

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
2008-2009 SEASON

# St. John Passion

**Palm Sunday, April 5, 2009 ■ 3:00 PM**

First Free Methodist Church  
Seattle

Wesley Rogers, *Evangelist*  
Michael Delos, *Jesus*  
Catherine Haight, *soprano*  
Kathryn Weld, *mezzo-soprano*  
Stephen Wall, *tenor*  
Brian Box, *bass*  
Margriet Tindemans, *viola da gamba*

Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, *conductor*

JOHANN SEBASTIAN BACH     *St. John Passion*, BWV 245  
1685-1750

Part One

INTERMISSION

Part Two

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

## SOLO ARTISTS

**WESLEY ROGERS**, Evangelist, divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificat*, Haydn's *Creation*, Honnegar's *King David*, Kurt Weill's *Seven Deadly Sins*, and the world premiere of Hawley's *Seattle*. Wesley has appeared with the Seattle Choral Company, the Meridian Symphony, the Cascadian Chorale, the Bremerton Symphony, and Belle Arte Concerts. In March 2003, Wesley performed the role of Damon in Handel's *Acis and Galatea* with Santa Fe Pro Musica. On the operatic stage he was most recently seen in the role of Martin in Sun Valley Center for the Arts' production of Copland's *The Tender Land*. Summer 2002 found Wesley returning to the Lake Chelan Bach Festival where he performed the role of Bastien in Mozart's *Bastien und Bastienna*. He performed the role of Laurie in Mark Adamo's *Little Women* at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. Shortly after moving to the Pacific Northwest, Wesley made his Seattle Opera debut in 2001 as Maintop in Britten's *Billy Budd*. He returned the next season as the Fourth Jew in Strauss' *Salome*. Wesley has also performed roles with companies including Opera Memphis, Washington East Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently completed his Master of Music degree from the University of Washington.

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 Orchestra Seattle and the Seattle Chamber Singers, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has performed frequently with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, and appears on their recording of Handel's *Messiah*, as well as on previous albums of music by Bach and Vaughan Williams. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Next month, Mr. Box will be the soloist in the world premiere of Huntley Beyer's *The Mass of Life and Death* with OSSCS in the Nordstrom Recital Hall at Benaroya; next season he will join OSSCS for a performance of Francis Poulenc's *Le Bal masqué*.

Bass-baritone **MICHAEL DELOS** has won critical acclaim for his performances in a diverse repertoire of over three dozen operatic roles, including Gounod's *Faust*, the title roles in *Le Nozze de Figaro* and *Don Giovanni*, Olin Blitch in Carlisle Floyd's *Susannah* and Nick Shadow in Stravinsky *Rake's Progress*, the role of his European debut with L'Opera de Monte Carlo, Monaco. Mr. Delos 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 throughout North America, Europe and Japan, including those of Detroit, Tokyo, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane. Mr. Delos has appeared frequently as a popular recitalist for the Community Concert Association, and he recently was heard in a series of recitals with beloved Metropolitan Opera star Roberta Peters. His performances of Mendelssohn's *Elijah*, the Bach Passions and the major Handel oratorios have been heard throughout the United States and Canada, most recently when he was a featured soloist with the Carmel Bach Festival under the direction of conductor Bruno Weil. Highlights of Mr. Delos' busy career have been his appearances with the Chicago Opera Theater in *The Consul* under the stage direction of composer Gian Carlo Menotti, singing Nick Shadow in the acclaimed Glyndebourne production of *Rake's Progress* with Hawaii Opera Theater, and his touching portrayal of Captain Ramballe in Prokofiev's epic *War and Peace* for Seattle Opera.

Soprano **CATHERINE HAIGHT** is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she will perform the soprano solo in *The Saint John Passion* by Bach later this year. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Dutch-born **MARGRIET TINDEMANS** is equally at home with the music of the 12<sup>th</sup>-century mystic Hildegard of Bingen, the music of the Renaissance Courts of Europe, the solo viol repertoire of the High Baroque, and the contemporary works of Kevin Volans and Joan Franks Williams, two of the many composers who have dedicated works to her. This has made her one of the most sought-after players of early bowed stringed 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.

Tenor **STEPHEN WALL** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985, when he performed as a soloist in Bach's *St. Matthew Passion*. 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). Mr. Wall appears on the new OSSCS recording of Handel's *Messiah*, a work that he again performed with OSSCS earlier this season. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*. Last season, Mr. Wall sang in performances of Vaughan Williams' *Serenade to Music*, Monteverdi's 1610 Vespers, Handel's *Messiah* and Purcell's *Ode for St. Cecilia's Day* with OSSCS.

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, with whom she was heard in a live NPR broadcast of Handel's *Messiah*. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor, with Musica Sacra; she was previously a winner of Musica Sacra's Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla's *Three-Cornered Hat*, and the other under Kurt Masur's baton in *Peer Gynt*. In Munich, Germany, she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musicum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with Orchestra Seattle and the Seattle Chamber Singers.

## ORCHESTRA SEATTLE

<b>Violin</b> Susan Carpenter Dean Drescher Jason Hershey Manchung Ho Maria Hunt Fritz Klein** Mark Lutz Gregor Nitsche Stephen Provine* Tyler Reilly Janet Showalter	<b>Viola</b> Beatrice Dolf Jim Lurie Katherine McWilliams* Håkan Olsson Karoline Vass  <b>Viola da gamba</b> Margriet Tindemans	<b>Cello</b> Zon Eastes Valerie Ross Katie Sauter Matthew Wyant*  <b>Bass</b> Jo Hansen* Steve Messick	<b>Flute</b> Shari Muller-Ho* Melissa Underhill-Lee  <b>Oboe/English Horn</b> David Barnes* John Dimond  <b>Bassoon</b> Judith Lawrence  <b>Contrabassoon</b> Michel Jolivet	<b>Harpichord</b> Robert Kechley  <b>Organ</b> Joseph Adam  * <i>principal</i> ** <i>concertmaster</i>
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## SEATTLE CHAMBER SINGERS

<b>Soprano</b> Barb Anderson Erika Chang Crissa Cugini Kyla DeRemer Dana Durasoff Cinda Freece Jill Kraakmo Peggy Kurtz Lila Woodruff May Jana Music Carol Sams	Nancy Shasteen Melissa Thirloway Patricia Vetterlein  <b>Alto</b> Sharon Agnew Julia Akoury Thiel Caroline Cross Avery Jane Blackwell Brooke Cassell Ann Erickson Deanna Fryhle	Courtney Juhl Ellen Kaisse Lorelette Knowles Theodora Letz Laurie Medill Annie Thompson Kristin Zimmerman	<b>Tenor</b> Ronald Carson Alvin Kroon Jon Lange Timothy Lunde Thomas Nesbitt Vic Royer Jerry Sams	<b>Bass</b> Stephen Brady Andrew Danilchik Douglas Durasoff Dennis Moore Jeff Thirloway Richard Wyckoff
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# LIBRETTO

## PART ONE

### Chorus

Herr, unser Herrscher, dessen Ruhm  
In allen Landen herrlich ist!

Zeig uns durch deine Passion,  
Daß du, der wahre Gottessohn,  
Zu aller Zeit,  
Auch in der größten Niedrigkeit,  
Verherrlicht worden bist!

### Recitative

#### Evangelist

Jesus ging mit seinen Jüngern über den Bach  
Kidron, da war ein Garten, darein ging Jesus und  
seine Jünger. Judas aber, der ihn verriet, wußte  
den Ort auch, denn Jesus versammelte sich oft  
dasselbst mit seinen Jüngern. Da nun Judas zu sich  
hatte genommen die Schar und der Hohenpriester  
und Pharisäer Diener, kommt er dahin mit Fackeln,  
Lampen und mit Waffen. Als nun Jesus wußte  
alles, was ihm begegnen sollte, ging er hinaus und  
sprach zu ihnen:

Jesus

Wen suchet ihr?

#### Evangelist

Sie antworteten ihm:

### Chorus – Crowd

Jesum von Nazareth.

### Recitative

#### Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

#### Evangelist

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

Jesus

Wen suchet ihr?

#### Evangelist

Sie aber sprachen:

### Chorus – Crowd

Jesum von Nazareth.

### Recitative

#### Evangelist

Jesus antwortete:

Jesus

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

### Chorale

O große Lieb, o Lieb ohn alle Maße,  
Die dich gebracht auf diese Marterstraße  
Ich lebte mit der Welt in Lust und Freuden,  
Und du mußt leiden.

### Recitative

#### Evangelist

Auf daß das Wort erfüllet würde, welches er sagte:  
Ich habe der keine verloren, die du mir gegeben  
hast. Da hatte Simon Petrus ein Schwert und zog  
es aus und schlug nach des Hohenpriesters  
Knecht und hieb ihm sein recht Ohr ab; und der  
Knecht hieß Malchus. Da sprach Jesus zu Petro:

Jesus

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

### Chorale

Dein Will gescheh, Herr Gott, zugleich  
Auf Erden wie im Himmelreich.  
Gib uns Geduld in Leidenszeit,  
Gehorsam sein in Lieb und Leid;  
Wehr und steur allem Fleisch und Blut,  
Das wider deinen Willen tut!

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

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

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

Whom do ye seek?

They replied unto him:

Jesus of Nazareth.

Jesus saith unto them:

I am he.

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

Whom do ye seek?

And they did answer:

Jesus of Nazareth.

Jesus, answering, said:

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

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

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

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

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

### Recitative – Evangelist

Die Schar aber und der Oberhauptmann und die  
Diener der Jüden nahmen Jesum und bunden ihn  
und führeten ihn aufs erste zu Hannas, der war  
Kaiphas Schwäher, welcher des Jahres  
Hoherpriester war. Es war aber Kaiphas, der den  
Jüden riet, es wäre gut, daß ein Mensch würde  
umbracht für das Volk.

### Aria – Alto

Von den Stricken meiner Sünden  
Mich zu entbinden,  
Wird mein Heil gebunden.

Mich von allen Lasterbeulen  
Völlig zu heilen,  
Läßt er sich verwunden.

### Recitative – Evangelist

Simon Petrus aber folgte Jesu nach und ein  
ander Jünger.

### Aria – Soprano

Ich folge dir gleichfalls mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.

Befördre den Lauf

Und höre nicht auf,

Selbst an mir zu ziehen, zu schieben, zu bitten.

### Recitative

#### Evangelist

Derselbige Jünger war dem Hohenpriester bekannt  
und ging mit Jesu hinein in des Hohenpriesters  
Palast. Petrus aber stund draußen für der Tür. Da  
ging der andere Jünger, der dem Hohenpriester  
bekannt war, hinaus und redete mit der Türhüterin  
und führete Petrum hinein. Da sprach die Magd,  
die Türhüterin, zu Petro:

Maid

Bist du nicht dieses Menschen Jünger einer?

#### Evangelist

Er sprach:

Peter

Ich bin's nicht.

#### Evangelist

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

Jesus

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

#### Evangelist

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

Servant

Solltest du dem Hohenpriester also antworten?

#### Evangelist

Jesus aber antwortete:

Jesus

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

### Chorale

Wer hat dich so geschlagen,  
Mein Heil, und dich mit Plagen  
So übel zugericht'?  
Du bist ja nicht ein Sünder  
Wie wir und unsre Kinder,  
Von Missetaten weißt du nicht.

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

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

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

Simon Peter followed after Jesus, and one other disciple.

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

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

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

Art thou not also one of his disciples?

He said:

I am not.

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

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

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

Shalt thou answer the high priest thus?

Jesus, though, thus replied to him:

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

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

Ich, ich und meine Sünden,  
Die sich wie Körnlein finden  
Des Sandes an dem Meer,  
Die haben dir erregt  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

**Recitative – Evangelist**

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

**Chorus – Bystanders**

Bist du nicht seiner Jünger einer?

**Recitative**

**Evangelist**

Er leugnete aber und sprach:

**Peter**

Ich bin's nicht.

**Evangelist**

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

**Servant**

Sahe ich dich nicht im Garten bei ihm?

**Evangelist**

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

**Aria – Tenor**

Ach, mein Sinn,  
Wo willst du endlich hin,  
Wo soll ich mich erquicken?  
Bleib ich hier,  
Oder wünsch ich mir  
Berg und Hügel auf den Rücken?  
Bei der Welt ist gar kein Rat,  
Und im Herzen  
Stehn die Schmerzen  
Meiner Missetat,  
Weil der Knecht den Herrn verleugnet hat.

**Chorale**

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

## PART TWO

**Chorale**

Christus, der uns selig macht,  
Kein Böses hat begangen,  
Der ward für uns in der Nacht  
Als ein Dieb gefangen,  
Geführt für gottlose Leut  
Und fälschlich verklaget,  
Verlacht, verhöhnt und verspeit,  
Wie denn die Schrift saget.

**Recitative**

**Evangelist**

Da führeten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

**Pilate**

Was bringet ihr für Klage wider diesen Menschen?

**Evangelist**

Sie antworteten und sprachen zu ihm:

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

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

Art thou not one of his disciples?

But he denied it and said:

I am not.

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

Did I not see thee with him in the garden?

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

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

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

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

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

What accusation bring ye against this man?

And they answered and said unto him:

*Please turn page quietly...*

**Chorus – The Jews**

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

**Recitative**

*Evangelist*

Da sprach Pilatus zu ihnen:

*Pilate*

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

*Evangelist*

Da sprachen die Juden zu ihm:

**Chorus – The Jews**

Wir dürfen niemand töten.

**Recitative**

*Evangelist*

Auf daß erfüllt würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

*Pilate*

Bist du der Juden König?

Tenor

Jesus antwortete:

*Jesus*

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

*Evangelist*

Pilatus antwortete:

*Pilate*

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

*Evangelist*

Jesus antwortete:

*Jesus*

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

**Chorale**

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

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

**Recitative**

*Evangelist*

Da sprach Pilatus zu ihm:

*Pilate*

So bist du dennoch ein König?

*Evangelist*

Jesus antwortete:

*Jesus*

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

*Evangelist*

Spricht Pilatus zu ihm:

*Pilate*

Was ist Wahrheit?

*Evangelist*

Und da er das gesagt, ging er wieder hinaus zu den Juden und spricht zu ihnen:

*Pilate*

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Juden König losgebe?

*Evangelist*

Da schrienen sie wieder allesamt und sprachen:

**Chorus – The Jews**

Nicht diesen, sondern Barrabam!

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

Then Pilate said unto them:

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

Then said the Jews unto him:

To death we may put no one.

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

Art thou the King of the Jews?

Jesus replied to him:

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

And Pilate replied to him:

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

Jesus replied:

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

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

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

Then Pilate said unto him:

So art thou truly a king?

Jesus answering said:

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

Then said Pilate to him:

What is truth?

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

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

They shouted again together then and answered:

Not this one, rather Barabbas!

**Recitative – Evangelist**

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

**Arioso – Bass**

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

**Aria – Tenor**

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

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

**Recitative – Evangelist**

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

**Chorus – Soldiers**

Sei begrüßet, lieber Judenkönig!

**Recitative**

*Evangelist*

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

*Pilate*

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

*Evangelist*

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

*Pilate*

Sehet, welch ein Mensch!

*Evangelist*

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

**Chorus – The Jews**

Kreuzige, kreuzige!

**Recitative**

*Evangelist*

Pilatus sprach zu ihnen:

*Pilate*

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

*Evangelist*

Die Juden antworteten ihm:

**Chorus – The Jews**

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

**Recitative**

*Evangelist*

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

*Pilate*

Von wannen bist du?

*Evangelist*

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

*Pilate*

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

*Evangelist*

Jesus antwortete:

*Jesus*

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

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

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

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

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

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

Hail unto thee, O thou King of the Jews!

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

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

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

Behold, what a man!

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

Crucify, crucify!

Then Pilate said unto them:

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

The Jews then replied unto him:

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

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

From where then art thou?

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

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

Jesus replied to him:

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

#### *Evangelist*

Von dem an trachtete Pilatus,  
wie er ihn loslieÙe.

#### **Chorale**

Durch dein Gefängnis, Gottes Sohn,  
Muß uns die Freiheit kommen;  
Dein Kerker ist der Gnadenthron,  
Die Freistatt aller Frommen;  
Denn gingst du nicht die Knechtschaft ein,  
Müßst unsre Knechtschaft ewig sein.

#### **Recitative – Evangelist**

Die Jüden aber schrieen und sprachen:

#### **Chorus – The Jews**

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

#### **Recitative**

##### *Evangelist*

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

##### *Pilate*

Sehet, das ist euer König!

##### *Evangelist*

Sie schrieen aber:

#### **Chorus – The Jews**

Weg, weg mit dem, kreuzige ihn!

#### **Recitative**

##### *Evangelist*

Spricht Pilatus zu ihnen:

##### *Pilate*

Soll ich euren König kreuzigen?

##### *Evangelist*

Die Hohenpriester antworteten:

#### **Chorus – High Priests**

Wir haben keinen König denn den Kaiser.

#### **Recitative – Evangelist**

Da überantwortete er ihn, daß er gekreuziget  
würde. Sie nahmen aber Jesum und führten ihn  
hin. Und er trug sein Kreuz und ging hinaus zur  
Stätte, die da heißet Schädelstätt, welche heißet  
auf Ebräisch: Golgatha.

#### **Aria – Bass (with Chorus)**

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

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

#### **Recitative – Evangelist**

Allda kreuzigten sie ihn, und mit ihm zween andere  
zu beiden Seiten, Jesum aber mitten inne. Pilatus  
aber schrieb eine Überschrift und setzte sie auf  
das Kreuz, und war geschrieben: "Jesus von  
Nazareth, der Jüden König". Diese Überschrift  
lasen viel Jüden, denn die Stätte war nahe bei der  
Stadt, da Jesus gekreuziget ist. Und es war  
geschrieben auf ebräische, griechische und  
lateinische Sprache. Da sprachen die  
Hohenpriester der Jüden zu Pilato:

#### **Chorus – Chief Priests**

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

#### **Recitative**

##### *Evangelist*

Pilatus antwortet:

##### *Pilate*

Was ich geschrieben habe,  
das habe ich geschrieben.

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

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

The Jews, however, cried out and said:

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

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

Behold, here is your King!

But they cried out:

Off, off with him, crucify him!

Pilate saith unto them:

Am I then to crucify your King?

The high priests thereupon answered him:

We have no other king except the Caesar.

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

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

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

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

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

But Pilate responded:

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

### Chorale

In meines Herzens Grunde  
Dein Nam und Kreuz allein  
Funkelt all Zeit und Stunde,  
Drauf kann ich fröhlich sein.  
Erschein mir in dem Bilde  
Zu Trost in meiner Not,  
Wie du, Herr Christ, so milde  
Dich hast geblut' zu Tod!

### Recitative – Evangelist

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegsknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

### Chorus – Soldiers

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

### Recitative

#### Evangelist

Auf daß erfüllet würde die Schrift, die da saget: Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen, Solches taten die Kriegsknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

#### Jesus

Weib, siehe, das ist dein Sohn!

#### Evangelist

Damach spricht er zu dem Jünger:

#### Jesus

Siehe, das ist deine Mutter!

### Chorale

Er nahm alles wohl in acht  
In der letzten Stunde,  
Seine Mutter noch bedacht,  
Setzt ihr ein' Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe,  
Stirb darauf ohn alles Leid,  
Und dich nicht betrübe!

### Recitative

#### Evangelist

Und von Stund an nahm sie der Jünger zu sich. Damach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:

#### Jesus

Mich dürstet!

#### Evangelist

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

#### Jesus

Es ist vollbracht!

### Aria – Alto

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauemacht

Läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

Und schließt den Kampf.

Es ist vollbracht!

### Recitative – Evangelist

Und neiget das Haupt und verschied.

### Aria – Bass (With Chorus)

Mein teurer Heiland, laß dich fragen,

Jesu, der du warest tot,

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,

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

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

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

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

Look, woman, this is thy son!

Then he saith to the disciple:

See thou, this is thy mother!

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

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

I thirst!

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

It is fulfilled!

It is fulfilled!

O hope for ev'ry ailing spirit!

The night of grief

Is now its final hours counting.

The man of Judah wins with might

And ends the fight.

It is fulfilled!

And he bowed his head and was dead.

My precious Savior, let me ask thee,

Jesus, thou who suffered death,

Since thou upon the cross wast fastened

And said thyself, "It is fulfilled,"

Lebest nun ohn Ende,  
Bin ich vom Sterben frei gemacht?  
In der letzten Todesnot  
Nirgend mich hinwende  
Kann ich durch deine Pein und Sterben  
Das Himmelreich ererben?  
Ist aller Welt Erlösung da?

Als zu dir, der mich versüht,

O du lieber Herr!

Du kannst vor Schmerzen zwar nichts sagen;

Gib mir nur, was du verdienst,

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

Mehr ich nicht begehre!

### Recitative – Evangelist

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

### Arioso – Tenor

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

### Aria – Soprano

Zerfließe, mein Herze, in Fluten der Zähren  
Dem Höchsten zu Ehren!

Erzähle der Welt und dem Himmel die Not:  
Dein Jesus ist tot!

### Recitative – Evangelist

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen". Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben".

### Chorale

O hilf, Christe, Gottes Sohn,  
Durch dein bitter Leiden,  
Daß wir dir stets untertan  
All Untugend meiden,  
Deinen Tod und sein Ursach  
Fruchtbarlich bedenken,  
Dafür, wiewohl arm und schwach,  
Dir Dankopfer schenken!

### Recitative – Evangelist

Damach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus ertaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in Leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.



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

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

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

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

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

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

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

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

#### Chorus

Ruht wohl, ihr heiligen Gebeine,  
Die ich nun weiter nicht beweine,  
Ruht wohl und bringt auch mich zur Ruh!

Das Grab, so euch bestimmet ist  
Und ferner keine Not umschließt,  
Macht mir den Himmel auf und schließt die Hölle zu.

#### Chorale

Ach Herr, laß dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seim Schlafkämmerlein  
Gar sanft ohn eigne Qual und Pein  
Ruhn bis am jüngsten Tage!  
Alsdenn vom Tod erwecke mich,  
Daß meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und Genadenthron!  
Herr Jesu Christ, erhöre mich,  
Ich will dich preisen ewiglich!

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

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

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

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

## PROGRAM NOTES

*This work, written in 1723 or 1724, and first performed on April 7, 1724, in St. Nicholas' Church, Leipzig, is scored for tenor and bass soloists (Evangelist and Jesus); soprano, alto, tenor, and bass soloists (for the arias and the minor character roles); four-part chorus; and an orchestra of 2 transverse flutes, 2 oboes, oboe d'amore, 2 oboes da caccia, 2 violins, 2 violas d'amore, viola, viola da gamba, and continuo (organ or harpsichord with cello, bass viol, bassoon, and contrabassoon).*

"No poet in the world is greater than Johann Sebastian Bach. No art but music could have given artistic shape to the Christian religion, for it alone could catch up and reflect the glance into the soul . . . There are chorales by Johann Sebastian Bach . . . which in the simple, literal sense of the word are the most Christ-like sounds ever heard since the divine voice died into silence upon the Cross."

— Houston Stewart Chamberlain

That divine voice springs to life this afternoon through Bach's musical description of the events leading to the triumph of Christ, the "victorious victim," over death, the most ferocious and most fearsome enemy, in his intense and highly "personal" setting of the story of the Passion (suffering) of Christ as it appears in the *Gospel of John*. According to accounts of the music Bach left at his death, he composed five settings of the Passion story, but only two of them survive intact: the *St. John Passion* of about 1723 and the *St. Matthew Passion* of approximately 1729. Bach's *St. John Passion* is one of the most stunningly powerful of all the musical settings of the Passion, following in its choruses and solos the biblical text (in Martin Luther's German translation) that describes what transpired during the final days of Jesus' life. The narrative is interspersed with contemplative reflections in freely-composed verse and highly expressive chorales (hymns) that comment penetratingly on events as they unfold.

J. S. Bach was born into a family that produced at least 53 prominent church and town-band musicians over seven generations. His first music teacher was his father, a town musician. Orphaned at ten, he was raised and further instructed in music by an older brother who was an organist. Young Sebastian began his professional career at 18, when he was appointed organist at a church in Arnstadt. At age 23 he became court organist and chamber musician to the Duke of Weimar, and during his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, he served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, and a large quantity of keyboard music. In 1720 death claimed Maria Barbara Bach, Sebastian's wife and the mother of his seven children. The next year the composer married Anna Magdalena, an excellent young singer who proved to be a loyal and understanding wife, helping her mate by copying his musical scores for his performers, and providing him with thirteen more children.

When he was 38, Bach secured one of the most important musical posts in Germany: the position of Cantor (music director, composer, choirmaster, and organist) of St. Thomas' Church, a job that also involved teaching at St. Thomas' choir school and directing the music at the city's four main Lutheran churches (including St. Thomas and St. Nicholas). In this post, which made him, for all practical purposes, the "Music Director of the City of Leipzig," the seemingly indefatigable composer produced monumental musical masterworks despite being occupied by the cares of his large family and circle of friends, and the tasks of his very busy professional life. He also suffered ongoing struggles with

the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution . . .," but he remained at his post in Leipzig for 27 years. At last, despite two operations (performed by John Taylor, the itinerant English "eye specialist" whose many other failures included his surgery upon the eyes of Baroque music's second greatest genius, G. F. Handel!), Bach became blind, and he suffered a stroke followed by a raging fever. On July 28, 1750, he died "in the evening, after a quarter to nine, in the sixty-fifth year of his life, yielding up his blessed soul to his savior," and leaving a meager worldly estate, but bequeathing an incalculable wealth of musical treasures to succeeding generations.

The tradition of presenting on Good Friday one of the four Gospel narratives which describe Jesus' suffering and death dates back to the 4<sup>th</sup> century, 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 be developed. From medieval times, these texts were chanted, a medium-pitched voice singing the words of the narrator ("Evangelist"), a lower voice singing those of Jesus, and higher voices singing the words of the Jews and of various individual characters in the "drama" (Peter, Judas, Pontius Pilate, etc.). By the late 15<sup>th</sup> century, Passion settings appear in which the simple plainchants begin to be embellished by the addition of more vocal lines to create harmonies. In the 17<sup>th</sup> century, Passions began to receive more elaborate operatic treatments: orchestral accompaniments were included, and the Passion texts from the Gospels began to be paraphrased and poeticized, or expanded by insertions of other biblical passages, freely-written poetic meditations, and verses from familiar hymns. The Good Friday Passion presentation was meant not only to tell a well-known story as dramatically and memorably as possible, but to convey the story's deeper meanings to the assembled worshippers, and therefore composers of Passion settings were expected to be "musical theologians" as well. Bach, sometimes called the "Fifth Evangelist" (the other four being the authors of the Gospels of Matthew, Mark, Luke, and John) because of his unparalleled evocations of the suffering and death of Jesus, was better able than any other composer to explore both the Gospel texts (usually set as dramatic musical recitations by a soloist or as shorter choral declamations) and their significance to himself and his hearers (through the arias, hymn texts, and extended choruses).

Bach's setting of St. John's Passion narrative was probably composed either early in 1723 or during the first months of 1724. Bach had applied for the post of Cantor of St. Thomas' at the end of 1722, expected to receive the appointment, and thus needed to be prepared to perform a dramatic Passion setting at St. Thomas' Church during Good Friday Vespers in 1723. Since, however, Bach was not appointed Cantor until May, he was not able to perform a Good Friday Passion until the next year. The *St. John Passion* was performed for the first time, therefore, on April 7 (Good Friday) of 1724, when it was presented at St. Nicholas' Church. Bach changed the work in various ways over the course of twenty-five years and through several presentations under his direction, but in the years before his death, he revoked most of his structural changes and increased the orchestral forces required for the work's performance.

Passion music was still a central part of the evening worship that took place on Good Friday in the Lutheran churches of Bach's Leipzig, and Passion settings were required to contain the complete and unchanged text of the Gospel (John 18-19). Devotional poems and chorale verses could be added to the biblical text, however, to bring out its meaning. The *St. John Passion's* librettist is unknown, but if Bach himself chose its texts, as is likely, he added two excerpts from St. Matthew's account to St. John's: the weeping of Peter following the cock's crowing, and the descriptions of the rending of the Temple's curtain and of the earthquake that occurred after Jesus' death. He also based some arias and ariosos and the last great chorus upon some portions of the famous poetic paraphrase of the Passion story published in 1712 by the multi-talented Hamburg town councilor, Barthold Heinrich Brockes, called "Jesus martyred and dying for the sins of the world," which was set to music by numerous musical luminaries of the day, including Handel. He also included some texts from librettist and lawyer Christian Heinrich Postel's *St. John Passion* of about 1700 (for which Handel had composed music at the age of 19) and from the 1675 "Thoughts Necessary to Growing Youth" by the poet and dramatist, Christian Weise, and he chose what he considered to be appropriate chorale texts as well.

The *St. John Passion* consists of 68 sections or movements of varying textures and lengths that are arranged into two parts, both of which conclude with straightforward four-part chorale harmonizations, the first part to be presented before the sermon, and the second and much longer part after it. A tenor (the Evangelist, the "voice" of the author of the *Gospel of John* himself) narrates the story of Jesus' suffering, death, and burial through recitatives accompanied by organ and bass instruments only. The parts of individual characters, including Jesus, are taken by soloists, while the speeches of several persons and of the crowds are sung by the chorus. Solo arias and ariosos (a "lighter" form of aria that lacks repeated sections) inserted here and there express the reactions of the Soul to the events of the story, and chorale verses give voice to the responses of the Christian congregation. These chorales, generally set quite simply in four parts, play a significant role in the work and provide rare touches of tenderness. Two mighty choruses frame the entire composition and express the main theme of the Passion: Christ's divine power and love triumph over evil and death through his willing submission to suffering, and he thereby frees us as well from death's power so that we can become his disciples and share his life. But the history-changing and heart-shattering events of the Passion are so powerful that they spill out of this framework, and Bach concludes the work with a wondrous chorale expressing the longing of the worshipper to experience, after death, the Easter joy of seeing and eternally praising Jesus who is both Savior and throne of mercy.

The first portion of Part One of the *St. John Passion* deals with the betrayal and capture of Jesus. Following a roiling, anguished orchestral introduction, the chorus begins its statement of the work's main theme (Christ the Lord as victorious victim), asking to be shown how the Lord's glorification, despite the greatest abasement, was accomplished through suffering. The music, both an anthem of praise and a lament, features the bitter, dissonant sighing of the oboes, circling and sorrowing but somehow regal repeated sixteenth-note patterns in the strings, and a throbbing eighth-note heart beat in the bass. The voices of the chorus descend at the words "even in deepest humiliation," and strive to rise again at "are glorified." The Evangelist begins the story with Jesus' betrayal by Judas, with the chorus taking the part of the

crowd, and then reflecting on the events through the texts of the chorale verses. As Jesus is bound and led away, an alto aria contrasts the bondage of the Savior with the freedom from sin that his bondage wins for the believer, as imitatively interlacing oboes bring to mind the chords that secure Jesus' hands.

The second portion of Part One describes Peter's denial that he has ever known or been associated with Jesus. Initially, Peter follows his captured master, and the soprano soloist affirms the believer's commitment to follow Him as well in an aria in a joyful dance-like triple meter with flute accompaniment. The musical lines imitate one another as the disciple should imitate Christ. As the questioning of Jesus begins and he is struck on the face, a chorale verse observes that it is our sins that caused his beating. When Peter has denied his knowledge of Jesus three times, the text of Matthew 26:75 describing Peter's bitter tears of remorse is inserted into St. John's narrative; the long, jagged, highly chromatic vocal line at the words "wept bitterly" brings to the listeners' ears Peter's agonized wail of sorrow. As the first part of the *Passion* ends, the tenor soloist, whose lines are filled with dramatic leaps, stabbing rhythms, and deep sighs, laments the fact that the soul can find no refuge, now that the servant has denied his Lord, and the chorus asks that the worshippers' consciences be kept from slumbering as Peter's slept.

Part Two of the *Passion*, which deals with the interrogation and flogging of Jesus and with his death and burial, opens with a chorale wondering at the fact that the innocent Savior is taken like a thief and forsaken by his friends. When Pontius Pilate begins to question the hostile crowd, the increasingly agitated music given to the chorus features a rising chromatic "stalking" figure and the three-note (long-short-short) motif reminiscent of flogging that later becomes the crowd's cry, "Crucify!" This part of the work features "chiastic" structures, musical architectures named after the Greek letter *chi* (which is X- or cross-shaped and is also the first letter of the name of Christ) and built symmetrically around central axes, e.g., ABCBA. To construct them, Bach uses the same music for different short texts spoken during the Passion narrative by the "crowds" and sung by the chorus; in order to arrange his musical numbers symmetrically around a "center" of particular theological importance, he distributes related choruses in sometimes widely separated portions of his score. The "centerpiece" (literally the "crux") of this portion of the *Passion*—its core, focus, and "fulcrum"—is chorale no. 40, "Through your imprisonment, Son of God, must come our freedom", which expresses for Bach the essential meaning of Christ's Passion. In this scene in the Judgment Hall before Pilate, choruses nos. 29 and 34 (separated by solos nos. 31-32) form a unit that reappears with similar music in choruses nos. 46 and 50 (separated by solo no. 48). Chorale no. 40 appears at the heart of the section, while chorales nos. 27 and 52 frame the section as a whole. Bach thus builds the following musical structure:

A	B	C	D	E	D	C
			B	A		
27	29, 31-32, 34	36	38	40	42	44
		46, 48, 50	52			

(Omitted numbers refer to settings of the biblical texts as recitatives.)

One of the work's most beautiful and distinctive portions is the bass arioso, no. 31, accompanied by two violas d'amore (tenor viols usually having seven gut and seven wire strings) and lute, with its following tenor aria (one of the most technically demanding solos Bach ever wrote), in which Bach employs the text's reference to a rainbow (the arch of bloody welts left by the whip on Jesus' back) to illustrate musically the concept of endless mercy. Here Bach contrasts the wrenching picture of the pain-wracked, nearly-fatally-scourged Jesus with the ineffable joy arising from his self-sacrifice. These two pieces depict with heart-piercing power Bach's deepest faith. The choruses of the Jews (whom the author of the *Gospel of John* sees as the "nationalists" or "patriots" who could not see God enfleshed in the person of Jesus) in this part of the work are wild, chaotic, and frenzied, as Bach paints a frighteningly realistic portrait of a crowd degenerating into an uncontrolled mob through the use of angry dissonances, the "crucify" motive, and clashing parallel musical lines. In chorus no. 38, the somewhat pompous populace, supposedly concerned with following the Jewish law (the music, ironically, takes the form of a fugue, in which the voice lines follow the strict "laws" of imitative counterpoint), becomes increasingly lawless in its insistence that Jesus' "making himself the son of God" must be punished by death. These scenes fit well with the highly forceful, nearly violent recitatives. The "hurrying" bass aria no. 48, in which agitated exclamations of the chorus ("Where to?") continually disrupt the music of the soloist as he urges the listeners to hasten to Golgotha, the place of crucifixion where salvation blossoms, is especially dramatic.

In chorus no. 54, the rattling and rolling of dice by the soldiers who are gambling at the foot of Jesus' cross can be heard in the instruments and the voices; Jesus' garment is finally won by the sopranos on a high A! Soon after another chorale (sung to the same music that ended Part One as Bach contrasts Jesus' concern for his mother as he dies with Peter's thoughtless) comes one of Bach's most formally unconventional arias, no. 58 (for the alto), "It is completed." The featured accompanying instrument is the viola da gamba, a bowed, fretted, stringed musical instrument with about the same musical range as the cello, developed in the 15<sup>th</sup> century. This aria's initial section is developed from the descending melodic line in which Jesus, his head drooping in death, gasps out his last words, but the contrasting triumphal section of this aria reminds us that Jesus' death is not a defeat, but a victory: his great struggle with death "is finished," salvation "is accomplished," Jesus is the conqueror, and all creation can dance for joy (as the music of the bass aria, no. 60, upon which is superimposed the chorale music, softly-sung, that ended Part One, and which is the counterpart to the bass aria no. 48, reminds the listener). This victory, however, celebrated with lilting dance and gentle hymn combined in aria no. 60, will not be clear until Easter Day! Bach emphasizes the significance of this aria to the *Passion's* theme of "Christ as victor" by giving alto aria no. 58 the central place in three different chiastic structures in Part Two of the *Passion*.

The Evangelist next describes the frightening events that accompany Jesus' death as they are related in Matthew 27:51-52. In recitative no. 61, the veil of the Temple is ripped apart through two octaves of rapidly descending notes in the accompaniment, while the low instruments shake and the earth quakes; the Evangelist's line rises as dead bodies emerge from their graves. The solo tenor and then the solo soprano observe that the whole world is plunged into grief and woe as Jesus dies; in the soprano lament (no. 63), the deepest grief is expressed through recurring bursts of short notes, sobbing off-the-beat repeated-note figures in

the bass, and sighing figures in voice and winds. The Evangelist then presents St. John's description of Jesus' removal from the cross, and a chorale expresses the worshippers' desire for the Savior's help in vanquishing evil and giving proper thanks for Jesus' sacrifice. For this chorale (no. 65), Bach uses the same music that begins the second part of the *Passion*, and thus brings it full circle. After the Evangelist describes Jesus' burial in the garden sepulcher, the chorus, in a majestic "funeral procession/lullaby," wishes that Jesus might "rest well," because the grave will at length release him, and he will close Hell's gates and open heaven for the believer. As noted above, the work concludes with one last chorale: "Ah Lord, when comes that final day, may Angels bear my soul away," which might be interpreted as Bach's own prayer that he be allowed to exercise such prodigious musical gifts as he displays in this masterpiece in the eternal praise of his risen Lord.

Donald Teeters, music director of the Boston Cecilia, observes that, for the past 60 years, the *St. John Passion* and its performance have engendered controversy because of the anti-Judaism that some perceive in the work. The *Gospel of John* does attribute most of the responsibility for Jesus' death to "the Jews," understood not as all those of Jewish descent, but as those who refused to recognize Jesus as the promised Messiah and who were chiefly concerned with the maintenance of the Jewish state, and the Christian Church has, to its shame, demonstrated an anti-Jewish prejudice that has been used to rationalize the persecution of Jewish people over many centuries. Bach, however, takes the Gospel text as eye-witness history and sets it powerfully as such, but through the devotional elements in his *Passion* setting (the arias and chorales), which comment and reflect upon the scriptural texts, he emphasizes the responsibility of everyone, including the individual Christian and the Christian community: "I, I and my sins, that are as many as grains of sand by the sea, have provoked for you the misery that has struck you, and the host of troubles and torment" (chorale no. 15). Bach identifies his listeners with St. John's "Jews," implicating the people of Leipzig in the crucifixion of Jesus, and with them, all who seek personal power and comfort rather than justice, mercy, and the good of others. As a "musical theologian," Bach calls everyone to turn to the one whose victory is achieved through the willing sacrifice of himself for the life of the cosmos. The meaning of Bach's composition is thus rendered personal and contemporary (for Bach's listeners as well as for ourselves), and Bach does not lay the blame for Christ's *Passion* and death solely upon the villains of St. John's account. Viewed thus from a post-Holocaust perspective, Bach's great work can remain a superlative artist's proclamation of his own faith "to the glory of God," as well as an example of universally redemptive art.

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