscariot, forth unto the chief priests and said:

What would ye then give me? I would to you betray Him.

And they offered him thirty silver pieces. And from thence
forth he sought an opportunity when he might betray Him.

Bleed away, O thou my heart!
Ah, a child which Thou hast nurtured,
Which at Thine own breast hath suckled,
Bodes his Keeper now to murder,
For it hath become a serpent.

But on the first day of Unleavened Bread came the
disciples to Jesus and said unto Him:

What place wouldst Thou have us prepare Thee,
the paschal lamb to eat now?

He said:

Go ye forth to the town, to one there and say to him: The
Master sends thee this message: Now My time is here, I
would in thy house keep the Passover with My disciples.

The disciples did this, as Jesus had commanded
them, and made ready there the paschal lamb. And
at evening He sat down at the table with the twelve.
And while they ate there, He said:

Truly, I say to you: there is one of you who will
betray Me.

And they were then very sad and they began,
each one of them in turn, to say unto Him:

Lord, is it I?

'Tis I, I must be sorry,
With hands and feet together
Bound fast, must lie in hell.
The scourges and the fetters
And all that Thou hast suffered,
All this deserveth now my soul.

He answeréd thus and said:

He who his hand with Me in the dish now dippeth,
this one will betray Me. The Son of Man indeed
goeth hence, as it hath been written of Him; but woe
to that man through whom the Son of Man hath
been betrayed! It were better for him if this very
man had never been born.

Then answeréd Judas, who betrayed Him, and said:

Is it I, Rabbi?

He said to him:

Thou sayest.

But when they had eaten, did Jesus take bread, gave
thanks and brake it, and gave it to His disciples, saying:

Jesus
Nehmet, esset, das ist mein Leib.

Evangelist
Und er nahm den Kelch und dankte,
gab ihnen den und sprach:

Jesus
Trinket alle daraus; das ist mein Blut des neuen
Testaments, welches vergossen wird für viele zur
Vergebung der Sünden. Ich sage euch: Ich werde
von nun an nicht mehr von diesem Gewächs des
Weinstocks trinken bis an den Tag, da ich's neu
trinken werde mit euch in meines Vaters Reich.

Recitative – soprano
Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Mein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

Aria – soprano
Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

Recitative
Evangelist
Und da sie den Lobgesang gesprochen hatten,
gingen sie hinaus an den Ölberg.
Da sprach Jesus zu ihnen:

Jesus
In dieser Nacht werdet ihr euch alle ärgern an mir.
Denn es stehet geschrieben: Ich werde den Hirten
schlagen, und die Schafe der Herde werden sich
zerstreuen. Wenn ich aber auferstehe,
will ich vor euch hingehen in Galiläam.

Chorale
Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

Recitative
Evangelist
Petrus aber antwortete und sprach zu ihm:

Peter
Wenn sie auch alle sich an dir ärgerten,
so will ich doch mich nimmermehr ärgern.

Evangelist
Jesus sprach zu ihm:

Jesus
Wahrlich, ich sage dir: In dieser Nacht, ehe der
Hahn krähet, wirst du mich dreimal verleugnen.

Evangelist
Petrus sprach zu ihm:

Peter
Und wenn ich mit dir sterben müßte,
so will ich dich nicht verleugnen.

Evangelist
Desgleichen sagten auch alle Jünger.

Chorale
Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Aldenn will ich dich fassen
In meinen Arm und Schoß.

Take, eat, this is My Body.

And He took the cup and, giving thanks,
He gave it to them, saying:

Drink, all of you, from this; this is My Blood of the
New Testament, which hath been poured out here
for many in remission of their sins. I say to you: I
shall from this moment forth no more drink from this
the fruit of the grapevine until the day when I shall
drink it anew with you within My Father's Kingdom.

In truth my heart in tears doth swim,
That Jesus doth from me depart,
But I am by His Testament consoled:
His Flesh and Blood, O precious gift,
Bequetheth He to mine own hands now.
Just as He in the world unto His people
Could never offer malice,
He loveth them until the finish.

I will Thee my heart now offer,
Merse Thyself, my health, in it!
I would merse myself within Thee;
If to Thee the world's too small,
Ah, then shalt Thou me alone
More than world and heaven be.

But after the song of praise had been recited,
they went out to the Mount of Olives.
And there Jesus said to them:

In this same night ye will all become annoyed for My
sake. For it standeth in the scripture: I shall strike
down then the shepherd, and the sheep of the flock
will by themselves be scattered. When, however,
I am risen, I will go before you into Galilee.

Acknowledge me, my Keeper,
My Shepherd, make me thine!
From Thee, source of all blessings,
Have I been richly blest.
Thy mouth hath oft refreshed me
With milk and sweetest food,
Thy Spirit hath endowed me
With many heav'nly joys.

Peter, however, then answeréd and said to Him:

Although the others all be annoyed because of
Thee, yet will I myself not ever feel annoyance.

Jesus said to him:

Truly, I say to thee: in this same night, before the
cock croweth, wilt thou three times have denied Me.

Peter said to Him:

And even if I must die with Thee,
I will not ever deny Thee.

And so declared all the other disciples.

I will here by Thee stand now;
O put me not to scorn!
From Thee will I go never,
While Thee Thy Heart doth break.
When Thy Heart doth grow pallid
Within death's final stroke,
E'en then will I enfold Thee
Within my arms and lap.

Recitative*Evangelist*

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:

Jesus

Setzet euch hie, bis daß ich dort hingehe und bete.

Evangelist

Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen.

Da sprach Jesus zu ihnen:

Jesus

Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir.

Recitative (tenor) and Chorale

O Schmerz!

Hier zittert das gequälte Herz;

Wie sinkt es hin, wie bleicht sein Angesicht!

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Ach! meine Sünden haben dich geschlagen;

Er leidet alle Höllenqualen,

Er soll vor fremden Raub bezahlen.

Ich, ach Herr Jesu, habe dies verschuldet

Was du erduldet.

Ach, könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

Vermindern oder helfen tragen,

Wie gerne blieb ich hier!

Aria (tenor) and Chorus II

Ich will bei meinem Jesu wachen,

So schlafen unsre Sünden ein.

Meinen Tod

Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

Drum muß uns sein verdienstlich Leiden

Recht bitter und doch süße sein.

Recitative*Evangelist*

Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete und sprach:

Jesus

Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du wilt.

Recitative – bass

Der Heiland fällt vor seinem Vater nieder;

Dadurch erhebt er mich und alle

Von unserm Falle

Hinauf zu Gottes Gnade wieder.

Er ist bereit,

Den Kelch, des Todes Bitterkeit

Zu trinken,

In welchen Sünden dieser Welt

Gegossen sind und häßlich stinken,

Weil es dem lieben Gott gefällt.

Aria – bass

Geme will ich mich bequemen,

Kreuz und Becher anzunehmen,

Trink ich doch dem Heiland nach.

Denn sein Mund,

Der mit Milch und Honig fließet,

Hat den Grund

Und des Leidens herbe Schmach

Durch den ersten Trunk versüßet.

Recitative*Evangelist*

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

Jesus

Könnet ihr denn nicht eine Stunde mit mir wachen?

Wachet und betet, daß ihr nicht in Anfechtung fallet!

Der Geist ist willig, aber das Fleisch ist schwach.

Evangelist

Zum andermal ging er hin, betete und sprach:

Jesus

Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

Then came Jesus with them to a garden, known as Gethsemane, and said to His disciples:

Sit ye down here, while I go over there and pray.

And taking Peter with Him and the two sons of Zebedee, He began to mourn and to be troubled. Then said Jesus unto them:

Now My soul is sore distressed, even to death; tarry here and keep watch with Me.

O pain!

Here trembleth the tormented Heart;

How it doth sink, how pale His countenance!

What is the reason for all these great torments?

The judge conveys Him to the court.

Here is no hope, and helper none.

Alas, my sins, they have Thee sorely stricken;

He suffers all of hell's own torture,

He must for others' theft make payment.

I, ah Lord Jesus, have this debt encumbered

Which Thou art bearing.

Ah, would that now my love for Thee,

My health, Thy trembling and Thy terror

Could lighten or could help Thee carry.

How gladly would I stay!

I will be with my Jesus watching,

That slumber may our sins enfold.

Mine own death

Is redeemed by His Soul's woe;

His sorrow filleth me with gladness.

Thus for us His most worthy passion

Most bitter and yet sweet must be.

He went on a little, fell down upon His face and, having prayed, He said:

My Father, if possible, allow this cup to pass from Me; but not as I will, rather as Thou wilt.

The Savior falls before His Father prostrate;

Thereby He raiseth me and all men

From our corruption

Aloft again to God's dear mercy.

He is prepared

The cup, the bitterness of death,

To drink now,

In which the sins of this our world

Have been infused, now loathsome reeking,

Because God wills it so to be.

Gladly would I be most willing

Cross and chalice to accept now,

Drinking from my Savior's cup.

For His mouth,

Which with milk and honey floweth,

Hath the earth,

And all sorrow's bitter taste

With the very first draught sweetened.

And He came to His disciples and found them sleeping and said unto them:

Could ye then not watch with Me even for one hour?

Watch ye and pray, that ye not fall into temptation!

The spirit is willing, but the flesh is weak.

A second time He went off, prayed and said:

My Father, if it cannot be that this cup pass from Me, unless I have drunk it, then let Thy Will be done.

Chorale

Was mein Gott will, das g'scheh allzeit,

Sein Will, der ist der beste,

Zu helfen den'n er ist bereit,

Die an ihn gläuben feste.

Er hilft aus Not, der fromme Gott,

Und züchtigt mit Maßen.

Wer Gott vertraut, fest auf ihn baut,

Den will er nicht verlassen.

Recitative*Evangelist*

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

Jesus

Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

Evangelist

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Altesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: »Welchen ich küssen werde, der ist's, den greifet!« Und alsbald trat er zu Jesu und sprach:

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küssete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Judas

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Duet (soprano, alto) and Chorus II

So ist mein Jesus nun gefangen.

Laßt ihn, haltet, bindet nicht!

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Laßt ihn, haltet, bindet nicht!

Sie führen ihn, er ist gebunden.

Double Chorus

Sind Blitze, sind Donner in Wolken verschwunden?

Eröffne den feurigen Abgrund, o Hölle,

Zertrümmre, verderbe, verschlinge, zerschelle

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut!

Recitative*Evangelist*

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab.

Da sprach Jesus zu ihm:

Jesus

Stecke dein Schwert an seinen Ort;

denn wer das Schwert nimmt, der soll durchs

Schwert umkommen. Oder meinst du,

daß ich nicht könnte meinen Vater bitten,

daß er mir zuschickte mehr denn zwölf Legion

Engel? Wie würde aber die Schrift erfüllet?

Es muß also gehen.

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften

Evangelist

Da verließen ihn alle Jünger und flohen.

What my God will, be done alway,
His Will, it is the best will;
To help all those He is prepared
Whose faith in Him is steadfast.
He frees from want, this righteous God,
And punisheth with measure:
Who trusts in God, on Him relies,
Him will He not abandon.

And He came and found them once more sleeping,
and now their eyes were heavy with sleep. And He
left them and went off once again a third time and
said again the very same words. Then came He to
His disciples and said unto them:

Ah, would ye now sleep and rest? Lo now, the hour
is come when the Son of Man is delivered over to
the hands of sinners. Rise ye up, let us be going;
see there, he is come, who doth betray Me.

And while He was speaking still, behold, there came
Judas, one of the twelve, and with him came a great
crowd with swords and with clubs from the chief
priests and elders of the people. And the betrayer
had given them a signal already and had said:
"He whom I shall kiss, is He, Him take ye!"
At that he went up to Jesus and said:

My greetings to Thee, Rabbi!

And gave him a kiss. Jesus, though, said to him:

My friend, wherefore art thou come here?

Then came the others forth and, laying their hands
upon Jesus, they captured Him.

Thus hath my Jesus now been taken.

Free Him, hold off, bind Him not!
Moon and light
Are in sorrow set and hidden,
For my Jesus hath been taken.

Free Him, hold off, bind Him not!
They lead Him off, He is in fetters.

Hath lightning, hath thunder in clouds fully vanished?
Lay open thy fire's raging chasm, O hell, then,
Now ruin, demolish, devour, now shatter
With suddenmost wrath
The lying betrayer, that murderous blood!

And lo now, one of that number, who were there
with Jesus, did stretch out his hand then and struck
the slave of the chief priest and cut off his ear.
Then said Jesus to him:

Put back thy sword into its place; for all who take
the sword must by the sword perish. Or dost thou
then think that I could not appeal unto My Father
that to Me He send forth more than twelve legions
of angels? How would the Scripture, though, be
fulfilled? It must be this way.

At this hour said Jesus to the many:

Ye are now come forward as against a murderer,
with swords and with clubs now to take Me;
but I have daily been sitting with you and have been
there teaching in the temple, and ye did not ever
seize Me. But all this is now come to pass,
to bring fulfillment to the Scriptures of the prophets.

Then did all the disciples flee and forsake Him.

Chorale

Mensch, bewein dein Sünde groß,
Darum Christus seins Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

Intermission

Part II

Aria (alto) and Chorus II

Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

Recitative – Evangelist

Die aber Jesum gegriffen hatten, führeten ihn
zu dem Hohenpriester Kaiphäs, dahin die
Schriftgelehrten und Ältesten sich versammelt
hatten. Petrus aber folgete ihm nach von ferne bis in
den Palast des Hohenpriesters und ging hinein und
setzte sich bei die Knechte, auf daß er sähe, wo es
hinaus wollte. Die Hohenpriester aber und Ältesten
und der ganze Rat suchten falsche Zeugnis wider
Jesum, auf daß sie ihn töteten, und funden keines.

Chorale

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich für falschen Tücken!

Recitative

Evangelist
Und wiewohl viel falsche Zeugen herzutraten,
funden sie doch keins. Zuletzt traten herzu zween
falsche Zeugen und sprachen:

Witnesses

Er hat gesagt: Ich kann den Tempel Gottes
abbrechen und in dreien Tagen denselben bauen.

Evangelist

Und der Hohepriester stund auf und sprach zu ihm:

Chief Priest

Antwortest du nichts zu dem, das diese wider
dich zeugen?

Evangelist

Aber Jesus schwieg stille.

Recitative – tenor

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

Aria – tenor

Gedul!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

O man, bewail thy sins so great,
For which Christ did his Father's lap
Reveal and came to earth here;
And of a Virgin pure and mild
For us He here to birth did come
To be the Intercessor.
Unto the dead He granted life
And put off all infirmity
Until the time pressed forward
That He for us be sacrificed;
He bore our sins' most grievous weight
Upon the Cross, long suffering.

Ah, now is my Jesus gone!

Where is then thy friend now departed,
O thou fairest of all the women?
Is it granted, can I see Him?
Where hath he thy friend gone away?
Ah, my Lamb in tiger's clutches,
Ah, where is my Jesus gone?
We will with thee now go and seek Him.
Ah, what shall I say to my spirit
When it doth in anguish ask me:
Ah, where is my Jesus gone?

But those, however, who had seized Jesus led Him away
to the chief priest, who was Caiphäs, there where the
learned scribes and the elders already had assembled.
Peter, though, had followed Him from a distance up to the
palace of the chief priest and went inside and sat himself
near the servants, that he might see what the outcome
would be. The chief priests, though, and also the elders
and the whole assembly sought untrue witness against
Jesus in order to kill Him, and they did find none.

The world hath judged me with deceit,
With lying and with false conceit,
With nets and snares in secret.
Lord, me regard in this distress,
Guard me from false deceptions.

And although there came there many false
witnesses, they still did find none. At last entered
therein two false informants and said:

He hath declared: "God's temple can I fully demolish
and within three days' time I can rebuild it."

And the chief priest then stood up and said to Him:

Replies thou nought to that which they have
witnessed against Thee?

But Jesus kept silent.

My Jesus keeps
Amidst false lies His silence,
To show us by example
That His dear mercy's full intention
For us to suffer now inclines,
In order that within such pain
We should resemble Him,
In persecution keep our silence.

Forbear,
Though deceiving tongues may sting me!
Though I suffer, innocent,
Mocking scorn,
Ah, then may the Lord above
Give my guiltless heart its vengeance.

Recitative*Evangelist*

Und der Hohepriester antwortete und sprach zu ihm:
Chief Priest

Ich beschwöre dich bei dem lebendigen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes?

Evangelist

Jesus sprach zu ihm:

Jesus

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist

Da zeriß der Hohepriester seine Kleider und sprach:

Chief Priest

Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?

Evangelist

Sie antworteten und sprachen:

Double Chorus – The Council

Er ist des Todes schuldig!

Recitative – Evangelist

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

Double Chorus – The Council

Weissage uns, Christe, wer ist's, der dich schlug?

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.

Recitative*Evangelist*

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

First Maid

Und du warest auch mit dem Jesu aus Galiläa.

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Peter

Ich weiß nicht, was du sagest.

Evangelist

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

Second Maid

Dieser war auch mit dem Jesu von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Peter

Ich kenne des Menschen nicht.

Evangelist

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

Chorus – Bystanders

Wahrlich, du bist auch einer von denen;
 denn deine Sprache verrät dich.

Recitative*Evangelist*

Da hub er an, sich zu verfluchen und zu schwören:

Peter

Ich kenne des Menschen nicht.

Evangelist

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.

Aria – alto

Erbarme dich,
 Mein Gott, um meiner Zähren willen!
 Schauge hier,
 Herz und Auge weint vor dir
 Bitterlich.

And the chief priest then, answering, spake thus to Him:

I adjure Thee in the name of the living God, that thou shouldst tell us, if Thou art the Christ, the Son of God.

Jesus said to him:

Thou sayest. But I say to you: from henceforth it will happen that ye shall behold the Son of Man sitting at the right hand of power and coming in the clouds of Heaven.

Thereupon the chief priest rent his clothes and said:

God hath He blasphemed; what need we of further witness? See here, now have ye heard His blasphemy against God. What is your judgment?

They answeréd and said:

He is of death deserving!

Then did they spit upon His countenance and struck Him with their fists. Some, though, there were who struck Him upon His face and said:

Foretell it us, Christ Lord, tell us who struck Thee!

Who hath Thee thus so smitten,
 My health, and Thee tormented,
 So evilly abused?
 Thou art indeed no sinner
 Like us and our descendants;
 Of evil deeds Thou knowest not.

Peter, meanwhile, sat outside in the court; and there came to him a maid and said:

And thou was also with Jesus of Galilee.

But he then denied this before them all and said:

I know not what thou sayest.

But when he went out to the porch, he was seen by another maid, who said to those who were there:

This man was also with Jesus of Nazareth.

And once more did he deny it and with an oath:

I know nothing of the man.

And when a little time had passed, there came to him those who were present and said to Peter:

Truly, thou art one of those men also;
 for thine own speech doth betray thee.

Then he began to curse himself and to swear:

I know nothing of the man.

And at this moment the cock crew. Then Peter thought back to the words of Jesus, when He said unto him: "Before the cock shall have crowed, wilt three times thou have denied Me." And he went out and wept bitterly.

Have mercy Lord,
 My God, because of this my weeping!
 Look Thou here,
 Heart and eyes now weep for Thee
 Bitterly.

Chorale

Bin ich gleich von dir gewichen,
 Stell ich mich doch wieder ein;
 Hat uns doch dein Sohn verglichen
 Durch sein' Angst und Todespein.
 Ich verleugne nicht die Schuld;
 Aber deine Gnad und Huld
 Ist viel größer als die Sünde,
 Die ich stets in mir befinde.

Recitative*Evangelist*

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:

Judas

Ich habe übel getan, daß ich unschuldig Blut verraten habe.

Evangelist

Sie sprachen:

Double Chorus – Chief Priests and Elders

Was gehet uns das an? Da siehe du zu!

Recitative*Evangelist*

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

High Priests

Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

Aria – bass

Gebt mir meinen Jesum wieder!

Seht, das Geld, den Mörderlohn,

Wirft euch der verlome Sohn

Zu den Füßen nieder!

Recitative*Evangelist*

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: »Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat.« Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

Pilate

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagest's.

Evangelist

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

Pilate

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

Chorale

Befehl du deine Wege
 Und was dein Herze kränkt
 Der allertreusten Pflege
 Des, der den Himmel lenkt.
 Der Wolken, Luft und Winden
 Gibt Wege, Lauf und Bahn,
 Der wird auch Wege finden,
 Da dein Fuß gehen kann.

Though I now have Thee forsaken,
I will once again return;
For Thy Son hath reconciled us
Through His agony and death.
I deny no whit my guilt;
But Thy mercy and Thy grace
Are much greater than the failings
Which I ever find within me.

When morning came, however, all the chief priests
and the elders of the people took council concerning
Jesus, that they might put Him to death. And binding
Him, they led Him away and handed Him over unto
the governor Pontius Pilatus. And when Judas saw
this, the one who had betrayed Him, that He had
been condemned to death, it gave him great
remorse, and, bringing back again the thirty silver
pieces unto the chief priests and elders, he said:

I have committed a sin, for I have innocent blood
here betrayed.

They said:

How doth that us concern? See to it thyself!

And he cast the silver pieces in the temple, rose up from
there, went forth and then hanged himself at once. But
the chief priests took the silver pieces and said:

We cannot lawfully put them in the temple treasury,
for this is blood money.

Give back this my Jesus to me!
See the price, this murder's wage,
Thrown by this the fallen son
At your feet before you!

So they took counsel once again and bought with
them a potter's field set aside for the burial of
strangers. Therefore is this selfsame field also
known as the Field of Blood from then to this very
day. Thus is fulfilled what was told before by the
prophet Jeremiah, when he saith: "And they have
accepted thirty silver pieces, with which to pay the
price of one purchased, whom they had purchased
from the children of Israel, and they have given it to
buy a potter's field, as the Lord hath commanded
me." Jesus meanwhile stood before the governor;
and the governor questioned Him and said:

Art Thou the King of the Jews?

Jesus then replied to him:

Thou sayest it.

And when He was charged by the chief priests and the
elders, He made no reply. Then said Pilate unto Him:

Hearst Thou not how harshly they accuse Thee?

And He answeréd him to never a word, such that the
governor was also much amazed at Him.

Commend thou all thy pathways
And all that grieves thy heart
To the most faithful keeping
Of Him who ruleth heav'n.
To clouds and air and breezes
He gives their course to run,
He will find pathways also
Whereon thy foot may walk.

Recitative

Evangelist

Auf das Fest aber hatte der Landpfleger
Gewohnheit, dem Volk einen Gefangenen
loszugeben, welchen sie wollten. Er hatte aber zu
der Zeit einen Gefangenen, einen sonderlichen vor
andern, der hieß Barrabas. Und da sie versammelt
waren, sprach Pilatus zu ihnen:

Pilate

Welchen wollet ihr, daß ich euch losgebe?
Barrabam oder Jesum, von dem gesaget wird,
er sei Christus?

Evangelist

Denn er wußte wohl, daß sie ihn aus Neid über-
antwortet hatten. Und da er auf dem Richtstuhl saß,
schickete sein Weib zu ihm und ließ ihm sagen:

Pilate's Wife

Habe du nichts zu schien mit diesem Gerechten; ich
habe heute viel erlitten im Traum von seinetwegen!

Evangelist

Aber die Hohenpriester und die Ältesten
überredeten das Volk, daß sie um Barrabas bitten
sollten und Jesum umbrächten. Da antwortete nun
der Landpfleger und sprach zu ihnen:

Pilate

Welchen wollt ihr unter diesen zweien,
den ich euch soll losgeben?

Evangelist

Sie sprachen:

Crowd

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilate

Was soll ich denn machen mit Jesu,
von dem gesaget wird, er sei Christus?

Evangelist

Sie sprachen alle:

Double Chorus – Crowd

Laß ihn kreuzigen!

Chorale

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herr, der Gerechte,
Für seine Knechte.

Recitative

Evangelist

Der Landpfleger sagte:

Pilate

Was hat er denn Übels getan?

Recitative – soprano

Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgerich't,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

Aria – soprano

Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

Recitative – Evangelist

Sie schrieten aber noch mehr und sprachen:

Double Chorus – Crowd

Laß ihn kreuzigen!

Recitative

Evangelist

Da aber Pilatus sahe, daß er nichts schaffete, sondern
daß ein viel großer Getümmel ward, nahm er Wasser
und wusch die Hände vor dem Volk und sprach:

But upon this feast the governor had the custom of
setting free a prisoner to the people, whom they had
chosen. He had, however, on this occasion a
prisoner, who stood out above the others, whose
name was Barabbas. And when they had come
together, Pilate said unto them:

Which one would ye have that I release unto you?
Barabbas or Jesus, of whom it is said that
He is the Christ?

For he knew full well that it was for envy that they
had delivered him. And as he sat upon the judgment
seat, his wife sent unto him and gave this message:

Have thou nothing to do with this righteous man; for I
today have suffered much in a dream because of Him!

Nevertheless the chief priests and the elders had
now persuaded the crowd, that they should ask for
Barabbas and destroy Jesus. And in answer now,
the governor said unto them:

Which one would ye have of these two men here,
that I set free to you?

And they said:

Barabbas!

And Pilate said unto them:

What shall I then do with Jesus,
of whom is said that He is Christ?

And they all said:

Have Him crucified!

How awe-inspiring is indeed this sentence!
The worthy Shepherd for His flock now suffers;
The debt He pays, the Master, He the righteous,
For all His servants.

The governor said then:

Why, what evil hath this man done?

He hath us all so richly blessed,
The blind He hath returned their sight,
The lame He leaveth walking,
He tells us of His Father's word,
He drives the devil forth,
The troubled hath He lifted up,
He took the sinners to himself.
Else hath my Jesus nothing done.

For love now,
For love now would my Savior perish,
Of any sin He knoweth nought.
That eternal condemnation
And the sentence of the court
Not upon my soul continue.

They cried again even more and said:

Have Him crucified!

But when Pilate saw that he could prevail nothing,
rather that a much greater disturbance grew, he took
water and washed his hands before the crowd and said:

Double Chorus – Crowd

Sein Blut komme über uns und unsre Kinder.

Recitative – Evangelist

Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuzigt würde.

Recitative – alto

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

Aria – alto

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

Recitative – Evangelist

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine domene Krone und satzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

Double Chorus – Soldiers

Gegrüßet seist du, Jüdenkönig!

Recitative – Evangelist

Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

Chorale

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkrone,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht'?

Recitative – Evangelist

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Cyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

Recitative – bass

Ja freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

Aria – bass

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

His blood come upon us then and on our children.

To them he then set Barabbas free; but he had Jesus scourged and then delivered Him up, that He might be crucified.

Have mercy, God!

Here stands the Savior, bound and fettered.
Such scourging this, such blows, such wounding!
Ye hangmen, stop your work!
Do ye not feel
Your spirit's grief,
The vision of such pain and woe?
Ah yes! Ye have a heart
Which must be like the whipping post
And e'en much harder still.
Have mercy, stop your work!

If the tears upon my cheeks can

Nought accomplish,

Oh, then take my heart as well!

But then let amidst the streaming
Of the wounds abundant bleeding
Be the sacrificial cup!

And then did the governor's soldiers take Jesus into the praetorium and gathered before Him there all the troops, and they did strip Him and put upon Him a purple robe and plaited a crown of thorns and set it upon His head, and a reed in His right hand and then they bent their knees before Him, both mocking Him and saying:

All hail now to Thee, King of the Jews!

And spat upon His face and, taking the reed, they struck Him upon His head.

O Head of blood and wounding,
Of pain and scorn so full,
O Head, for spite now fettered
Beneath a crown of thorns,
O Head, once fair and lovely,
With highest praise adorned,
But highly now insulted,
All hail to Thee, I say!

Thou countenance so noble,
At which should shrink and quail
The mighty world's great burden,
How spat upon Thou art;
How pale Thou art become now!
Who hath Thine eyes' bright light,
Alike no other light once,
So shamefully abused?

And after they had mocked and scorned Him, they removed the robe from Him and put His own raiment upon Him and led Him away, that they might crucify Him. And after they went out, they found a man who came from Cyrene, whose name was Simon; and they compelled Him to bear His cross.

Yea truly, would in us our flesh and blood
Be forced upon the cross;
The more it doth our spirit good,
The grimmer it becomes.

Come, O sweet Cross, thus I'll confess it:
My Jesus, give it evermore!
Whene'er my burden be too grave,
Then Thou Thyself dost help me bear it.

Recitative – Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckte, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: »Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.« Und sie saßen allda und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: »Dies ist Jesus, der Jüden König.« Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

Double Chorus – Passersby

Der du den Tempel Gottes zerbrichst
und bauest ihn in dreien Tagen, hilf dir selber!
Bist du Gottes Sohn, so steig herab vom Kreuz!

Recitative – Evangelist

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

Double Chorus – Chief Priests and Elders

Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüsetet's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

Recitative – Evangelist

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

Recitative – alto

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muß schimpflich hier verderben
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

Aria (alto) and Chorus II

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt! - Wohin? - in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlass'nen Küchlein ihr,
Bleibet - Wo? - in Jesu Armen.

Recitative**Evangelist**

Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach:

Jesus

Eli, Eli, lama asabthani?

Evangelist

Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das höreten, sprachen sie:

Chorus – Bystanders

Der rufet dem Elias!

Recitative – Evangelist

Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und steckte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

Chorus – Bystanders

Halt! laß sehen, ob Elias komme und ihm helfe?

And when they came unto a place with the name of Golgotha, which is to say, the place of a skull, they did give Him vinegar to drink which had been mixed with gall; and when He tasted it, He refused to drink it. But after they had crucified Him, they divided His garments by casting lots for them, that it might be accomplished what had once been said by the prophet: "They have divided all My garments among them and over Mine own vesture did they cast lots." And they sat all around and guarded Him there. And over His head they fastened the reason for His death in writing, namely: "This is Jesus, the King of the Jews." And with Him were two murderers also crucified, one on the right hand, another on the left. And those who there passed by derided Him both wagging their heads before Him and saying:

Thou who dost God's own temple destroy and buildest it within three days' time, save Thyself now! If Thou art God's Son, then climb down from the cross!

In like wise did also the chief priests ridicule Him and together with the scribes and elders say:

Others brought He salvation and can Himself yet not save now. Is He the King of Israel? Let Him climb down from the cross and we will then believe Him. In God hath He trusted, let Him save Him then now, if He will, for He hath declared: "I am Son of God."

In like wise did the murderers also mock Him, who with Him had been crucified.

Ah Golgotha, unhappy Golgotha!
The Lord of majesty must scornfully here perish,
The Saving Blessing of the World
Is placed as scorn upon the Cross.
Creator of both earth and heaven
From earth and air must now be taken.
The guiltless must here die guilty,
This pierceth deep into my soul;
Ah Golgotha, unhappy Golgotha!

See ye, Jesus hath His Hand,
Us to capture, now outstretched,
Come! – Where to? – In Jesus' bosom
Seek redemption, take His mercy,
Seek it – Where? – in Jesus' bosom!
Living, dying, rest ye here,
Ye forsaken little chicks,
Bide ye – Where? – in Jesus' bosom.

And from the sixth hour on there was a darkness over all the land until the ninth hour. And about the ninth hour Jesus cried aloud and said:

Eli, Eli, lama asabthani?

That is: "My God, my God, wherefore hast Thou Me forsaken? But there were some who stood about there who, when they heard that, spake thus:

He calleth to Elias!

And straightway one of them ran forth, who took a sponge and, filling it with vinegar, and placing it upon a reed, gave Him to drink. The others said, however:

Stop! Let us see if Elias will come forth and save Him.

Recitative – Evangelist

Aber Jesus schrie abermal laut und verschied.

Chorale

Wenn ich einmal soll scheiden,
So scheid' nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiße mich aus den Ängsten
Kraft deiner Angst und Pein!

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, die da schiefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

Double Chorus – Soldiers

Wahrlich, dieser ist Gottes Sohn gewesen.

Recitative – Evangelist

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Recitative – bass

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

Aria – bass

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

Recitative – Evangelist

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die saßen sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Double Chorus – Chief Priests and Pharisees

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!

But Jesus cried again aloud and was dead.

When I one day must leave here,
Yet do Thou not leave me;
When I my death must suffer,
Come forth Thou then to me!
And when most anxious trembling
Have once my heart possessed,
Then free me from my anguish
Through Thine own fear and pain!

And lo, behold: the curtain of the temple was rent in twain from the top to the bottom. And the earth was filled with quaking, and the cliffs split asunder, and the graves themselves opened up, and there rose up the bodies of many saints who were sleeping, and they came out of the graves after His resurrection and came into the holy city and appeared to many. But the centurion and those who were with him and were watching over Jesus, when they witnessed the earthquake and all that there occurred, were sore afraid and said:

Truly, this man was God's own Son most truly.

And there were many women there, who looked on from a distance, having followed after Him from Galilee and ministered unto Him, in whose number was Mary Magdalene and Mary, the mother of James and Joseph, and the mother of the children of Zebedee. At evening, though, there came a wealthy man of Arimathea, whose name was Joseph, who was also a disciple of Jesus, who went to Pilate and asked him for the body of Jesus. Then Pilate ordered that it be given to him.

At eventide, when it was cool,
Was Adam's fall made manifest;
At eventide the Savior overwhelmed him.
At eventide the dove returneth,
Its mouth an olive branch now bearing.
O time so fair! O evening hour!
The pact of peace is now with God complete,
For Jesus hath His Cross fulfilled.
His body comes to rest,
Ah, thou my spirit, hearken thou,
Go, let them give thee Jesus' lifeless body,
How healing this, how precious this memorial!

Make thyself, my heart, now pure,
I myself would Jesus bury.
For He shall henceforth in me
More and more
Find in sweet repose His dwelling.
World, depart, let Jesus in!

And Joseph took the body and wrapped it in a pure shroud of linen and laid it in his own new tomb, which he had had hewn within a rock, and rolled up a heavy stone in front of the door of this tomb and went away. In this place was Mary Magdalene and the other Mary, who sat themselves next to the tomb. On the day after, the one after the Preparation, came the chief priests and the Pharisees together unto Pilate and said:

Sire, we have taken thought how once this deceiver said when He was still alive: "I will in three days' time again stand here arisen." Therefore, command that now the tomb be guarded until the three days pass, so none of His disciples come forth and steal Him hence and to the people say: "He is risen from the dead," for thus will the final deceit be worse than the first one!

Recitative

Evangelist

Pilatus sprach zu ihnen:

Pilate

Da habt ihr die Hüter; gehet hin und verwahret's,
wie ihr's wisset!

Evangelist

Sie gingen hin und verwahreten das Grab mit
Hütern und versiegelten den Stein.

Recitative (quartet) and Chorus II

bass

Nun ist der Herr zur Ruh gebracht.

chorus

Mein Jesu, gute Nacht!

tenor

Die Müh ist aus, die unsre Sünden ihm gemacht.

chorus

Mein Jesu, gute Nacht!

alto

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

chorus

Mein Jesu, gute Nacht!

soprano

Habt lebenslang

Vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'.

chorus

Mein Jesu, gute Nacht!

Double Chorus

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Höchst vergnügt schlummern da die Augen ein.

And Pilate said unto them:

Ye have your watchmen; go ye forth and secure it
as best ye can!

So they went forth and made safe the tomb with
watchmen and did seal in the stone.

Now is the Lord brought to His rest.

My Jesus, now good night!

The toil is o'er which all our sins have laid on Him.

My Jesus, now good night!

O Thou, most blessed body,
See how I weep with grief and sorrow for Thee,
That Thee my fall to such distress hath brought!

My Jesus, now good night!

Have all my life
For Thy great passion countless thanks,
That thou my spirit's health such worth did pay.

My Jesus, now good night!

We lay ourselves with weeping prostrate

And cry to Thee within the tomb:

Rest thou gently, gently rest!

Rest, O ye exhausted members!

This your tomb and this tombstone

Shall for ev'ry anguished conscience

Be a pillow of soft comfort

And the spirit's place of rest.

Most content, slumber here the eyes in rest.

Soli Deo Gloria

“To God alone be the praise”

– Bach's inscription at the end of his religious works.

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Z. Philip Ambrose is Lyman Roberts Professor of Classical Languages
and Literature at the University of Vermont. His English translations of
the complete vocal works of Johann Sebastian Bach may be found
online at <http://www.uvm.edu/~classics/faculty/bach>

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Orchestra Seattle

Orchestra I

Violin

Alison Han
Stephen Hegg
Maria Hunt
Fritz Klein**
Eileen Lusk
Avron Maletzky*
Gregor Nitsche
Janet Showalter

Viola

Beatrice Dolf
Alice Leighton
Katherine McWilliams*

Cello

Julie Reed*
Joan Selvig
Matthew Wyant

Oboe/Oboe d'amore/

English horn
Steve Cortelyou
Shannon Hill*

Bass

Jo Hansen

Flute

Kirsten G. James*
Meghan Lyden

Bassoon

Brian Rolette

Viola da gamba

Margriet Tindemans

Harpsichord

Robert Kechley

Organ

Robert Huw Morgan

Recorder

Peter Henry
Kiki Hood*

* *principal*

** *concertmaster*

Orchestra II

Violin

Roger Countryman
Lauren Daugherty
Sue Herring
Dajana Hobson
Annette Neuenschwander
Susan Ovens*
Leif-Ivar Pedersen**
Druska Salisbury-Milan
Theo Schaad

Viola

Deborah Daoust
Saundrah Humphrey*
Jim Lurie

Cello

Evelyn Albrecht
Valerie Ross
Mary Ann Tapiro*

Bass

Chris Simison

Flute

Shari Müller-Ho*
Melissa Underhill-Lee

Oboe/English horn

Tim Garrett
Taina Karr

Bassoon

Jeff Eldridge

Seattle Chamber Singers

Soprano I

Crissa Cugini
Sue Cobb
Susan Dier
Dana Durasoff
Rebekkah Graves
Vivian Green
Jill Kraakmo
Nancy Shasteen
Liesel Van Cleeff

Essie Fine

Christine Hackenberger
Sharon King
Susan Maloff
Laurie Medill
Nedra Slauson
Liza Wells
Kristin Zimmerman

Bass I

Andrew Danilchik
Douglas Durasoff
Peter Henry
Charles Hobson
Rick Wyckoff

Soprano II

Jennifer Adams
Barb Anderson
Kersten Bruce
Kyla DeRemer
Cinda Freece
Kiki Hood
Lorelette Knowles
Nancy Lewis
Paula Rimmer

Alto II

Laila Adams
Sharon Agnew
Jane Blackwell
Wendy Borton
Shireen Deboo
Deanna Fryhle
Sharon Fuller
Adrienne McCoy
Suzi Means
Nancy Robinson
Annie Thompson

Tenor II

Alex Chun
Alvin Kroon
Jon Lange
Daniel Lee
Vic Royer

Bass II

Dick Etherington
Christopher Jones
Rob Kline
Gary Oules
Philip Rohrbrough
Jerry Semrau
Andy Siegel
John Stenseth
Lex Voorhoeve

Alto I

Julia Akoury-Thiel
Carolyn Avery
Cheryl Blackburn
Penny Deputy
Laura Dooley

Tenor I

Bill Arndt
Ralph Cobb
Timothy Lunde
Tom Nesbitt
Jerry Sams
David Zapolsky

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Carolyn Agee
Marin Anderson
Cory Boberg
Kurt Boberg
Anneliese Bodding-Long
Jill Cheatham
Andrew Cox
Jessica Cox
Cara D'Amato
Steffani Dawson

Rachael Dorman
Lea Dunn
Kathryn Friedman
Betsy Hall
Victoria Harrell
Austin Henry
Andy Heye
Emily Hopper
Neil Jackson
Oliver Kaufman

Josh Kieffer
Madgell Levin
Shanti Marshalla
Alex Massengale
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Jenny Nichols
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J. J. Osteyee
Valerie Pahlow

Andrew Parks
Brad Pestorese
Scott Portman
Kenny Quayle
Anna Ramaley
Christopher Rau
Bethany Ray
Megan Sailor
Elyse Smith

Sarah Smith
Anna Speer
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Upcoming OSSCS Performances

Director's Choice

Saturday, May 8, 1999, 8:00 PM
Sunday, May 9, 1999, 4:00 PM
Nippon Kan Theater

STRAVINSKY: *A Soldier's Tale*
MENOTTI: *The Unicorn, the Gorgon and the Manticore*

Abendmusik III

Sunday, June 13, 1999, 7:00 PM
University Christian Church

BACH: *Orchestral Suite No. 3*
BACH: *A Mighty Fortress Is Our God*

OSSCS 1999-2000 Season

Complete details of the thirty-first season of Orchestra Seattle and the Seattle Chamber Singers will be announced soon. OSSCS will return to the glorious acoustics of Benaroya Hall for three programs in the Illsley Ball Nordstrom Recital Hall and two concerts in the S. Mark Taper Foundation Auditorium, including a performance of Johann Sebastian Bach's great *Mass in b minor*. Other highlights of the 1999-2000 season will include: Felix Mendelssohn's great oratorio *Elijah*, Claudio Monteverdi's *Vespers of 1610*, and a fabulous selection of concerti and orchestral works, all under the direction of George Shangrow.

Beginning next season, we will offer reserved seat tickets for our Benaroya performances. Season subscribers will receive first choice of seating assignments. To ensure you receive a season brochure and have an opportunity to purchase tickets as soon as they become available, please fill out a card in the lobby or visit us online at www.osscs.org.



Vacation in Europe this Summer with OSSCS music director George Shangrow and Louis Magor, conductor of the Seattle Bach Choir. Together they have planned a tour (with tons of independent time!) that visits some of the great music centers of Europe (Amsterdam, Bruges, Paris, Salzburg, Venice), some of the most beautiful cathedrals (Amiens, Caen, Strasbourg), some gorgeous places to experience nature at its best (Grindelwald, Switzerland and the Cinqueterre in Italy), several art capitals (Paris, Amsterdam, Florence, Venice), and a very special surprise!

The Total Eclipse trip is five weeks, but may be taken in two-, three- or four-week increments. The dates are July 10, 1999 through August 16, 1999. The cost for the full five weeks is about \$5,000 plus airfare – shorter versions less. Call now to receive a fully descriptive (and fun to read) brochure, and to book one of the few remaining places on this tour (limited to 35 max). Call 206-937-0680!

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CAFE

AT BENAROYA HALL

Seattle Bach Choir

Louis Magor, conductor

presents

Johann Sebastian Bach's
St. John Passion

Sunday, May 16 • 3:00 PM

Phinney Ridge Lutheran Church
7500 Greenwood Ave. N.
Seattle

Tickets: \$12 general,
\$10 students/seniors

Call: 206-324-4828

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