

Bach

SOCIETY of DAYTON



BACH TO THE FUTURE CELEBRATING 10 YEARS AND MORE 2012-2013 SEASON ST. MATTHEW PASSION BY J. S. BACH

SUNDAY, MARCH 10, 2013 / 4:00 P.M.
KETTERING ADVENTIST CHURCH • 3939 STONEBRIDGE ROAD, KETTERING, OHIO

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BACH TO THE FUTURE

John Neely, Music Director
R. Alan Kimbrough, Accompanist

We are so glad you have joined us for the third concert in our 10th Anniversary season. This performance of J.S. Bach's *St. Matthew Passion* is a first for the Bach Society of Dayton (the earlier Dayton Bach Society performed it several times). We're delighted that the Kettering Children's Choir Concert Choir, our marvelous soloists, and our expanded orchestra join us today.

The center of this concert program features another in our series of profiles of people who are part of the Bach Society family. We hope you find that enjoyable reading. You'll also want to review a new study guide for the *St. Matthew Passion* on our website. Finally, please make sure you fill out and return the enclosed audience survey before you leave today.

The Bach Society is grateful to all the donors and sponsors who have made this concert and this celebratory season possible. In particular we thank Mr. and Mrs. John S. Haddick and Dr. and Mrs. Hans Zwart for their generous sponsorships related to this performance.

Make sure to join us for this season's final concert, on May 5 at 3:00 p.m. (note the earlier start time). We will sing an attractive array of audience and chorus favorites from across the centuries, and be joined by former Bach Society singers in performing (appropriately) a Bach motet. In addition you are invited to celebrate our decade of great music by joining us for the anniversary reception right after the May concert. Buy your tickets for May 5 today for yourself and a friend so you won't miss the fun.

Again, thank you for joining us this afternoon for the powerful and moving *St. Matthew Passion*.





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Sarah Cavender
 Kay Cherry
 Abbey Collins
 Joan Crafton
 Susan Cromer
 Mary Ann Frazell
 Lauren Gleason
 Laura Grimes
 Jennifer Grubb
 Sharon Kohnle
 Karen Linaberry
 Deborah Martin
 Connie Palmus
 Donna Reece
 Shirley Richardson-
 McCourt
 Judith Russell
 Lydia Schweizer
 Faye Seifrit

Alto

Cynthia Bertleff
 Sarah Brockmeier

Madelyn Callender
 Willow Cliffswallow
 Pamela Cooper-
 Servaites
 Helen Cripe
 Peg Holland
 Greta Holt
 Ann Holzer
 Margaret Karns
 Barbara Piatt
 Pam Rauch
 Suzanne Richardt
 Mary Beth Rodes
 Barbara Schramm
 Mary Tymeson
 Sara Vice
 Brittney Watters

Tenor

Todd Berry
 Marc Georgin
 Stan Gockel
 Gary Grubb
 Michael Linaberry
 Gregory Martin

Thom Meyer
 Kevin Samblanet
 Jerome Servaites
 Michael Shannon
 Bill Spohn
 Patrick Thomas

Bass

Fred Bartenstein
 Erick Beaven
 Cullen Bower
 Marc Fleischauer
 Paul Grabiell
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 Alan Kimbrough
 Steve Makovec
 Bill Miller
 Dave Roderick
 Paul Schweizer
 Mark Spencer
 John Stengel

The Bach Society of Dayton's mission is to perform and promote appreciation of choral music, both sacred and secular, including the music of Johann Sebastian Bach, and to nurture the next generation of choral singers. Through an annual concert series that features diverse repertoire and innovative collaborations and educational elements, the Bach Society provides musical excellence across the range of classical music. Generous funding support from foundations, government arts entities, underwriters, donors, and subscribers makes this possible. This season the Bach Society celebrates its 10th anniversary. See more about us at www.bachsocietyofdayton.org.



John Neely is one of the most renowned musicians in the Greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 31 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, he leads an active music program for all ages at Westminster Church, with five singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist and choral clinician.



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

Guest Artists

Kettering Children's Choir Concert Choir

Dr. Natalie DeHorn, Director

Alyssa Benton	Ann Marie Hill	Chloe Rawlins
William Chan	Emily Kennebeck	Alice Ritschard
Theresa Dell	Caitlin Lavilla	Cairn Robinson
Jack DiCicco	Megan Lavilla	Marta Robinson
Gabby Dowdy	Sara Lavilla	Tori Robinson
Madeline Durbin	Eleanor Liu	Julya Schantz
Sparrow Elizabeth	Amanda Loving	Brynna Schroeder
Cecelia Freeman	Jessica Loving	Emma Vansuch
Jenny Beth Freeman	Aziza Mbugua	Sarah Walk
Clay Goertemiller	Derrin McCormick	Alexa Warren
Megan Good	Kenzie Moore	Kristen Wehner
Adam Guadalupe	Clara Mussin-Phillips	Carver Wentworth
Lexi Harbaugh	Joe Navarra	Marie Williams
Courtney Hemmelgarn	Meredith Oxley	Sarah Williams
Carolyn Herman	Caitlin Perry	Kendall Zepernick
Suzie Herman	Alissa Quick	

The Kettering Children's Choir (KCC) has established a local and national reputation of choral excellence and is one of the largest and most successful children's choral programs in the state of Ohio. It was founded in 1986 and now includes over 200 auditioned singers from 9 counties and 30 Miami Valley communities. Singers range in age from 8 to 18. Three of the KCC choirs rehearse weekly at Rosewood Arts Centre in Kettering. Capella, a regional high school honors choir, is a college prep program in residence at Wright State University. The choir has collaborated with some of Dayton's premier arts organizations and artists including: the Dayton Philharmonic Orchestra, The Dayton Opera, and the U. S. Air Force Band of Flight.

The upper level choirs tour nationally and internationally. Past performance tour highlights include international touring performances throughout Australia, Austria, Canada, China, the Czech Republic, England, France, Germany, Italy, and Wales, and national touring performances in Illinois, Indiana, Kentucky, and Michigan, and at the Epcot Center's Candlelight Processional in Orlando, Florida, and the National Cathedral in Washington, D.C. A tour to South Africa is being planned for June 2015.



Dr. Natalie DeHorn is Artistic Director and co-founder of the Kettering Children's Choir and Director of the Concert Choir. She is a graduate of Calvin College in Grand Rapids, Michigan, Michigan State University, and Northwestern University in Evanston, Illinois. Dr. DeHorn has received over 100 grants for the KCC and has received personal grants from the National Endowment for the Humanities and the Ohio Arts Council.

Soloists



John Wesley Wright, Evangelist, is known for his artistic and soulful interpretations of music from baroque to Broadway. Holding degrees from Maryville College and the University of Cincinnati College-Conservatory of Music, his diversity as an artist has afforded him, among other things, tours as a soloist and with professional ensembles throughout the United States, Europe, and Japan.

With a host of opera and oratorio roles, art songs, spirituals, and cabaret music in his repertoire, Wright is a member of the internationally acclaimed American Spiritual Ensemble which recently made its New York and Kennedy Center debuts. Most recently, Wright was guest artist at the 131st Messiah Festival of the Arts in Lindsborg, Kansas performing Handel's *Messiah* and Bach's *St. Matthew Passion*.

Having worked with such conductors as Nicolas McGegan, Ton Koopman, and Robert Page, many of Wright's concert career experiences have been collaborations with the Dayton Philharmonic Orchestra. With conductor Neal Gittleman and the DPO he has sung the title roles of Bach's *St. John* and *St. Matthew Passions*, Britten's *War Requiem*, Handel's *Messiah*, Einhorn's *Voices of Light*, Monteverdi's *Vespers of 1610*, and Einhorn's *Voices of Light*. In 2011 Wright won critical acclaim for his interpretation of the Celebrant role in Bernstein's *Mass: A Theater Piece for Singers, Players, and Dancers*, reviews praising his "mastery of the oratorio genre" and "impressive acting range and voice."

A native of Rome, Georgia, Wright is coordinator of the Voice and Opera Workshop programs at Salisbury University in Salisbury, Maryland, and co-director of the Broadway program at the Maryland Summer Center of the Arts. Mr. Wright is an active clinician, consultant and leader of workshops on voice production, song interpretation, and African-American song tradition.



Maura Janton Cock, soprano, is Lecturer in Music at Valparaiso University, where she teaches voice and conducts the Women's Choir. She earned her Bachelor of Music degree at the University of Arizona (Tucson) and her Master of Arts degree at Minnesota State University-Moorhead. She previously taught on the music faculty at Concordia College (Moorhead). She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. Ms. Cock worked extensively with Robert Shaw and the Robert Shaw

Festival Singers as both soloist and chorus member, and Helmuth Rilling of the Oregon Bach Festival.

A regular performer with the Valparaiso University Symphony Orchestra, she has been soprano soloist in such works as Beethoven's *Symphony No. 9*, Brahms' *Ein deutsches Requiem*, Haydn's *Creation*, and Bach's *St. John Passion*, *St. Matthew Passion*, and *Mass in B minor* (the latter two works under the direction of Maestro Rilling on VU's campus). She was a soloist and chorister with the Chicago ensemble His Majesties' Clerkes during the 2000 season. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (IL), Miami Bach Society, the Cuesta Master Chorale and Orchestra (CA), and the Bach Society of Dayton.



Steven Rickards, countertenor, has received international acclaim as one of America's finest countertenors. He took part in the premiere of John Adams's oratorio *El Niño* at the Châtelet Opera in Paris. Subsequent performances of the work have featured the Adelaide Symphony, the BBC Philharmonic, the Deutsches Symphonie Orchester, the Los Angeles Philharmonic, San Francisco Symphony, the Tokyo Symphony, and the Malmö Opera (Sweden).

Rickards has appeared internationally with Joshua Rifkin and the Bach Ensemble, as well as with The American Bach Soloists, Chanticleer, Ensemble Voltaire, the Gabrieli Consort, Chicago's Music of the Baroque, the New London Consort, the St. Paul Chamber Orchestra, the Seattle Baroque

Orchestra, the Opera Company of Philadelphia, the Santa Fe Opera, and the symphony orchestras of Indianapolis, Pittsburgh, San Francisco, St. Louis, and Tokyo. He has sung at Carnegie Hall with the Oratorio Society of New York, in France as a soloist with The Festival Singers under the direction of Robert Shaw, and with Paul Hillier and the Theatre of Voices. Rickards was the soloist in the American premiere performance of Michael Nyman's *Self-Laudatory Hymn of Inanna and Her Omnipotence* at Lincoln Center's Alice Tully Hall.

He has recorded for Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec. Rickards can also be heard on the Naxos label where, with lutenist Dorothy Linell, he recorded two solo albums of the songs of John Dowland and Thomas Campion. Rickards currently lives in Indianapolis where he teaches singing at Butler University and the University of Indianapolis. He sings regularly with The Choir of Men and Boys at Christ Church Cathedral. He received his doctorate from Florida State University.

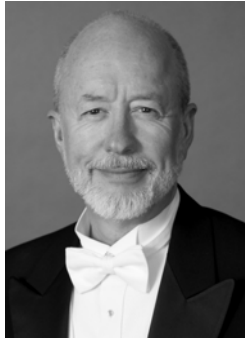


Jeremy Scott Winston, tenor, a native of Philadelphia, PA, graduated from Oakwood University in 2001 with a Bachelor of Arts degree in music and Morgan State University in 2003 with a Master of Arts degree. He currently serves as the Ray Charles Distinguished Chair of Sacred and Choral Music at Wilberforce University, Director of Music Ministries at United Theological Seminary, and Founder of The Jeremy Winston Chorale.

Recent career highlights include a performance for President Barack and First Lady Michelle Obama with The Jeremy Winston Chorale at the White House in December 2012. This same ensemble won the gold medal championship at The World Choir Games in Cincinnati in July 2012.

As conductor and director of the award-winning Wilberforce University Choir, Winston has recently led this ensemble in a performance at the White House for the Obamas. Other highlights include performances with Wynton Marsalis and The Lincoln Jazz Orchestra, the New Orleans Jazz and Heritage Festival, and the Dayton Opera as cast and chorus of the great American opera *Porgy and Bess*, and being featured on the title track of the major motion picture, *Amazing Grace*.

Sought after as an educator and conductor, in 2011 Winston served as choral director for University of California Berkeley's Young Musicians Program. In 2010 he received the John F. Kennedy Medal for his leadership as a National Conductor for the 105 Voices of History Concert Choir at the John F. Kennedy Center for the Performing Arts. In April 2012, Oakwood University recognized Jeremy as an outstanding alumnus.



William McGraw, baritone, Professor of Voice at the College-Conservatory of Music of the University of Cincinnati, is both a teacher and a performer. McGraw studied voice with the renowned Wagnerian soprano Margaret Harshaw and began his professional singing career under the care of Boris Goldovsky. McGraw's operatic roles include Figaro (*Il Barbiere di Siviglia*), Marcello (*La Boheme*), Enrico (*Lucia di Lammermoor*), Germont (*La Traviata*), Konrad Nachtigall (*Die Meistersinger*) and John Proctor (*The Crucible*). He has performed with such opera companies as Boston Opera (with the late Sarah Caldwell), Goldovsky Opera on Tour, Greater Miami Opera (now Florida Grand Opera), Cincinnati Opera, Dayton Opera, Indianapolis Opera, Maracaibo, Venezuela Opera, Shreveport Opera, and Kentucky Opera.

Professor McGraw's concert performances include Elijah (*Elijah*), Jesus (*St. Matthew Passion*, both concert and staged), soloist (*Carmina Burana*), soloist (*Symphony No. 8*; Mahler), soloist (*Ein Deutches Requiem*; Brahms) and soloist (*Five Mystical Songs*; Ralph Vaughan Williams). Professor McGraw was a soloist at Carnegie Hall with maestro Margaret Hillis and has shared the solo stage with internationally acclaimed Deborah Voigt and Ben Heppner.

Most recently, Professor McGraw performed the role of Le Comte Capulet (*Roméo et Juliette*; Gounod) with Dayton Opera, Bach Cantata 192 with Cincinnati's May Festival and maestro James Conlon, and the role of Marco (*Gianni Schicchi*; Puccini) with the Cincinnati Opera. In the summers of 2010 and 2011, Professor McGraw taught at the CCM Spoleto Music Festival in Spoleto, Italy. Professor McGraw was named Omicron Delta Kappa Man of Merit by Baylor University in recognition of outstanding accomplishments. He is proud to have students teaching and performing nationally and internationally.



Mark Spencer, baritone, is Associate Professor of Vocal Music at Cedarville University. He received his Doctor of Musical Arts degree at Southwestern Baptist Theological Seminary in Fort Worth, Texas, where he studied with Jack Coldiron. Dr. Spencer has taught at California Baptist University in Riverside and Golden Gate Baptist Theological Seminary near San Francisco. He has been a guest clinician in California, Illinois, New York, Pennsylvania, and Singapore. He has appeared as soloist with the Singapore Symphony, the Dayton Bach Society, Bach Society of Dayton, Dayton Opera, Dayton Philharmonic, Ohio Lyric Theatre, Opera Funatics,

Riverside (CA) Master Chorale, the Inland Opera Association of Southern California, and Musica Viva.

Orchestra I

Violin I

Aurelian Oprea, Concertmaster
Donna Nouné-Wiedman

Violin II

Kirstin Greenlaw
Audrey Gray

Viola

Colleen Braid

Cello

Christina Coletta

Bass

Don Compton

Flute

Rebecca Andres
Arpi Anderson

Oboe and Oboe d'amore

Ashley Noble
Kathy deGruchey

Orchestra II

Violin I

Jessica Hung, Concertmaster
William Manley

Violin II

John Lardinois
William Slusser

Viola

Sheridan Currie

Cello

Linda Katz

Bass

Deborah Taylor

Flute

Jennifer Northcut
Morrigan O'Brien

Oboe

Eileen Whalen
Connie Ignatiou

Cello Continuo and Gamba

Andra Padrichelli

Organ

R. Alan Kimbrough

Concert Preview 3:00 p.m.



Neal Gittleman is in his 18th year as Music Director of the Dayton Philharmonic Orchestra, leading the orchestra to new levels of artistic achievement and increasing acclaim throughout the country. During his tenure, the orchestra has received nine ASCAP awards from the American Symphony Orchestra League for adventurous programming.

Prior to his arrival in Dayton, Gittleman served as Music Director of the Marion (IN) Philharmonic, Associate Conductor of the Syracuse Symphony, and Assistant Conductor of the Oregon Symphony Orchestra. He also served ten seasons as Associate Conductor and Resident Conductor of the Milwaukee Symphony Orchestra.

Neal has appeared as guest conductor with many of the country's leading orchestras, including the Philadelphia Orchestra, the Chicago, San Francisco, Minnesota, Phoenix, Indianapolis, San Antonio, Omaha, San Jose and Jacksonville symphony orchestras and the Buffalo Philharmonic. He has also conducted orchestras in Germany, the Czech Republic, Switzerland, Japan, Canada and Mexico.

A native of Brooklyn, New York, Neal graduated from Yale University in 1975. He studied with Nadia Boulanger and Annette Dieudonné in Paris, with Hugh Ross at the Manhattan School of Music, and with Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he earned his Arts Diploma in Orchestral Conducting.

At home in the pit as well as on stage, Neal has led productions for Dayton Opera, the Human Race Theatre Company, Syracuse Opera Company, Hartt Opera Theater, Milwaukee's Skylight Opera Theatre, and numerous other ballet companies.

His DPO discography includes *A Celebration of Flight*, released in 2003 as part of the celebration of the centennial of the Wright Brothers' first powered flight. Another Dayton Philharmonic CD, of live archival performances from four eras, was released in 2008 in conjunction with the DPO's 75th anniversary.

The Bach Society gratefully thanks our season sponsor, the Miriam Rosenthal Memorial Trust Fund; our media sponsor, WDPR Classical 88.1; the Charles F. Kettering Memorial Hospital for underwriting the annual compensation of Music Director John Neely; Mr. and Mrs. John S. Haddick for underwriting the Evangelist; and Dr. and Mrs. Hans Zwart for helping to underwrite today's soloists.



J. S. Bach *St. Matthew Passion (BWV 244)*

Evangelist:	John Wesley Wright
Jesus:	Mark Spencer
Judas, Second Witness, High Priest:	Jeremy Winston
Pilate, Peter, High Priest:	William McGraw
First Witness:	Steven Rickards
First Maid:	Lauren Gleason
Second Maid:	Karen Linaberry
Pilate's Wife:	Maura Cock
Soprano Arias:	Maura Cock
Alto Arias:	Steven Rickards
Tenor Arias:	Jeremy Winston
Bass Arias:	William McGraw
Violin Soloist (No. 41):	Aurelian Oprea
Violin Soloist (No. 44):	Jessica Hung

Part One

1. Chorus and Chorale

Kommt, ihr Töchter, helft mir klagen!
Sehet! [Wen?] Den Bräutigam.
Seht ihn! [Wie?] Als wie ein Lamm!
Sehet! [Was?] Seht die Geduld.
Seht! [Wohin?] Auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

Come, ye daughters, help me lament,
 Behold! [Whom?] The Bridegroom.
 Behold him! [How?] Like a lamb.
 Behold! [What?] Behold his patience.
 Behold! [Where?] Behold our guilt.
 Behold Him, out of love and graciousness,
 Carrying Himself the wood of the cross.

Chorale

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,

O guiltless Lamb of God,
 Slaughtered on the trunk of the cross,
 Always found patient,

*Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!*

However You were despised.
You have borne all sins;
Otherwise we must have despaired
Have mercy upon us, O Jesus.

2. Recitative - Evangelist and Jesus Evangelist

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

When Jesus had finished saying
all these things, he said to his disciples,

Jesus

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

“You know that after two days
the Passover is coming, and the
Son of Man will be handed over
to be crucified.”

3. 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?*

Beloved Jesus, what have You done
wrong
that they have pronounced so hard a
sentence?
What is Your crime? Of what sort of
misdeeds
are You accused?

4. Recitative - Evangelist

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

Then the chief priests and the elders
of the people gathered in the palace of the
high priest, who was called Caiaphas, and
they conspired to arrest Jesus by stealth
and kill him. But they said,

5. Chorus

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

“Not during the festival, or there
may be a riot among the people.”

6. 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:*

Now while Jesus was at Bethany in the
house of Simon the leper, a woman came
to him with an alabaster jar of very costly
ointment, and she poured it on his head as
he sat at the table. But when the disciples
saw it, they were angry and said,

7. Chorus

Wozu dienet dieser Unrat? Dieses

“Why this waste? For this ointment

*Wasser hätte mögen teuer verkauft
und den Armen gegeben werden.*

could have been sold for a large sum,
and the money given to the poor.”

8. Recitative - Evangelist and Jesus Evangelist

Da das Jesus merket, sprach er zu ihnen: But Jesus, aware of this, said to them,

Jesus

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

“Why do you trouble the woman?
She has performed a good service for me.
For you always have the poor with you,
but you will not always have me.
By pouring this ointment on my body
she has prepared me for burial.
Truly I tell you, wherever this good news
is proclaimed in the whole world,
what she has done will be told
in remembrance of her.”

9. 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!*

Beloved Saviour, when Your
disciples foolishly protest
that this virtuous woman
prepares Your body with
ointment for the grave,
let me, in the meantime,
with flowing tears from my eyes,
pour water upon Your head!

10. Aria - Alto

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

Repentance and regret
rip the sinful heart in two.
Thus the drops of my tears,
desirable spices,
are brought to You, loving Jesus.

11. Recitative - Evangelist and Judas Evangelist

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

Then one of the twelve, who was
called Judas Iscariot, went to the
chief priests and said,

Judas

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

“What will you give me
if I betray him to you?”

Evangelist

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

They paid him thirty pieces of silver.
And from that moment he began
to look for an opportunity to betray him.

12. 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.*

Bleed out, You loving heart!
Alas! A child that You raised,
that nursed at Your breast,
threatens to murder its caretaker,
since it has become a serpent.

13. Recitative - Evangelist, Chorus, and Jesus**Evangelist**

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

On the first day of Unleavened Bread
the disciples came to Jesus, saying,

Chorus

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

“Where do you want us to make the
preparations for you to eat the Passover?”

Evangelist

Er sprach:

He said:

Jesus

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

“Go into the city to a certain man,
and say to him, ‘The Teacher says,
My time is near; I will keep the Passover
at your house with my disciples.’”

Evangelist

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

So the disciples did as Jesus had
directed them, and they prepared
the Passover meal. When it was evening,
he took his place with the twelve;
and while they were eating, he said,

Jesus

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

“Truly I tell you,
one of you will betray me.”

Evangelist

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

And they became greatly distressed
and began to say to him
one after another,

Chorus

Herr, bin ich's?

"Surely not I, Lord?"

14. Chorale

*Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel.*

It is I, I should atone,
bound hand and foot in hell.
The scourges and the bonds
and what you endured,
all that my soul has earned.

15. Recitative - Evangelist, Jesus, and Judas**Evangelist**

Er antwortete und sprach:

He answered and said:

Jesus

*Der mit der Hand mit mir in die
Schüssel tauchet, der wird mich
verraten. Des Menschen Sohn
geheth 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.*

"The one who has dipped his hand
into the bowl with me will betray me.
The Son of Man goes as it is written
of him, but woe to that one by whom
the Son of Man is betrayed! It would
have been better for that one
not to have been born."

Evangelist

*Da antwortete Judas,
der ihn verriet, und sprach:*

Judas, who betrayed him, said,

Judas

Bin ich's, Rabbi?

"Surely not I, Rabbi?"

Evangelist

Er sprach zu ihm:

He said to him:

Jesus

Du sagest's.

"You have said so."

Evangelist

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

While they were eating, Jesus
took a loaf of bread, and after
blessing it he broke it, gave it
to the disciples, and said,

Jesus

Nehmet, esset, das ist mein Leib.

"Take, eat; this is my Body."

Evangelist

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

Then he took a cup, and after giving thanks he gave it to them, saying,

Jesus

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

“Drink from it, all of you; for this is my blood of the covenant, which is poured out for many for the forgiveness of sins. I tell you, I will never again drink of this fruit of the vine until that day when I drink it new with you in my Father's kingdom.”

16. 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.*

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet His Testament brings me joy.
His flesh and blood, O treasure,
He bequeaths to my hands.
Just as in the world, among His own,
He could not wish them harm
Just so He loves them to the end.

17. 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.*

I will give You my heart;
sink within, my Saviour!
I will sink into You;
although the world is too small for You,
ah, You alone shall be for me
more than heaven and earth.

18. Recitative - Evangelist and Jesus**Evangelist**

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

When they had sung the hymn,
they went out to the Mount of Olives.
Then Jesus said to them,

Jesus

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

“You will all become deserters because of me this night; for it is written, ‘I will strike the shepherd, and the sheep of the flock will be scattered.’ But after I am raised up, I will go ahead of you to Galilee.”

vor euch hingehen in Galiläam.

19. 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.*

Acknowledge me, my Guardian;
my Shepherd, take me in!
From You, source of all goodness,
has much good come to me.
Your mouth has nourished me
with milk and sweet sustenance;
Your spirit has lavished upon me
much heavenly joy.

20. Recitative - Evangelist, Peter, and Jesus

Evangelist

Petrus aber antwortete und sprach zu ihm: Peter said to him,

Peter

*Wenn sie auch alle sich an dir ärgerten,
so will ich doch mich nimmermehr ärgern.* “Though all become deserters
because of you, I will never desert you.”

Evangelist

Jesus sprach zu ihm: Jesus said to him,

Jesus

*Wahrlich, ich sage dir: In dieser
Nacht, ehe der Hahn krähet, wirst
du mich dreimal verleugnen.* “Truly I tell you, this very night,
before the cock crows,
you will deny me three times.”

Evangelist

Petrus sprach zu ihm: Peter said to him,

Peter

*Und wenn ich mit dir sterben müßte,
so will ich dich nicht verleugnen.* “Even though I must die with you,
I will not deny you.”

Evangelist

Desgleichen sagten auch alle Jünger. And so said all the disciples.

21. 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.*

I will stay here with You;
do not scorn me!
I will not leave You,
even as Your heart breaks.
When Your heart grows pale
at the last stroke of death,
then I will hold You fast
in my arm and bosom.

22. Recitative - Evangelist and Jesus

Evangelist

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

Then Jesus went with them to a place
called Gethsemane;
and he said to his disciples,

Jesus

*Setzet euch hie, bis daß ich dort
hingehge und bete.*

“Sit here while I go over there
and pray.”

Evangelist

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

He took with him Peter and the
two sons of Zebedee, and began
to be grieved and agitated.
Then he said to them,

Jesus

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

“I am deeply grieved,
even to death; remain here,
and stay awake with me.”

23. Recitative - Tenor and Chorus

Tenor

*O Schmerz!
Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!*

O pain!
Here the tormented heart trembles;
how it sinks down, how His face pales!

Chorus

Was ist die Ursach aller solcher Plagen?

What is the cause of all this trouble?

Tenor

*Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.*

The Judge leads Him before judgment.
No comfort, no helper is there.

Chorus

Ach! Meine Sünden haben dich geschlagen; Alas! My sins have struck You down.

Tenor

*Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.*

He suffers all the torments of Hell;
He must pay for the crimes of others.

Chorus

*Ich, ach Herr Jesu, habe dies verschuldet
Was du erduldet.*

I, alas, Lord Jesus, have earned this,
all that you endure.

Tenor

*Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen*

Ah! Could my love for You,
my Saviour, diminish or bring aid

*Vermindern oder helfen tragen,
Wie gerne blieb ich hier!*

to Your trembling and Your despair,
how gladly would I stay here!

24. Aria - Tenor and Chorus

Tenor

Ich will bei meinem Jesu wachen,

I will watch beside my Jesus.

Chorus

So schlafen unsre Sünden ein.

So our sins fall asleep.

Tenor

*Meinen Tod
Büßet seine Seelennot,
Sein Trauren machet mich voll Freuden.*

My death
is atoned for by His soul's anguish;
His sorrow makes me full of joy.

Chorus

*Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.*

Therefore His meritorious passion
must be truly bitter and yet sweet to us.

25. Recitative - Evangelist and Jesus

Evangelist

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

And going a little farther,
he threw himself on the ground
and prayed,

Jesus

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

"My Father, if it is possible,
let this cup pass from me;
yet not what I want
but what you want."

26. Recitative - Bass

*Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich 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.*

The Saviour falls down before His Father;
through this He lifts up Himself and
everyone from our fall
to God's grace again.
He is ready
to drink the cup of
death's bitterness,
in which the sins of this world
are poured and which stink horribly,
since it is pleasing to our loving God.

27. Aria - Bass

*Geme will ich mich bequemen,
Kreuz und Becher anzunehmen
Trink ich doch dem Heiland nach.*

Gladly will I force myself to
take on the Cross and Chalice;
thus I drink as my Saviour did.

28. Recitative - Evangelist and Jesus

Evangelist

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

Then he came to the disciples and found them sleeping; and he said to Peter,

Jesus

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

“So, could you not stay awake with me one hour? Stay awake and pray that you may not come into the time of trial; the spirit indeed is willing, but the flesh is weak.”

Evangelist

Zum andermal ging er hin, betete und sprach:

Again he went away for the second time and prayed,

Jesus

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

“My Father, if this cannot pass unless I drink it, your will be done.”

29. Chorale

*Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' 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.*

What my God wills always occurs;
His will is the best.
He is ready to help those
who believe firmly in Him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God and builds firmly on Him
God will never abandon.

30. Recitative - Evangelist, Jesus, and Judas

Evangelist

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. 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:

Again he came and found them sleeping, for their eyes were heavy. So leaving them again, he went away and prayed for the third time, saying the same words. Then he came to the disciples and said to them,

Jesus

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

“Are you still sleeping and taking your rest? See, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Get up, let us be going. See, my betrayer is at hand.”

Evangelist

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

While he was still speaking, Judas,
one of the twelve, arrived; with him was
a large crowd with swords and clubs,
from the chief priests and the elders
of the people. Now the betrayer had given
them a sign, saying, "The one I will kiss
is the man; arrest him."
At once he came up to Jesus and said,

Judas

Gegrüßet seist du, Rabbi!

"Greetings, Rabbi!"

Evangelist

*Und küssete ihn.
Jesus aber sprach zu ihm:*

And kissed him.
Jesus said to him,

Jesus

Mein Freund, warum bist du kommen?

"Friend, do what you are here to do."

Evangelist

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

Then they came and laid hands on Jesus
and arrested him.

31. Duet - Soprano, Alto, and Chorus**Duet**

So ist mein Jesus nun gefangen.

Thus my Jesus now is captured.

Chorus

Laßt ihn, haltet, bindet nicht!

Loose Him, stop, don't bind Him!

Duet

*Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.*

Moon and light
for sorrow have set,
since my Jesus is captured.

Chorus

Laßt ihn, haltet, bindet nicht!

Loose Him, stop, don't bind Him!

Duet

Sie führen ihn, er ist gebunden.

They take Him away; He is bound.

Chorus

*Sind Blitze, sind Donner in Wolken
verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge,*

Are lightning and thunder
extinguished in the clouds?
Open the fiery abyss, O Hell,
crush, destroy, devour, smash

zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mörderische Blut!

with sudden rage
the false betrayer, the murderous blood!

32. Recitative - Evangelist and Jesus

Evangelist

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

Suddenly, one of those with Jesus
put his hand on his sword, drew it,
and struck the slave of the high priest,
cutting off his ear. Then Jesus said to him,

Jesus

Stecke dein Schwert an seinen Ort;
denn wer das Schwert nimmt,
der soll durchs Schwert umkommen.
Oder meinst du, daß ich
nicht könnte meinen Vater bitten,
daß er mir zuschickte mehr denn
zwölf Legion Engel? Wie würde aber
die Schrift erfüllet? Es muß also gehen.

"Put your sword back into its place;
for all who take the sword will perish
by the sword. Do you think that I cannot
appeal to my Father, and he will at once
send me more than twelve legions of
angels? But how then would the scriptures
be fulfilled, which say it must happen
in this way?"

Evangelist

Zu der Stund sprach Jesus zu den Scharen: At that hour Jesus said to the crowds,

Jesus

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.

"Have you come out with swords and
clubs to arrest me as though I were a
bandit? Day after day I sat in the temple
teaching, and you did not arrest me.
But all this has taken place, so that the
scriptures of the prophets may be fulfilled."

Evangelist

Da verließen ihn alle Jünger und flohen.

Then all the disciples deserted him and fled.

33. Chorale

Jesum laß ich nicht von mir,
geh ihm ewig an der Seiten;
Christus läßt mich für und für
zu dem Lebensbächlein leiten.
Selig, wer mit mir so spricht:
Meinen Jesum laß ich nicht.

I shall not let Jesus go from me,
I shall go always by his side;
for ever and ever Christ will
lead me to the waters of life.
Blessed are they who say with me;
I shall not leave my Jesus.

* * * * *

INTERMISSION

* * * * *

Part Two

34. Recitative - Evangelist

*Die aber Jesum gegriffen hatten,
führten ihn zu dem Hohenpriester
Kaiphäs, 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.*

Those who had arrested Jesus took him to Caiaphas the high priest, in whose house the scribes and the elders had gathered. But Peter was following him at a distance, as far as the courtyard of the high priest; and going inside, he sat with the guards in order to see how this would end. Now the chief priests and the whole council were looking for false testimony against Jesus so that they might put him to death, but they found none.

35. 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!*

The world has judged me deceitfully, with lies and false statements, many traps and secret snares. Lord, perceive me truthfully in this danger; protect me from malicious falsehoods!

36. Recitative - Evangelist, Witnesses, and High Priest

Evangelist

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

And though many false witnesses came forward, they still found none. At last two came forward and said,

First and Second Witnesses

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

"This fellow said, 'I am able to destroy the temple of God and to build it in three days.'"

Evangelist

*Und der Hohepriester stund auf
und sprach zu ihm:*

The high priest stood up and said,

High Priest

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

“Have you no answer? What is it
that they testify against you?”

Evangelist

Aber Jesus schwieg stille.

But Jesus was silent.

37. 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.*

My Jesus is silent
at false lies
in order to show us
that His merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like Him and keep
silent under persecution.

38. Recitative - Evangelist, High Priest, Jesus, and Chorus**Evangelist**

*Und der Hohepriester antwortete
und sprach zu ihm:*

Then the high priest said to him,

High Priest

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

“I put you under oath before
the living God, tell us if you are
the Messiah, the Son of God.”

Evangelist

Jesus sprach zu ihm:

Jesus said to him,

Jesus

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

“You have said so. But I tell you,
From now on you will see the Son
of Man seated at the right hand
of Power and coming on the
clouds of heaven.”

Evangelist

*Da zerriß der Hohepriester
seine Kleider und sprach:*

Then the high priest tore his
clothes and said,

High Priest

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

“He has blasphemed!
Why do we still need witnesses?
You have now heard his blasphemy.
What is your verdict?”

Evangelist

Sie antworteten und sprachen:

They answered,

Chorus

Er ist des Todes schuldig!

“He deserves death.”

Evangelist

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

Then they spat in his face
and struck him; and some
slapped him, saying,

Chorus

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

“Prophesy to us, you Messiah!
Who is it that struck you?”

39. 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 weist du nicht.*

Who has struck you thus,
my Saviour, and with torments
so evilly used You?
You are not at all a sinner
like us and our children.
You know nothing of transgressions.

40. Recitative - Evangelist, First and Second Maids,**Peter, and Chorus****Evangelist**

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

Now Peter was sitting outside in the
courtyard. A servant-girl came to him
and said,

First Maid

*Und du warest auch mit dem Jesu
aus Galiläa.*

“You also were with Jesus the
Galilean.”

Evangelist

*Er leugnete aber vor ihnen allen
und sprach:*

But he denied it before all of them,
saying,

Peter

Ich weiß nicht, was du sagest.

“I do not know what you are talking about.”

Evangelist

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

When he went out to the porch, another
servant-girl saw him, and she said to
the bystanders,

Second Maid

Dieser war auch mit dem Jesu von Nazareth. "This man was with Jesus of Nazareth."

Evangelist

Und er leugnete abermal und schwur dazu: Again he denied it with an oath,

Peter.

Ich kenne des Menschen nicht.

"I do not know the man."

Evangelist

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

After a little while the bystanders came up
and said to Peter,

Chorus

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

"Certainly you are also one of them,
for your accent betrays you."

Evangelist

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

Then he began to curse,
and he swore an oath,

Peter

Ich kenne des Menschen nicht.

"I do not know the man!"

Evangelist

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

At that moment the cock crowed. Then
Peter remembered what Jesus
had said:
"Before the cock crows,
you will deny me three times."
And he went out and wept bitterly.

41. Aria - Alto

*Erbarme dich, Mein Gott,
Um meiner Zähren willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!*

Have mercy, my God,
for the sake of my tears!
Look here: heart and eyes
weep bitterly for You.
Have mercy, have mercy!

42. 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,*

Although I have been separated
from You, yet I return again;
even so Your Son set the example for
us through His anguish and mortal pain.
I do not deny my guilt,
but Your grace and mercy
are much greater than the sins

Die ich stets in mir befinde.

that I constantly discover in myself.

43. Recitative - Evangelist, Judas, Chorus, and High Priests

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

When morning came, all the chief priests and the elders of the people conferred together against Jesus in order to bring about his death. They bound him, led him away, and handed him over to Pilate the governor. When Judas, his betrayer, saw that Jesus was condemned, he repented and brought back the thirty pieces of silver to the chief priests and the elders. He said,

Judas

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

"I have sinned by betraying innocent blood."

Evangelist

Sie sprachen:

But they said:

Chorus

Was gehet uns das an? Da siehe du zu!

"What is that to us? See to it yourself."

Evangelist

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

Throwing down the pieces of silver in the temple, he departed; and he went and hanged himself. But the chief priests, taking the pieces of silver, said,

First and Second High Priests

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

"It is not lawful to put them into the treasury, since they are blood money."

44. Aria - Bass

*Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorn Sohn
Zu den Füßen nieder!*

Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the lost son!

45. Recitative - Evangelist, Pilate, and Jesus

Evangelist

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den

After conferring together, they used them to buy the potter's field as a place to bury foreigners. For this reason that field has been called the Field of Blood to this day.

heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat. "Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

Then was fulfilled what had been spoken through the rophet Jeremiah, "And they took the thirty pieces of silver, the price of the one on whom a price had been set, on whom some of the people of Israel had set a price, and they gave them for the potter's field, as the Lorr commanded me." Now Jesus stood before the governor; and the governor asked him,

Pilate

Bist du der Jüden König?

"Are you the King of the Jews?"

Evangelist

Jesus aber sprach zu ihm:

Jesus said,

Jesus

Du sagest's.

"You say so."

Evangelist

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

But when he was accused by the chief priests and elders, he did not answer. Then Pilate said to him,

Pilate

Hörest du nicht, wie hart sie dich verklagen?

"Do you not hear how many accusations they make against you?"

Evangelist

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

But he gave him no answer, not even to a single charge, so that the governor was greatly amazed.

46. 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.*

Commit your path and
whatever troubles your heart
to the most faithful caretaker—
He who directs the heavens
and gives path, course, and passage
to the clouds, air, and winds.
He will also find ways
for your feet to follow.

**47. Recitative - Evangelist, Pilate,
Pilate's Wife, and Chorus**

Auf das Fest aber hatte der Landpfleger

Now at the festival the governor was

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:

accustomed to release a prisoner for the crowd, anyone whom they wanted. At that time they had a notorious prisoner, called Jesus Barabbas. So after they had gathered, Pilate said to them,

Pilate

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

“Whom do you want me to release for you, Jesus Barabbas or Jesus, who is called the Messiah?”

Evangelist

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:

For he realized that it was out of jealousy that they had handed him over. While he was sitting on the judgment seat, his wife sent word to him,

Pilate's Wife

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

“Have nothing to do with that innocent man, for today I have suffered a great deal because of a dream about him.”

Evangelist

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

Now the chief priests and the elders persuaded the crowds to ask for Barabbas and to have Jesus killed. The governor again said to them,

Pilate

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

“Which of the two do you want me to release for you?”

Evangelist

Sie sprachen:

And they said:

Chorus

Barrabam!

Barabbas!

Evangelist

Pilatus sprach zu ihnen:

Pilate said to them:

Pilate

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

“Then what should I do with Jesus, who is called the Messiah?”

Evangelist*Sie sprachen alle:*

All of them said:

Chorus*Laß ihn kreuzigen!*

"Let him be crucified!"

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

How strange is this punishment!

The Good Shepherd suffers for the sheep.

The Lord, the righteous One, atones

for the crime on His servant's behalf.

49. Recitative - Evangelist and Pilate**Evangelist***Der Landpfleger sagte:*

Then the governor asked,

Pilate*Was hat er denn Übels getan?*

"Why, what evil has he done?"

50. 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 aufgericht',**Er nahm die Sünder auf und an.**Sonst hat mein Jesus nichts getan.*

To us he has done all things well;

The blind man sight from him received,

The lame man leaped and walked;

He told us of his Father's word,

He sent the devils forth,

The mourners he has comforted,

And sinners, too, he has received,

Besides this, Jesus nought has done.

51. Aria - Soprano*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 bleibe.*

Out of love my Saviour wants to die,

though He knows nothing of a single sin,

so that the eternal destruction

and the punishment of judgment

would not remain upon my soul.

52. Recitative - Evangelist, Pilate, Chorus**Evangelist***Sie schriehen aber noch mehr und sprachen:* But they shouted all the more,**Chorus***Laß ihn kreuzigen!*

"Let Him be crucified!"

Evangelist*Da aber Pilatus sahe, daß er nichts**schaffete, sondern daß ein viel**größer Getümmel ward, nahm er*

So when Pilate saw that he

could do nothing, but rather

that a riot was beginning, he

Wasser und wusch die Hände vor dem Volk und sprach:

took some water and washed his hands before the crowd, saying,

Pilate

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

"I am innocent of this man's blood; see to it yourselves."

Evangelist

Da antwortete das ganze Volk und sprach:

Then the people as a whole answered,

Chorus

Sein Blut komme über uns und unsre Kinder.

"His blood be on us and on our children!"

Evangelist

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

So he released Barabbas for them; and after flogging Jesus, he handed him over to be crucified.

53. Recitative - Alto

*Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht 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!*

Forgive this, God!
Here stands the Saviour bound,
O scourging, O blows, O wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror, soften you?
Alas indeed! You have such hearts
that are like the whipping posts
themselves and even much harder.
Have mercy; stop!

54. 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!*

If the tears on my cheeks
can do nothing, O then
take my heart as well!
Yet let it, for the flow,
when the wounds gently bleed,
be the offering-bowl as well.

55. Recitative - Evangelist, Chorus

Evangelist

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich in das Richthaus und sammelten

Then the soldiers of the governor took Jesus into the governor's headquarters, and they gathered the whole cohort

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

Gegrüßet seist du, Jüdenkönig!

around him. They stripped him and put a scarlet robe on him, and after twisting some thorns into a crown, they put it on his head. They put a reed in his right hand and knelt before him and mocked him, saying,

“Hail, King of the Jews!”

Evangelist

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

They spat on him, and took the reed and struck him on the head.

56. 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 schimpferet,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht“?*

O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honor and beauty,
now rather supremely defiled:
be greeted by me!
You noble countenance, before
which the great powers of the world
should rather tremble and cower,
how spat upon You are.
How ashen you have become!
Who has treated the light of Your eyes,
which is like no other light,
so shamefully?

57. 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.*

After mocking him, they stripped him of the robe and put his own clothes on him. Then they led him away to crucify him. As they went out, they came upon a man from Cyrene named Simon; they compelled this man to carry his cross.

58. Recitative - Evangelist and Chorus

Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, And when they came to a place called Golgotha (which means Place of a Skull),

gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckete, 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 allda und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: "Dies ist Jesus, der Jüden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

Chorus

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

Evangelist

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

Chorus

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

Evangelist

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

59. Recitative - Alto

*Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit
Muß schimpflich hier verderben,
Der Segen und das Heil der Welt*

they offered him wine to drink, mixed with gall; but when he tasted it, he would not drink it. And when they had crucified him, they divided his clothes among themselves by casting lots; then they sat down there and kept watch over him. Over his head they put the charge against him, which read, "This is Jesus, the King of the Jews." Then two bandits were crucified with him, one on his right and one on his left. Those who passed by derided him, shaking their heads and saying,

"You who would destroy the temple and build it in three days, save yourself! If you are the Son of God, come down from the cross."

In the same way the chief priests also, along with the scribes and elders, were mocking him, saying,

"He saved others; he cannot save himself. He is the King of Israel; let him come down from the cross now, and we will believe in him. He trusts in God; let God deliver him now, if he wants to; for he said, 'I am God's Son.'"

The bandits who were crucified with him also taunted him in the same way.

Alas, Golgatha, unhappy Golgatha!
The Lord of glory
must shamefully perish here,
the blessing and salvation of the world

<p><i>Wird als ein Fluch ans Kreuz gestellt. Der Schöpfer Himmels und der Erden, Soll Erd und Luft entzogen werden. Die Unschuld muß hier schuldig sterben, Das gehet meiner Seele nah; Ach Golgatha, unselges Golgatha!</i></p>	<p>is placed on the Cross as a curse. From the Creator of heaven and earth, earth and air shall be withdrawn. The innocent must die here guilty; this touches my soul deeply; Alas, Golgatha, unhappy Golgatha!</p>
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60. Recitative - Evangelist, Jesus, and Chorus

Evangelist

<p><i>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:</i></p>	<p>From noon on, darkness came over the whole land until three in the afternoon. And about three o'clock Jesus cried with a loud voice,</p>
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Jesus

<p><i>Eli, Eli, lama asabthani?</i></p>	<p>“Eli, Eli, lema sabachthani?”</p>
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Evangelist

<p><i>Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das höreten, sprachen sie:</i></p>	<p>That is, “My God, my God, why have you forsaken me?” When some of the bystanders heard it, they said,</p>
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Chorus

<p><i>Der rufet dem Elias!</i></p>	<p>“This man is calling for Elijah.”</p>
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Evangelist

<p><i>Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und steckete ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:</i></p>	<p>At once one of them ran and got a sponge, filled it with sour wine, put it on a stick, and gave it to him to drink. But the others said,</p>
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Chorus

<p><i>Halt! laß sehen, ob Elias komme und ihm helfe?</i></p>	<p>“Wait, let us see whether Elijah will come to save him.”</p>
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Evangelist

<p><i>Aber Jesus schrie abermal laut und verschied.</i></p>	<p>Then Jesus cried again with a loud voice and breathed his last.</p>
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61. Chorale

<p><i>Wenn ich einmal soll scheiden, So scheid nicht von mir, Wenn ich den Tod soll leiden, So tritt du denn herfür!</i></p>	<p>When I must depart one day, do not part from me then; when I must suffer death, come to me then!</p>
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*Wenn mir am allerbängsten
Wird um das Herze sein,
So rei mich aus den Ängsten
Kraft deiner Angst und Pein!*

When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.

62. Recitative - Evangelist and Chorus

Evangelist

*Und siehe da, der Vorhang im Tempel
zerri in zwei Stck von oben an bis
unten aus. Und die Erde erbebete,
und die Felsen zerrissen, und die
Gräber täten sich auf, und stunden
auf viel Leiber der Heiligen, die da
schliefen, und gingen aus den Gräbern
nach seiner Auferstehung und kamen
in die heilige Stadt und erschienen
vielen. Aber der Hauptmann und die
bei ihm waren und bewahreten Jesum,
da sie sahen das Erdbeben und was da
geschah, erschrakten sie sehr und
sprachen:*

At that moment the curtain of the temple
was torn in two, from top to bottom.
The earth shook, and the rocks were split.
The tombs also were opened, and many
bodies of the saints who had fallen asleep
were raised. After his resurrection they
came out of the tombs and entered the
holy city and appeared to many. Now
when the centurion and those with him,
who were keeping watch over Jesus,
saw the earthquake and what took
place, they were terrified and said,

Chorus

Wahrlich, dieser ist Gottes Sohn gewesen. "Truly this man was God's Son!"

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 Arimathea, 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.*

Many women were also there,
looking on from a distance;
they had followed Jesus from
Galilee and had provided for him.
Among them were Mary Magdalene,
and Mary the mother of James
and Joseph, and the mother of the
sons of Zebedee. When it was evening,
there came a rich man from Arimathea,
named Joseph, who was also a disciple
of Jesus. He went to Pilate and asked
for the body of Jesus; then Pilate
ordered it to be given to him.

63. 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!*

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Saviour bowed
Himself down. In the evening the dove
came back, bearing an olive leaf in its
mouth. O lovely time! O evening hour!

*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!*

The pact of peace with God has now
been made,
since Jesus has completed
His Cross. His body comes to rest.
Ah! dear soul, ask, go, have them
give you the dead Jesus,
O salutary, O precious remembrance!

64. Aria - Bass

*Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.*

Make yourself pure, my heart;
I want to bury Jesus myself.

65. Recitative - Evangelist, Chorus, and Pilate

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
alda 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:*

So Joseph took the body and wrapped it
in a clean linen cloth and laid it in his own
new tomb, which he had hewn in the rock.
He then rolled a great stone to the door of
the tomb and went away. Mary Magdalene
and the other Mary were there, sitting
opposite the tomb. The next day, that is,
after the day of Preparation, the chief
priests and the Pharisees gathered before
Pilate and said,

Chorus

*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!*

"Sir, we remember what that impostor
said while he was still alive, 'After three
days I will rise again.' Therefore command
the tomb to be made secure until the
third day; otherwise his disciples may
go and steal him away, and tell the
people, 'He has been raised from the
dead,' and the last deception would
be worse than the first."

Evangelist

Pilatus sprach zu ihnen:

Pilate said to them,

Pilate

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

"You have a guard of soldiers;
go, make it as secure as you can."

Evangelist

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

So they went with the guard
and made the tomb secure
by sealing the stone.

66. Recitative - Bass, Tenor, Alto, Soprano, and Chorus**Bass**

Nun ist der Herr zur Ruh gebracht.

Now the Lord is brought to rest.

Chorus

Mein Jesu, gute Nacht!

My Jesus, good night!

Tenor

*Die Müh ist aus, die unsre Sünden
ihm gemacht.*

The weariness that our sins have
given Him is over.

Chorus

Mein Jesu, gute Nacht!

My Jesus, good night!

Alto

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

O blessed bones, see how I weep over You
with repentance and regret since my fall
has brought such anguish upon You!

Chorus

Mein Jesu, gute Nacht!

My Jesus, good night!

Soprano

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

Lifelong, thousand thanks to You
for Your suffering, since You held my
soul's salvation so dear.

Chorus

Mein Jesu, gute Nacht!

My Jesus, good night!

67. Chorus and Soloists

*Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern
da die Augen ein.*

We sit down with tears
and call to You in the grave:
rest gently, gently rest!
Rest, you exhausted limbs!
Rest gently, rest well. Your grave
and headstone shall be a
comfortable pillow for the anxious
conscience and the resting
place for the soul.
Rest gently, gently rest!
Highly contented,

Program Notes

J.S. Bach's *St. Matthew Passion* (BWV 244) came nearly on the heels of Bach's *St. John Passion*, which Bach had written for Good Friday 1724 and revised for Good Friday 1725. Bach wrote both versions for Good Friday Vespers at the St. Thomas Church in Leipzig. The *St. Matthew Passion* took place there as well, probably first on Good Friday 1727, with a revised version likely in 1729, and a culminating revision in 1736. When Mendelssohn initiated the Bach revival in the 19th century, he edited (and altered) this later version of the *St. Matthew*, a copy of which his grandmother had given the teen-aged Mendelssohn as a gift. This 1736 version is most often performed today, and it is the basis for the Bärenreiter edition that the Bach Society is using for today's performance.

This Passion setting, significantly longer than Bach's earlier setting of the Johannine Passion, in itself would last about three hours if it were sung without cuts. Modern audiences may justly wonder about the endurance powers of the people who first heard it in its liturgical setting. For, as Daniel Melamed has pointed out in *Hearing Bach's Passions* (Oxford University Press 2005), those Good Friday Vespers in Leipzig's main Lutheran churches began with a hymn at 1:45 p.m. The hymn was followed by Part I of the sung Passion. Between that and Part II of the Passion came a sermon lasting at least an hour. The second part of the Passion was followed by a motet by Jacob Handl (Gallus)—"Ecce, quomodo moritur justus," a collect, a reading from Isaiah, and a final hymn.

Today's Bach Society of Dayton performance, like Mendelssohn's in 1829, has been at least slightly abridged to make for a reasonable concert length. Because of the occasional cuts, the numbering in today's program probably follows the numbering of no existing vocal score and may be significantly different from the numbering used in various recordings and commentaries. We have also abbreviated several of the *da capo* arias, not repeating the first sections of those arias in their entirety. Several other features of today's performance may differentiate it from recordings or other performances that people may have heard earlier. We are extremely fortunate to be joined by the Kettering Children's Choir Concert Choir for the opening and closing choruses and for the chorales that Bach used to punctuate different segments of the Gospel narrative. Bach composed the work with a Gospel text from Luther's German Bible, the vernacular version familiar to Lutherans in the 18th century. He would surely have endorsed the practice of singing the work in an audience's vernacular today, and English singing versions of the work are certainly available. But since today's performance is a concert, not a church service, we have elected to sing the work in German—duplicating the sound of the language Bach used.

Much commentary on the *St. Matthew Passion* stresses what Bach emphasized in his 1736 version—the scoring of the work for two choruses and two orchestras, an arrangement that will be visually apparent. In

his 1736 orchestration, Bach calls for a separate “continuo” group—cello (or bassoon) and keyboard—in each orchestra. A document from the sexton of St. Thomas’s Church notes that the performance that year used “both organs” in the church. But Bach’s earlier version had only one continuo group, and that is the practice we are following today. Melamed presents a very convincing case for thinking that Bach’s two choruses each had only four (male) singers, one on each vocal part, with the solo lines in the narrative, including that of the tenor Evangelist, as well as all of the interpolated vocal recitatives and arias, sung by those same eight singers. Since all of the musicians would have been above and behind the congregation, any confusion about vocal roles would have been principally aural, not visual. We, like most performances today, use soloists in addition to a chorus divided into two complementary four-part groups, and we hope that the resulting visual separation, along with the printed text and translation in this program booklet, will let our audience follow the basic “story” with relative ease. (Bach’s original congregation, at least the wealthier members of it, also had access to printed librettos.)

The printed librettos should also make it relatively easy to distinguish among the three principal strands in the text. The basic narration follows the account of Jesus’ Passion in St. Matthew’s Gospel, chapters 26 and 27, without significant alteration. (The English version included in this program booklet is taken from The New Revised Standard Version, the one most frequently used in Protestant lectionaries today. For an annotated modern English translation that tries to be as faithful to Bach’s German text as possible, see the impressive work of Michael Marissen in *Bach’s Oratorios* [Oxford University Press 2008]). Bach frames that narration with two large choruses, whose poetic texts come from a librettist with whom he worked closely on a number of occasions—Christian Friedrich Henrici (also called “Picander”). Henrici also wrote the poetic texts for the solo recitatives and arias—the former often metrically irregular and loosely rhymed, the latter far more regular in meter and rhyme scheme.

The third strand of music comes from the chorale verses that Bach carefully places throughout the composition. These chorales—both the music and the texts—would have been familiar to the original congregation. But whereas that congregation would have been accustomed to singing all the verses of any given chorale in a liturgical service, Bach (with Picander’s help?) very carefully selects single (or occasionally pairs of) stanzas that will fit most aptly at a given point in the narrative. Probably the most familiar of these chorales today is what is sometimes known as the “Passion Chorale”—“O sacred head sore wounded.” That tune, attributed to Hans Hassler (1564-1612), was used for several different chorale texts in Bach’s day, and he uses verses from at least three texts to that tune. The chorale, with different harmonizations and in different keys, appears five times in the Passion—the last (and the one pitched lowest) occurring immediately after Jesus’ death. In the 1736 version, Bach ends Part I with a lengthy expanded treatment of another familiar Lenten chorale—“O Mensch, bewein dein Sünde gross”; today’s performance substitutes a simpler straight-

forward chorale, with which Bach ended earlier versions of Part I—“Jesum laß ich nicht von mir.”

The music used for these three strands of text differs quite unmistakably as well. Bach uses basic “recitative” for the narration—sometimes incorporating additional instruments, particularly for the lines assigned to individual voices or crowd voices. The most widely noted of these additions would surely be the “halo” effect that Bach creates as he adds strings whenever Jesus sings, until Jesus is led away from Pilate’s palace to be crucified. And these recitatives, unlike the plainsong narrations of earlier sung passions, can become extremely dramatic. Listen, for example, to the sound painting when Jesus dies and the temple veil is torn in half and we have an earthquake (#62 in this program’s numbering). The second strand of music is the already familiar hymn repertory—homophonic, metrical settings of very regular hymn stanzas. The third strand of music comes with the soloists’ recitatives and arias, highly ornamented, polyphonic music reminiscent of (and derived from?) the Italian Baroque operatic traditions alive in Bach’s era. Just as the operas would pause the dramatic action for highly expressive solo arias, Bach stops the Passion narrative for different soloists to offer very individual reflections on and responses to the action that has just occurred. For instance, just after the scene of Peter’s denial, which ends with the line “And he [Peter] went out and wept bitterly,” we have the famous alto aria “*Erbarme dich*”—“Have mercy”—in which the soloist responds with the believer’s own tears : “Have mercy, my God, / for the sake of my tears! / Look here: heart and eyes / weep bitterly for You.” Melamed also points out the occasional contextual echo in the music for these arias. The bass aria (#44 in this booklet’s numbering) immediately following the episode when Judas tries to return the thirty pieces of silver—“*Gebt mir meinen Jesum wieder!*” (Give me my Jesus back! / See the money, the murderer’s fee, / tossed at your feet by the lost son!)—with its “vehement, rhythmically irregular declamation of the text, the singer’s wide-ranging line and rapid runs, and the furious virtuosity of the solo violin part”—would have been recognized as a conventional operatic bass “rage aria.”

The Bach Society of Dayton is pleased, as part of its tenth anniversary year celebration, to offer people the opportunity to hear this seldom-performed masterwork. Bach’s original intentions would have been to provide music that would instruct and move his audience. Our principal aim is less didactic, though no less ambitious—to provide our listeners with music they can enjoy and understand as great music.

Program texts and notes prepared by R. Alan Kimbrough

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Kettering Adventist Church for providing this opportunity for refreshment and conversation.

Mark your calendar now to listen to the next Bach Society broadcast on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday, May 4, 2013, at 10:00 a.m., when today's concert will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all our concerts this year for broadcast on WDPR/WDPG.

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During this celebratory season, the Bach Society is grateful for the work of its 10th Anniversary Committee. The Committee has helped provide ideas, energy, and support for the special elements that make this season uniquely memorable. We thank the following Committee members:

Sarah Brockmeier	Shaun Nicholson
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The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WDPR/WDPG; the hospitality of the University of Dayton Department of Music, which provides the group rehearsal space; the generosity of the Kettering Adventist Church and Jerry Taylor, Minister of Music, in providing performance facilities and the use of the Bennett & Giuttari portative organ (2000), which was given to the church by the Dayton Bach Society; the commitment of our volunteers who serve as proofreaders, ushers, and box office staff; the design skills of Todd Berry, who has prepared our marketing resources this season and the special 10th anniversary inserts in our season programs; John Stengel, Shirley Richardson-McCourt, Fred Bartenstein, Sarah Brockmeier, and Donna Shaw, who wrote and edited our anniversary inserts; and the skills of photographers Adam Alonzo, Lew Hann and James H. DeYoung for taking chorus and performance photos.



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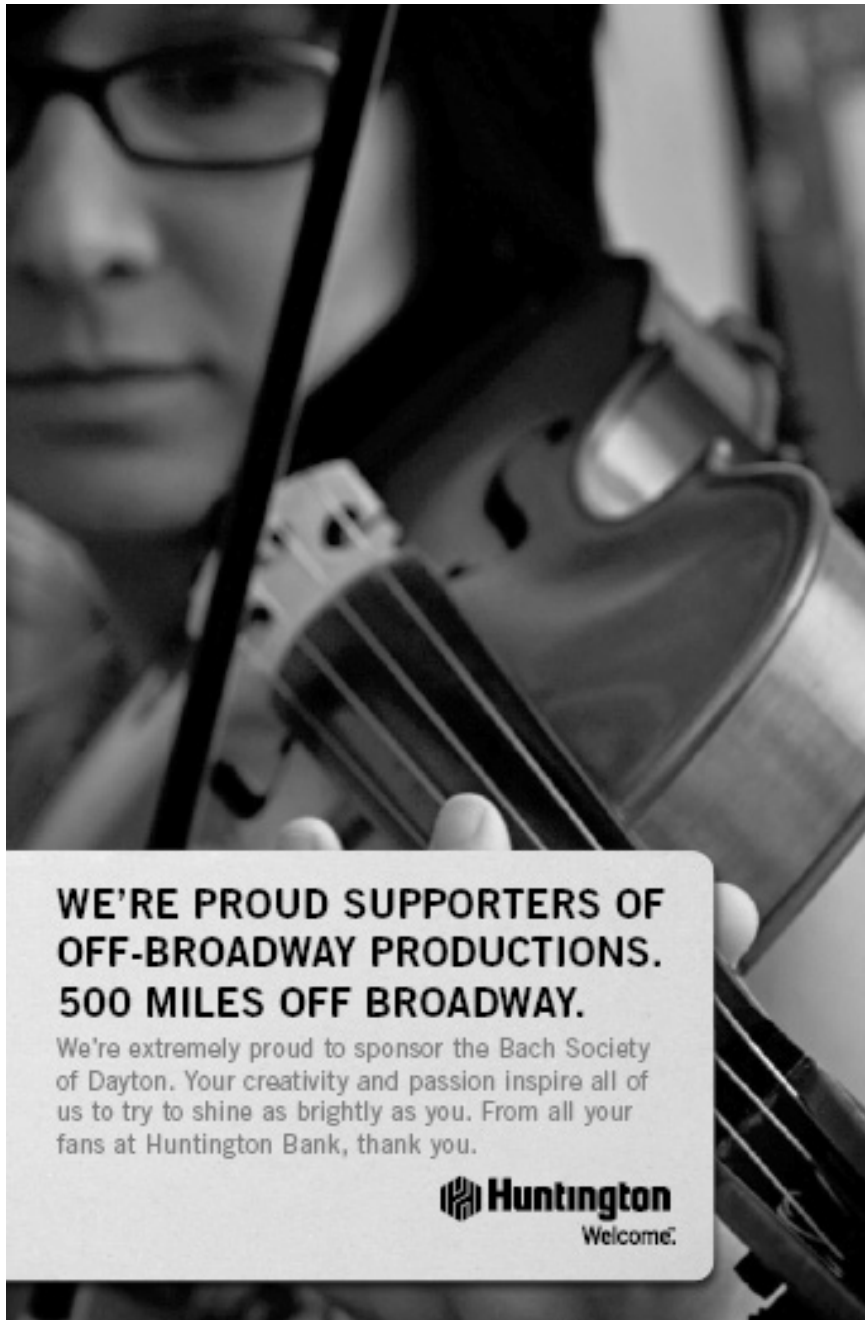


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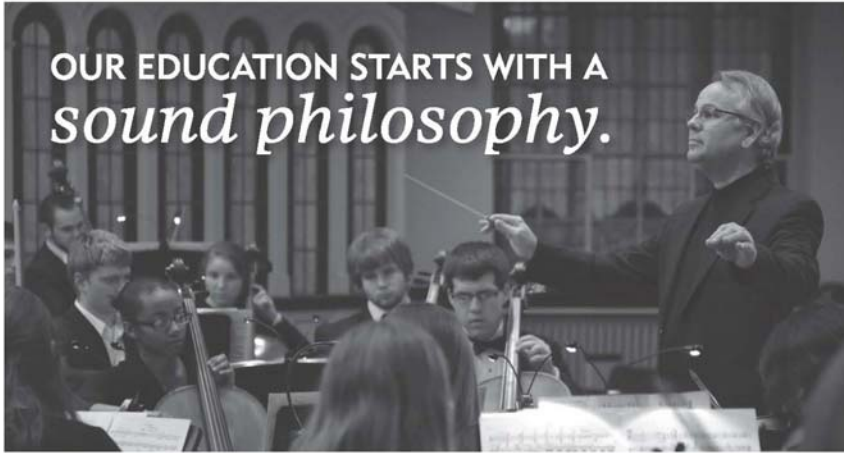
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