

ST. MATTHEW PASSION

GOOD FRIDAY, APRIL 9, 2004 – 7:30 PM
S. MARK TAPER FOUNDATION AUDITORIUM
BENAROYA HALL

Stephen Ng, Evangelist
Michael Delos, Jesus

Anne-Carolyn Bird, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

Margriet Tindemans, viola da gamba

NORTHWEST BOYCHOIR
Joseph Crnko, director

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS

George Shangrow, conductor

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

Part One

– Intermission –

Part Two

This event is co-sponsored by the Office of Arts and Cultural Affairs, City of Seattle.

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

Alan Bennett, who was originally scheduled to perform the role of the Evangelist this evening, has been forced to cancel his appearance due to a family medical emergency. We are deeply grateful to Stephen Ng for agreeing to substitute on short notice.

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 that 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 that 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 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 that 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.

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 cello, 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 that 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 that 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 accompanied by 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.

PART ONE

Chorus I & II

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, Jesus*

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

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 dem Palast des Hohenpriesters,
der da hieß Kaiphas, und hielten
Rat, wie sie Jesum mit Listen griffen
und töteten. Sie sprachen aber:

Chorus I & II

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, Jesus*

Da das Jesus merkte, sprach er zu ihnen:

Was bekümmert ihr das Weib? Sie hat ein gut
Werk an mir getan. Ihr habet allezeit Arme 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.

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 borne 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 Caiphass; 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.

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!

Aria — *alto*

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

Recitative — *Evangelist, Judas*

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

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

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, Judas*

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, Jesus*

Er sprach:

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.

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

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 Höl!
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel.

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!

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 alway, 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.

Recitative — Evangelist, Jesus, Judas

Er antwortete und sprach:

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.

Da antwortete Judas, der ihn verriet, und sprach:

Bin ich's, Rabbi?

Er sprach zu ihm:

Du sagest's.

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

Nehmet, esset, das ist mein Leib.

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

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:
Sein 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, Jesus

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

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.

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 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:

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.

Please turn page quietly..

Recitative — Evangelist, Peter, Jesus

Petrus aber antwortete und sprach zu ihm:

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

Jesus sprach zu ihm:

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

Petrus sprach zu ihm:

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

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,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

Recitative — Evangelist, Peter, Jesus

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

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

Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

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

Recitative — tenor and Chorale (Zion, the Faithful)

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 (Zion, The Faithful)

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, Jesus

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

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

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.

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.

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

Gerne 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, Jesus

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

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.

Zum andernmal ging er hin, betete und sprach:

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

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 züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

Recitative — Evangelist, Jesus, Judas

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:

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.

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 Ältesten 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:

Gegrüßet seist du, Rabbi!

Und küsstete ihn. Jesus aber sprach zu ihm:

Mein Freund, warum bist du kommen?

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.

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?

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

Duet and Chorus — Zion, The Faithful

So ist mein Jesus nun gefangen.

Laßt ihn, haltet, bindet nicht!

Mond und Licht

Ist vor Schmerzen untergegangen,

Weil mein Jesus ist gefangen.

Laßt ihn, haltet, bindet nicht!

Sie führen ihn, er ist gebunden.

Chorus I & II

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, Jesus

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:

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.

Zu der Stund sprach Jesus zu den Scharen:

Ihr seid ausgegangen als zu einem Mörder, mit
Schwerten 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 der Propheten.

Da verließen ihn alle Jünger und flohen.

Chorale

O Mensch, beweine deine Sünde groß,

Darum Christus seines 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.

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.

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.

PART TWO

Aria – alto and Chorus I & 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, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte 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, Witnesses, Chief Priest

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

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

Und der Hohepriester stund auf und sprach zu ihm:

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

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

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

Recitative – Evangelist, Chief Priest, Jesus

Und der Hohepriester antwortete und sprach zu ihm:

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

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 Caiphas, 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.

And the chief priest then, answering, spake 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 sprach zu ihm:

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.

Da zerriss der Hohepriester seine Kleider und sprach:

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

Sie antworteten und sprachen:

Chorus I & II – 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:

Chorus I & II – 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, Two Maids, Peter

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

Und du warest auch mit dem Jesu aus Galiläa.

Er leugnete aber vor ihnen allen und sprach:

Ich weiß nicht, was du sagest.

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

Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu:

Ich kenne des Menschen nicht.

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

Chorus II – Bystanders

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

Recitative – Evangelist, Peter

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

Ich kenne des Menschen nicht.

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!
Schau hier,
Herz und Auge weint vor dir
Bitterlich.

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 asunder 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 answered 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 invoke a curse upon 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 thou have denied me." And he went out and wept with great bitterness.

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, Judas*

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesus, 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:

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

Sie sprachen:

Chorus I & II – *Chief Priests and Elders*
Was gehet uns das an? Da siehe du zu!

Recitative – *Evangelist, Chief Priests*

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:

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 verlorne Sohn
Zu den Füßen nieder!

Recitative – *Evangelist, Pilate, Jesus*

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 erfüllt, 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:

Bist du der Juden König?

Jesus aber sprach zu ihm:

Du sagest's.

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

Hörest du nicht, wie hart sie dich verklagen?

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

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 silvers 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 answered him to never a word, such that the governor was also much amazed at him.

Chorale

Befiehl 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.

Recitative — *Evangelist, Pilate, Pilate's Wife, Crowd*

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:

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

Denn er wusste wohl, dass sie ihn aus Neid
überantwortet hatten. Und da er auf dem
Richtstuhl saß, schickete sein Weib zu ihm und
ließ ihm sagen:

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

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

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

Sie sprachen:

Barrabam!

Pilatus sprach zu ihnen:

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

Sie sprachen alle:

Chorus I & II — *Crowd*

Laß ihn kreuzigen!

Chorale

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

Recitative — *Evangelist, Pilate*

Der Landpfleger sagte:

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 aufgerichtet,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

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.

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 it
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.

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 schriean aber noch mehr und sprachen:

Chorus I & II — *The Crowd*

Laß ihn kreuzigen!

Recitative — *Evangelist, Pilate*

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:

Ich bin unschuldig an dem Blut dieses
Gerechten, sehet ihr zu.

Da antwortete das ganze Volk und sprach:

Chorus I & II — *The 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 gekreuziget würde.

Recitative — *alto*

Erbarm es Gott!

Hier steht der Heiland angebanden.

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 dornene
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:

Chorus I & II — *The Crowd*

Gegrüßet seist du, Jüdenkönig!

Recitative — *Evangelist*

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

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:

I am not guilty for the blood of this just person,
see ye to it.

Thereupon answered all the people and said:

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.

Chorale

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

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erleichet!
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 Kyrene 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.

Recitative – *Evangelist*

Und da sie an die Stätte kamen mit Namen
Golgotha, 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 warfen 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
alda und hüteten sein. Und oben zu seinen
Häupten hefteten sie die Ursach seines Todes
beschrieben, nämlich: "Dies ist Jesus, der Juden
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:

Chorus I & II – *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:

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.

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:

Chorus I & II — Chief Priests and Elders

Andern hat er geholfen und kann sich 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, lüsted'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 Golgotha, unselges Golgotha!
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 Golgotha, unselges Golgotha!

Aria — alto and chorus (Zion and the Faithful)

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, Jesus

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:

Eli, Eli, lama asabthani?

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

Chorus I — 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 II — Bystanders

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

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!

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,
Which 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.

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
Hath once my heart possessed,
Then free me from my anguish
Through thine own fear and pain!

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 drückt 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 satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Chorus I & II — 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!

Recitative — Evangelist, Pilate

Pilatus sprach zu ihnen:

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

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

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!

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.

Recitative — Zion, the Faithful
Nun ist der Herr zur Ruh gebracht.

Mein Jesu, gute Nacht!

Die Müh ist aus, die unsre Sünden ihm gemacht.

Mein Jesu, gute Nacht!

O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Dass euch mein Fall in solche Not gebracht!

Mein Jesu, gute Nacht!

Habt lebenslang
Vor euer Leiden tausend Dank,
Dass ihr mein Seelenheil so wert geacht'.

Mein Jesu, gute Nacht!

Chorus I & II

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 Ruhe-kissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die Augen ein.

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.

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Born and raised in Hong Kong, **STEPHEN NG** is known as an opera, oratorio, recital, and new music performer. He was featured as the tenor soloist with De Nederlandse Opera in Amsterdam in nine performances of the staged version of Stravinsky's *Threni*, directed by Peter Sellars. He has appeared at the Concertgebouw, St. Paul's Cathedral, the Cultural Centre and City Hall in Hong Kong, and on the recital series of St. John's Cathedral, Hong Kong. As a soloist, Mr. Ng has performed the major works of Bach, Handel's *Messiah*, and Arvo Pärt's *Miserere*. 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 the Hong Kong Sinfonietta, and Britten's *Serenade for Tenor, Horn and Strings* at Florida's Stetson University, where he is an Assistant Professor of Voice. He has also performed with the 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.

Bass-baritone **MICHAEL DELOS** has won critical acclaim for his performances in a diverse repertoire of over three dozen operatic roles, including Faust, the title roles in *Le Nozze di Figaro* and *Don Giovanni*, Olin Blitch in Floyd's *Susannah* and Nick Shadow in Stravinsky's *Rake's Progress* — the role of his European debut with L'Opera de Monte Carlo, Monaco. He joined the roster of the New York City Opera in 1987 and is a welcome guest artist with Vancouver (BC) Opera, Chicago Opera Theater, Seattle Opera, Opera Utah, Portland Opera and Hawaii Opera Theater. A highly respected concert artist, Mr. Delos has appeared with many major symphony orchestras, including those of Detroit, Tokyo, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane.

Winner of the Metropolitan Opera Auditions in Western Washington, soprano **ANNE-CAROLYN BIRD** has received several awards, including a grant from the Mary Levine Performance Foundation. Last summer, Ms. Bird was a Vocal Fellow at the Tanglewood Music Center, where she participated in the world premiere of Osvaldo Golijov's opera *Ainadamar*, singing the role of the Bullfighter and dancing the featured role of the Horseman. The production traveled to Los Angeles in February 2004. She will return to Tanglewood in 2004 to sing Titania in Britten's masterpiece, *Midsummer Night's Dream*, conducted by Stefan Asbury. On April 10, she will join members of the Tudor Choir to sing Bach's Cantata 182 and the motet *Komm, Jesu komm* as part of the annual Bach Marathon at Town Hall.

Mezzo-soprano **KATHRYN WELD** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the

direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musicum of Munich, Munich Baroque Orchestra, Oregon Symphony, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

Tenor **STEPHEN WALL** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He 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). This season, Mr. Wall sings roles in Seattle Opera's productions of *Ariadne auf Naxos* and *La Fanciulla del West*.

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. 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*.

Under the direction of Joseph Crnko, the **NORTHWEST BOYCHOIR** has become one of the leading children's choirs in the United States, combining professional performance experience with outstanding musical training. Officially designated the "Singing Ambassadors" of Washington State by Governor Gary Locke, the Northwest Boychoir has performed around the world and throughout the United States. The Northwest Boychoir frequently performs with Seattle's leading musical ensembles, including the Seattle Symphony, with whom they will be heard in June, performing Orff's *Carmina Burana*.

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 contemporary works by many composers who have dedicated works to her. She is on the faculty of the University of Washington School of Music and has recorded for Harmonia Mundi Germany and France, Erato, Accent, Classical Masters, EMI, Smithsonian Collection, Eufoda, CRD, and Koch International Classics.

Conductor **GEORGE SHANGROW** is the founder and musical director of Orchestra Seattle and the Seattle Chamber Singers. For more information about Mr. Shangrow and both ensembles, please visit www.ossacs.org.

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