

Hope and Passion
2018-2019 SEASON

J.S. Bach's
St. Matthew Passion

MARCH 31, 2019 | 4 PM

Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

THIS PERFORMANCE OF BACH'S ST. MATTHEW PASSION IS MADE POSSIBLE BY A GRANT FROM

MR MIRIAM ROSENTHAL FOUNDATION
FOR THE ARTS

ADDITIONAL SUPPORT FROM:



THE VIRGINIA W. KETTERING FOUNDATION • MARY H. KITTREDGE FUND OF THE DAYTON FOUNDATION
KETTERING HEALTH NETWORK • CHARLES D. BERRY

ON SALE NOW! BACHSOCIETYOFDAYTON.ORG | CALL (937) 294-2224

Hope and Passion
2018-2019 SEASON

Glorious Brass

MAY 12, 2019 | 4 PM

**WHAT COULD BE MORE PASSIONATE
THAN THE SOUNDS OF BRASS AND CHORUS?**

We close the Hope and Passion season with a concert of brass and choral music that is sure to raise the roof! We'll be joined by **Oakwood Brass**, the Dayton area's very own acclaimed brass ensemble, in a glorious concert filled with musical gems written specifically for brass and choir.



Stay tuned for our 2019/2020 Season Announcement
at the May 12 Glorious Brass Concert.



TICKETS - ADULTS: \$20 | STUDENTS: \$10 | ACTIVE MILITARY: \$25



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Every concert the Bach Society of Dayton offers is special in its own way. But today we're especially excited to present J.S. Bach's transcendent music and the powerful Passion story uniting biblical and reflective elements. All this springs from the artistry of double chorus, double orchestra, Evangelist, strong aria soloists, and the welcome presence of the University of Dayton Chorale, under Dr. Steven Hankle.

So, yes, this is a unique moment, and we trust that the next two hours will leave you moved and filled.

The Bach Society is deeply grateful for the continuing generosity of the Miriam Rosenthal Foundation for the Arts, the sole underwriter of this performance of the *St. Matthew Passion* and the collaboration that is part of it. We also appreciate the season-long support of our donors, sponsors and subscribers. The Bach Society cannot thank you enough for your abiding trust in us.

To round out this 2018-2019 season of Hope and Passion, you are warmly invited to our season's final concert, "**Glorious Brass,**" on Sunday, May 12, at 4:00 p.m. here at the Kettering Seventh-day Adventist Church. The Oakwood Brass joins the chorus for festive flourishes combining voice and instruments. Tickets are on sale today at the box office, so plan to bring friends and family for a stirring afternoon designed to thrill your heart.

We are delighted and honored you are here today to experience J.S. Bach's remarkable *St. Matthew Passion*.

The Bach Society of Dayton is extraordinarily grateful to the Miriam Rosenthal Foundation for the Arts for making this exceptional concert possible.



MIRIAM ROSENTHAL FOUNDATION

FOR THE ARTS



Bach Society of Dayton Chorus

Sopranos

Carla Ballou
 Jodi Blacklidge
 Barbara Campbell
 Joy Carter
 Kay Cherry
 Barbara Colaner
 Joan Crafton
 Jacquelynn Duff
 Kate Havlicek
 Madelon Kinzig
 Sharon Kohnle
 Karen Linaberry
 Tiffany Lopez
 Connie Palmus
 Amy Potter
 Donna Reece
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Elizabeth Weibel
 Rebecca Whisnant
 Mary Ann Woods

Altos

Cynthia Bertleff
 Madelyn Callender
 Willow Cliffswallow
 Pamela Cooper-
 Servaites

Helen Cripe
 Carla J. H. Drye
 Sallie Fisher
 Madeline Hart
 Peg Holland
 Micheline Jarvis
 Kenzie Moore
 Sharon Norton
 Barbara Piatt
 Adele Rapelye
 Pam Rauch
 Mary Beth Rodes
 Loraine Simard
 Sarah Toher
 Mary Tymeson
 Sara Vice
 Janell Winigman

Tenors

Fred Bartenstein
 Alfred Bertleff
 Benjamin Carter
 Joe Codispoti
 Frank Gentner
 Marc Georgin
 Tim Mahorney
 Thomas Meyer
 William Miller
 Christopher Oldstone-
 Moore

Theodore Precht
 Kevin Samblanet
 Jerome Servaites
 William Spohn
 Vincent Velten

Basses

Mike Bates
 Erick Beaven
 Gary Blacklidge
 James Connaire
 Marc Fleischauer
 Tom Gottweis
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 Christopher Ingram
 R. Alan Kimbrough
 Steve Makovec
 Dan Minneman
 David Jon Priebe
 James Robertson
 Dave Roderick
 Russell Shoup
 Mark Spencer
 John Stengel
 Marshall Wareham

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. See more about us at www.bachsocietyofdayton.org.



John Neely has been Music Director of the Bach Society of Dayton since its inception in 2002. For the past 37 years he has served as Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. John has taught in the music departments of Washington and Jefferson College in Washington, Pennsylvania, and Mt. Union College in Alliance, Ohio. He has been Dean of the Canton and Dayton Chapters of the American Guild of Organists and was national president of the Presbyterian Association of Musicians.

John is recognized nationally as an organ recitalist, conductor, and choral clinician, having conducted workshops most recently in Ft. Worth, Texas; Portland, Oregon; and Tallahassee, Florida. He holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary.



R. Alan Kimbrough, retired 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.

Concert Preview



Neal Gittleman is in his twenty-fourth season as Artistic Director of the Dayton Philharmonic Orchestra. He enjoys a career and reputation of international dimensions.

A native of Brooklyn, New York, Neal graduated from Yale University in 1975. He continued his musical studies with Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at the Manhattan School of Music, and Charles Bruck at both the Pierre Monteux Domaine School and the Hartt School of Music, where he was the recipient of the Karl Böhm Fellowship. In 1984, he was the Second Prize Winner of Geneva's Ernest Ansermet International Conducting Competition, and, two years later, he was awarded Third Prize at the Leopold Stokowski Conducting Competition in New York City. In 1989, he was selected for the American Conductors Program at the American Symphony Orchestra League's annual conference in San Francisco. In May 2014, he received a 2014 Governor's Award for the Arts in Ohio.

At home in the opera pit as well as on the concert stage, Neal has conducted for the Dayton Opera, Hartt Opera Theater, Syracuse Opera Company, Milwaukee's Skylight Opera Theatre, and Dayton's Human Race Theatre Company. He has also led performances of the Milwaukee Ballet, Hartford Ballet, Chicago City Ballet, Ballet Arizona and Theatre Ballet of Canada.



Guest Artists

The University of Dayton University Chorale
Steven Hankle, Director



The University Chorale, an auditioned mixed ensemble, performs sacred and secular compositions from all musical eras. Chorale has performed with the Dayton Opera, the Dayton Philharmonic Orchestra and Chorus, the Bach Society of Dayton, and the Sarajevo Philharmonic. The Chorale often joins with Choral Union and professional soloists to present choral masterworks. The Chorale has sung for regional conferences, including the Ohio Music Education Association and the American Choral Directors Association. The Chorale tours frequently, most recently completing its fourth trip to Europe.

Sopranos

Camille Bagnola
Clare Carey
Megan Green
Samantha Heise
Bella Klotz
Gigi Klotz
Alaina Saliba
Ellyn Winski

Maggie Feder
Alexandra Golzynski
Sydney Jenkins
Vicki Karpuszka
Alicia Simpson
Becca Trumbull
Chun Zhang

Blaise Stephens
Connor Stumpert

Basses

Caleb Baron
Steven Borches
Jack DeStephano
Jacob Lee
Ryan Mar
Adam Moorman
John Newcomb

Tenors

Sean Hearrell
Ian Jones
Derrin McCormick
Ryan Obermeyer

Altos

Mary Catherine
Donovan



Steven Hankle is Assistant Professor of Choral Music and Music Education at the University of Dayton, where he teaches choral music education classes and directs the University Chorale and Choral Union. An active clinician and adjudicator, he has worked with choirs in California, Florida, Virginia, New York, Pennsylvania, Kenya, and Tijuana, Mexico.

Dr. Hankle is an active member of the American Choral Directors Association (ACDA), Chorus America, and National Association for Music Educators (NAfME). His primary area of interest is the development of choral music education in urban secondary public schools and student engagement through the development of music skills and repertoire in the choral rehearsal.

A native of Chicago, Illinois, Dr. Hankle received both undergraduate and masters degrees in music education and conducting from San Francisco State University, and his Ph.D. in choral conducting and music education from Florida State University. Prior to his appointment at the University of Dayton, he served as choral music and music education faculty at Penn State University, and successfully developed a new choral program at Mission High School in San Francisco, California.

Soloists



Daniel Weeks, Evangelist, has been a member of the voice faculty of the College-Conservatory of Music at the University of Cincinnati since 2015. He has sung with the symphonies of Houston, Dallas, Cincinnati, Indianapolis, Columbus, Memphis, Dayton, San Jose, Rochester, South Dakota, Louisville, Huntsville, the National Youth Symphony of Venezuela, and the National Orchestras of Mexico and Costa Rica.

Mr. Weeks is equally adept on the operatic stage, where he has performed with the Florentine Opera, the Cincinnati Opera, the Kentucky Opera, Nevada Opera, Mercury Opera, and San Francisco Opera's Western Opera Theater. In the summer of 2017, Mr. Weeks taught at the Miami Choral and Voice Institute, and also joined the faculty of *Lingua e Canto*, in Sant'Angelo in Vado, Italy.

Recent engagements include Luigi Nono's *Intolleranza 1960* with the National Symphony Orchestra at Carnegie Hall, Puccini's *Turandot* with the Kentucky Symphony, Beethoven's *9th Symphony* with the Symphony Orchestra of Augustus, Verdi's *Requiem* with the Las Cruces Symphony, and the role of Evangelist in Bach's *St. John Passion*.



Josefiën Stoppelenburg, soprano, has performed as a soloist in the United States, Europe, Asia, South America, and the United Arab Emirates. Called “an astonishing singer” by the Chicago Tribune, she won the Chicago Oratorio Award and placed second in the American Prize Opera Competition. She has performed several times for the Dutch Royal Family.

A specialist of vocal Baroque music, Josefiën presented Baroque master classes for the University of Colorado, Indiana University (Jacobs School of Music), Illinois State University, and at the Conservatorio Nacional de Música in the Dominican Republic.

Highlights of the coming season include an appearance at the Baroque Music Festival in the Dominican Republic (Conservatorio Nacional de Música), concerts for the Poetry Foundation, Mozart’s *Exsultate Jubilate* with the Rockford Symphony Orchestra, Bach cantatas with the Cincinnati Bach Ensemble, Rembrandt Chamber Musicians, and Bach Week Evanston.

An advocate for chamber music, Josefiën will present several recitals with Ensemble Brothers and Sisters (vocal duo Charlotte and Josefiën Stoppelenburg and piano duo and brothers Martijn and Stefan Blaak). This quartet recently appeared live on Radio 4, the Dutch classical radio station, and just made their ensemble debut in the Concertgebouw in Amsterdam. As a vocal duo, Josefiën and her sister have performed in nearly every Dutch concert hall.



Nathan Medley, countertenor, has emerged in recent years as one of the leading younger-generation countertenors, with notable success internationally in concert and opera. Recent highlights include debuts with The Berlin Philharmonic under Sir Simon Rattle, St. Cecilia Orchestra, National Symphony Orchestra, San Francisco Symphony, London Symphony, Carnegie Hall, Los Angeles Philharmonic, English National Opera, Barbican, London, The Lucerne Festival, St. Louis Symphony, Pacific Musicworks, Miami Bach Society, Opera Omaha, and the Concertgebouw, Amsterdam.

In May 2012 he made his professional debut premiering John Adam’s *Gospel According to the Other Mary*, which he has subsequently recorded with both the LA Philharmonic and Berlin Philharmonic. He also sang on the Boston Early Music Festival’s recording of *St. Matthew Passion* by Johann Sebastiani.

He performs throughout the US with his early music ensemble, Echoing Air, and his Lute Duo collaborator, Brandon Acker. Mr. Medley has worked

with Peter Sellars, Catherine Turocy, Gilbert Blin, Ellen Hargis, Gustavo Dudamel, David Robertson, John Harbison, James Darrach, Markus Stenz, John Adams, Stephen Stubbs, and Webb Wiggins since graduating from Oberlin Conservatory.



C. Andrew Blosser, tenor, a native of Belle Center, Ohio, has performed roles in opera and musical theatre, and presented master classes and recitals throughout the United States, Ireland, Austria, Hungary, Poland, Czech Republic, Germany, and Switzerland. He received a Bachelor of Music in Vocal Music Education from the Conservatory of Music at Capital University in Columbus, a Master of Music in Voice Performance and a Doctor of Musical Arts from The Ohio State University.

Dr. Blosser has been a featured artist with orchestras, wind ensembles, and choral ensembles for concert and oratorio performances. He was the tenor soloist for Handel's *Messiah* with the Columbus Symphony Orchestra, and was the soloist for the world premiere performance of *Te Deum*, by British composer Patrick Hawes, with the Lancaster Festival Symphony Orchestra. He performed at the National Association of Teachers of Singing (NATS) national conference in Boston on a recital entitled "Singing our History" with colleagues from institutions across the country. He was recently the Chorus Master for the Firelands Symphony Orchestra's performance of *Porgy and Bess*.

Dr. Blosser is Senior Lecturer at The Ohio State University, where he teaches applied voice, voice literature, and diction courses.



David Rugger, baritone, specializes in the oratorio repertoire, early music, and especially the music of J.S. Bach. He recently sang with the Oregon Bach Festival, the Bloomington Bach Cantata Project, and the Bach Akademie Charlotte. He is an alumnus of both the American Bach Soloists Academy and the Carmel Bach Festival's Virginia Best Adams Fellow program.

Dr. Rugger received his Ph.D. in musicology from Indiana University, where he also studied voice and was active in the Historical Performance Institute. In his scholarship, Rugger writes about the relationship between vocal sound, the body, and identity in the long twentieth century, especially in England and America. He has given papers at the national meetings of the American Musicological Society, the North American British Music Studies Association, and the Midwest Victorian Studies Association.



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

Aurelian Oprea, Concertmaster

Orchestra II

Jessica Hung, Concertmaster

Cello Continuo and Gamba

Christina Coletta

Organ

R. Alan Kimbrough, playing the Bach Society's
Bennett and Giuttari portative organ (2000)



J. S. Bach

St. Matthew Passion (BWV 244)

Evangelist:	Daniel Weeks
Jesus:	Mark Spencer
Judas, Second Witness, High Priest:	C. Andrew Blosser
Pilate, Peter, High Priest:	David Rugger
First Witness:	Nathan Medley
First Maid:	Joy Carter
Second Maid:	Karen Linaberry
Pilate's Wife:	Josefien Stoppelenburg
Soprano Arias:	Josefien Stoppelenburg
Alto Arias:	Nathan Medley
Tenor Arias:	C. Andrew Blosser
Bass Arias:	David Rugger
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,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu!*

O guiltless Lamb of God,
Slaughtered on the trunk of the cross,
Always found patient,
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
Wasser hätte mögen teuer verkauft
und den Armen gegeben werden.*

“Why this waste? For this ointment
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 gepredigt 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*

Beloved Saviour, when your
disciples foolishly protest
that this virtuous woman
prepares your body with

*Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!*

10. Aria - Alto

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

ointment for the grave,
let me, in the meantime,
with flowing tears from my eyes,
pour water upon your head!

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 täten, wie ihnen
Jesus befohlen hatte, und bereiteten*

So the disciples did as Jesus had
directed them, and they prepared

*das Osterlamm. Und am Abend
satzte er sich zu Tische mit den Zwölfen.
Und da sie aßen, sprach er:*

Jesus

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

the Passover meal. When it was evening,
he took his place with the twelve;
and while they were eating, he said,

“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,

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.

Evangelist

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

Jesus

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

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.*

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.*

18. Recitative - Evangelist and Jesus Evangelist

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

Jesus

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

19. Chorale

*Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.*

“Take, eat; this is my Body.”

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

“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.”

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.

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.

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

“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.”

Acknowledge me, my Guardian;
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.

*Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.*

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

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

*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 züchtigt 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 ists, 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,
zerschelle*

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut!

Are lightning and thunder
extinguished in the clouds?

Open the fiery abyss, O Hell,
crush, destroy, devour, smash
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 erfüllt? 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 Schwertern und mit
Stangen, mich zu fahen; bin ich
doch täglich bei euch gesessen und
habe gelehret im Tempel, und ihr
habt mich nicht gegriffen. Aber
das ist alles geschehen, daß erfüllt
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

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

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.
Patience, patience!
When false tongues sting me.
I suffer contrary to my guilt.
Abuse and scorn,
I suffer abuse and scorn.
Ah! So may dear God
avenge the innocence of my heart.

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 selest 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?*

"Prophecy 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 Galliläa.*

"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 krähe 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!
Schaue 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,
Die ich stets in mir befinde.*

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
that I constantly discover in myself.

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

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

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

"It is not lawful to put them

Gotteskasten legen, denn es ist Blutgeld.

into the treasury, since they are blood money.”

44. Aria - Bass

*Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne 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 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:

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. Then was fulfilled what had been spoken through the prophet 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 Lord 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

Evangelist

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

Now at the festival the governor was 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 seinem wegen!

"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,*

How strange is this punishment!
The Good Shepherd suffers for the sheep.

*Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.* 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 bliebe.*

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 schrieen 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
Wasser und wusch die Hände vor
dem Volk und sprach:*

So when Pilate saw that he
could do nothing, but rather
that a riot was beginning, he
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
über ihn die ganze Schar und zogen
ihn aus und legeten ihm einen
Purpurmantel an und flochten eine
domene Krone und satzten sie
auf sein Haupt und ein Rohr in seine
rechte Hand und beugeten die Knie
vor ihm und spotteten ihn und sprachen:*

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

Chorus

Gegrüßet seist du, Jüdenkönig!

"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 Dornenkrone,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfietet,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
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, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckte, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und wurfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: "Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen." Und sie saßen allda und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: "Dies ist Jesus, der Jüden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

And when they came to a place called Golgotha (which means Place of a Skull), 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,

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!

"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."

Evangelist

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

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

Chorus

Andem 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, lüsted's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

"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.'"

Evangelist

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

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

59. Recitative - Alto

Ach Golgatha, unselges Golgatha!

Alas, Golgatha, unhappy Golgatha!

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

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

60. Recitative - Evangelist, Jesus, and Chorus

Evangelist

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

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,

Jesus

Eli, Eli, lama asabthani?

“Eli, Eli, lema sabachthani?”

Evangelist

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

That is, “My God, My God, why
have you forsaken me?” When
some of the bystanders heard it,
they said,

Chorus

Der ruft dem Elias!

“This man is calling for Elijah.”

Evangelist

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

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,

Chorus

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

“Wait, let us see whether Elijah
will come to save him.”

Evangelist

*Aber Jesus schrie abermal laut
und verschied.*

Then Jesus cried again with a loud
voice and breathed his last.

61. Chorale

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

When I must depart one day,
do not part from me then;
when I must suffer death,
come to me then!
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
zeriß in zwei Stück von oben an bis*

At that moment the curtain of the temple
was torn in two, from top to bottom.

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:

Chorus

Wahrlich, dieser ist Gottes Sohn gewesen.

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,

“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 Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

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

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

Make yourself pure, my heart;
I want to bury Jesus myself.
For he should now in me,
From this time forth,
Have his sweet rest.
World, get away! Leave Jesus alone!
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

So Joseph took the body and wrapped it

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

Chorus

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!

Evangelist

Pilatus sprach zu ihnen:

Pilate

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

Evangelist

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

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

Bass

Nun ist der Herr zur Ruh gebracht.

Chorus

Mein Jesu, gute Nacht!

Tenor

Die Müh ist aus, die unsre Sünden ihm gemacht.

Chorus

Mein Jesu, gute Nacht!

Alto

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

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,

"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."

Pilate said to them,

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

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

Now the Lord is brought to rest.

My Jesus, good night!

The weariness that our sins have given him is over.

My Jesus, good night!

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,
there the eyes fall asleep.



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.

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, straightforward 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—"Gibt 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 thankful for the generous and loyal support of the Miriam Rosenthal Foundation and pleased 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 Friends of the Bach Society for providing this opportunity for refreshment and conversation.

Mark your calendar now to listen to the next Bach Society broadcast at "Live and Local" on WDPR (FM 88.1 and 88.9 or on the web at www.discoverclassical.org) at 10:00 a.m. Saturday, May 11, 2019, when the March 2019 concert will be aired. The Bach Society is deeply grateful to Charles Berry for generously sponsoring the recording of all of our concerts this season for later broadcast on Discover Classical FM 88.1 and 88.9.



Bach Society of Dayton Sponsors

Among the many financial donors for whom the Bach Society is grateful, the following have provided generous sponsorship support designated for particular facets of this season. Their specific gifts will also be recognized at the concerts they have chosen to underwrite.

Charles D. Berry

The Mary H. Kittredge Fund of The Dayton Foundation

Discover Classical 88.1 and 89.9 FM, Media Sponsor

The Miriam Rosenthal Foundation for the Arts has underwritten the entire cost of this performance

Bach Society of Dayton Business and Community Sponsors

Platinum

UBS Financial Services, Inc., the Cornell/Nicholson Team

Houser Asphalt and Concrete

Graceworks Lutheran Services

Oral Surgery and Implant Solutions

Woodland Cemetery and Arboretum

Silver

Salinas Industries

Consider BSD when shopping

We ask that you consider including the Bach Society of Dayton when you shop at Dorothy Lane Market, Kroger, and even Amazon to be part of their charitable recipients list. We thank you ahead of time for thinking of us.

Bach Society of Dayton Donors

The Bach Society of Dayton gratefully acknowledges the financial support of all its generous donors for the 2018-2019 season. Without their help, the season would not be possible. The list below includes donations received and processed as of March 1, 2019.

Patrons (\$5,000+)

Charles D. Berry
The Virginia W. Kettering Foundation

Miriam Rosenthal Foundation for the Arts
The Ohio Arts Council

Benefactors (\$1,000-\$4,999)

Anonymous
Culture Works
Andrea and Mel Gillespie
Richard and Jane Hattershire
R. Alan Kimbrough
The Mary H. Kittredge Fund
of The Dayton Foundation

Mr. and Mrs. Shaun Nicholson
Dr. Tom and Sue Perry
Bill Spohn and Margaret Dunn
John and Carla Stengel

Sustainers (\$500-\$999)

Gwen Brubaker
Barbara Campbell
Dr. Sam N. Dorf and Dr. Maria Kisel
Nancy Farkas
Marc and Kathleen Fleischauer
The Reverend and Mrs. Earl Fritz
Mr. Thomas P. and Dr. Sharon Gratto
John Gummel and Jane Collins
Lew Hann and Steve Makovec
Joseph Hookey
Macy Janney
John and Doris Lindower

Mr. and Mrs. John W. Longstreth
Steve and Lou Mason
Thom Meyer
Dan and Ginger Minneman
John and Ruth Neely
Sharon A. Norton
Mary Beth Rodes
Mary Tymeson
Vincent Veltens
Betsy and Lee Whitney
Walter and Marcia Wood

Supporters (\$250-\$499)

Mike and Laurie Bates
Laura and Mike Dailey
Drs. John and Janet Fleischauer
David Grupe
Penny and John Haddick
Jane Heavin
Larry Hollar and Karen Cassedy

Michael Jaffe
Judy McCormick
Christopher Oldstone-Moore
Dr. and Mrs. David Ponitz
Kevin Samblanet
Donna Shaw
Judi and Max Weaver

Friends (\$100-\$249)

Fred and Joy Bartenstein
Todd Berry
Joe Codispoti
Carol J. Corrado
Bryan and Susan Daly
Mr. and Mrs. Horace Davis
Jim Duffee
Rose Fox
Marc and Elizabeth Georgin
Tom and Trudy Gottweiss
Alex and Joan Gounaris

Paul and Susanne Weaver

Frank Williams
Barbara Wilson

Contributors (\$25-\$99)

Carla Ballou
Erick Beaven
Jodi and Gary Blacklidge
Rebecca Bower
Donna Boyer
Maddie Callender
Benjamin Carter
Joy Carter
Nancy Cash
Kay Cherry
Barbara Colaner
Joan Crafton
Susan Cromer
Carla Drye
Kathleen Farmer
Frank Gentner
Iris Getrost

Ann Greiner
Jane G. Haley
Janice Harrison
Ralph Johnston and Margaret Kams
Sharon Kohnle
Michael and Karen Linaberry
Peter and Pamela Rauch
Sandy and Dave Roderick
Ted and Judy Scheidt
Jerome Servaites and Pamela Cooper-Servaites
Peter Torvik
Elizabeth Vandevander
Sara and Roy Vice

Sonia Green
Peg Holland
Clare Jones
Gisela Kellar
Madelon Kinzig
Tim Mahorney
Paul McClain
William Miller
Marlene Nelson
Connie Palmus
Barbara Piatt
David Jon Priebe
Adele Rapelye
Shirley Richardson-McCourt
Suzanne Richardt
Russell Shoup
Loraine Simard
Mark Spencer
Christine Spivey
Peri Switzer
Jean Towe

The Bach Society of Dayton is a 501(c)(3) non-profit organization; all contributions are deductible to the full extent of the law.

Special Acknowledgements

The Bach Society also gratefully acknowledges the services of Lloyd Bryant, who serves as the Bach Society announcer on WPDR/WDPG and records and edits our performance for broadcast; Westminster Presbyterian Church for providing rehearsal facilities; the generosity of the Kettering Adventist Church for providing performance facilities; Kettering Health Network and friends of the Bach Society for sponsoring after-concert receptions; the excellent and wide-ranging administrative support provided by David Grupe; the design skills of Todd Berry, who prepares our marketing resources; the skills of photographers Adam Alonzo, Lew Hann, James DeYoung and Laurana Wong for taking chorus and performance photos; and the Dayton Performing Arts Alliance for receiving our mail.



Bach Society of Dayton Board of Directors

Marc Fleischauer, President

Steve Makovec, Vice-President

Dick Hattershire, Treasurer

R. Alan Kimbrough, Secretary

William Spohn, Past-President

Nancy Farkas

John Gummel

Stephanie Knox

Kevin Samblanet

John Stengel

* * * * *

David Grupe, Chorus/Operations Manager

Laurana Wong, Administrative Supporter

the gift that keeps giving



Miriam Rosenthal for the Arts supports the artists and arts experiences that truly define Dayton as a cultural community. We are the only community Foundation in this region dedicated solely to the arts.

Please consider sharing in our mission through your own financial contribution to the foundation. Join us in giving life to the arts! MiriamRosenthalFoundation.org



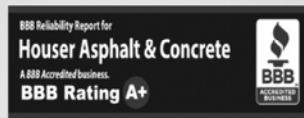
MIRIAM ROSENTHAL FOUNDATION
FOR THE ARTS

Houser
Asphalt
&
Concrete
supports
the
Bach
Society
of
Dayton



Celebrating
Our 49th Year!
Houser Asphalt
& Concrete
Residential &
Commercial
(937) 223-9207
(800) 319-1114

www.houserasphaltconcrete.com



Reward yourself



Comfortable living in the heart of Centerville

From modern villas...to cozy cottages...to maintenance-free apartments—the ideal life is yours at Bethany Village. It's time to experience the carefree lifestyle you deserve.

Explore the many wonderful independent living options that await you here. Contact us today to arrange your personal tour.

(937) 433-2110

BethanyLutheranVillage.org



Bethany Village

Graceworks Lutheran Services

*A welcoming senior community
with over 70 years of faithful caring.*





**ORAL SURGERY &
IMPLANT SOLUTIONS**

**Dental implants
offer you
the comfort and
security of a HAPPY
and HEALTHY
smile — ask your
dentist how.**

**R. Thomas Perry,
D.D.S.**

*Diplomate, American Board of
Oral & Maxillofacial Surgery*

*Diplomate, International Congress
of Oral Implantologists*

Wisdom Teeth,
**Implants &
Jaw Surgery**

5335 Far Hills Avenue
Suite 118
Dayton, Ohio 45429
Office: 937-439-5912

Woodland Cemetery and Arboretum

*Committed to providing dignified and caring funeral services
and burial options to families of all faiths since 1841.*

- Traditional and cremation burial services
- Cemetery pre-arrangement services
 - Markers and monuments
 - Historic walking and bus tours



Woodland Cemetery and Arboretum
118 Woodland Ave., Dayton, OH 45409
woodlandcemetery.org

937-228-3221

Since 1841
WOODLAND
Historic Cemetery, Arboretum & Foundation



University of Dayton



AT THE UNIVERSITY OF DAYTON,

MUSIC IS OUR PASSION.

We help each student discover the transformative power of music and develop musical interests, talents and skills that can change the world.

ANNOUNCING NEW FACULTY APPOINTMENTS

- » **Dr. Steven Hankle**
University Chorale and Choral Union,
Choral Music Education
- » **Dr. Heather Verbeck**
Flute
- » **Dr. Andrea Vos-Rochefort**
Clarinet
- » **Stefanie Acevedo**
Music Theory
- » **Joy Willenbrink**
Music Therapy

Visit go.udayton.edu/music to learn more.

.....

DEPARTMENT OF MUSIC

go.udayton.edu/music
937-229-3936

.....



Christ Episcopal Church

20 W. First Street
Downtown Dayton
223-2239

www.daytonchristepiscopal.com

Christ Episcopal Church

63 East Church Street
Xenia
372-1594

www.christ-episcopal-xenia.org

**St. Christopher's
Episcopal Church**

1501 North Broad Street
Fairborn
878-5614

<https://stchristophersfairborn.org/>

**St. George's
Episcopal Church**

5520 Far Hills Avenue
Centerville
434-1781

www.stgeorgesdayton.org



**St. Margaret's
Episcopal Church**

5301 Free Pike
Trotwood
837-7741

www.stmargaretsdayton.org

**St. Marks
Episcopal Church**

456 Woodman Drive
Riverside
256-1082

www.stmarksdayton.org

**St. Paul's
Episcopal Church**

33 West Dixon Avenue
Oakwood
293-1154

www.stpauls-dayton.org

**THE BACH SOCIETY OF
DAYTON THANKS THE
KETTERING ADVENTIST
CHURCH FOR THEIR
GENEROUS AND
CONTINUING SUPPORT
OF OUR CONCERTS**





DISCOVER
Classical
88.1 & 89.9 FM
DISCOVERCLASSICAL.ORG

Proud Voice of the
Bach Society
of Dayton

Classical Music
24 Hours a Day
On the Air or Online





COOLIDGE WALL CO., L.P.A.

celebrates the
Bach Society of Dayton ...
personally and professionally.

*Marc L. Fleischauer, Esq.
Labor & Employment Chair
Bass II*



COOLIDGE WALL

A Legal Professional Association

33 West First Street, Suite 200, Dayton, Ohio 45402
937.223.8177 • www.coollaw.com

Providing legal services since 1853



CULTURE WORKS

WHO WE ARE

Culture Works is the umbrella arts agency that provides a unified voice for all the cultural organizations and activities in the Dayton Region and provides funding and services to help our cultural community to thrive.

WHAT WE DO

Culture Works is committed to leading the charge to ensure a healthy environment for arts and culture in the Dayton Region for generations to come. We galvanize widespread support for arts and culture while also providing grants, unified marketing efforts, research, and cultural planning.

Your support makes it happen.



WHY WE MATTER

Our efforts play a vital role in making the Dayton Region more appealing to new residents, visitors, and employers looking for a new home. A contribution to Culture Works isn't just an investment in arts and culture. It's an investment in the future of our neighborhoods, cities, and region.

cultureworks.org



University
of Dayton



SPECIAL PROGRAMS AND CONTINUING EDUCATION

The University of Dayton invites you to participate in our programs—designed for adults 50 years of age and better.

They include:

SENIOR FELLOWS PROGRAM

This program gives adults 60 years of age and better the opportunity to audit up to two classes each semester for a \$35 registration fee.

OSHER LIFELONG LEARNING INSTITUTE

This program provides the opportunity for adults 50 years of age and better to participate in a peer run program. Seminars on a variety of topics are moderated by other seniors.

NEW HORIZONS MUSIC

The UD New Horizons Music offers adults 50 years of age and better the opportunity to begin a musical instrument or provides a 're-entry' point for those who have been away from active music making for many years.

DAYTON CELEBRATION CHORUS

The Dayton Celebration Chorus is an adult community chorus that serves the city of Dayton and the Miami Valley region. Open to all interested adult singers and requiring no audition, the Chorus sings a diverse repertoire of both sacred and secular choral literature, with an emphasis on American music.

THE FANTASTIC FLYER FOLLIES

Join this traveling performance company exclusively for seniors. Are you a singer, dancer, musician, or actor? No experience? No problem. Just bring your energy, enthusiasm, and most importantly your love of musical theater!

*For additional information or to register for one
or more of our programs, please contact:*

*Special Programs and Continuing Education
300 College Park, Dayton, OH 45469-7011
(937)229-2347 | (937)229-3500 Fax*

GO.UDAYTON.EDU

The Dayton Music Club

Supporting Musicians in Dayton for 129 Years

Performance Opportunities
Youth Scholarships
Community Services

Memberships Open To Listeners, Performers and Teachers

For Information on Events, Memberships and Opportunities:

www.daytonmusicclub.com

(937) 297-0463



DAYTON
HISPANIC
CHAMBER

The Bach Society
is a proud member
of the
Dayton Hispanic Chamber

daytonhispanicchamber.com



Your ad could be here!

Contact David Grupe
937-294-2224

NANCY FARKAS 
Expect The Very Best



*Proudly supporting the Arts
and the Bach Society of Dayton*

For the Finest in Professional
Residential Real Estate Services

NANCY A. FARKAS Mobile (937) 776-0424
REALTOR, ABR, ASP, CRS, GRI, PMN, SRES, e-PRO
At Home with Diversity, USAA Certified - Relocation A Team
NancyFarkas@Realtor.com
www.NancyFarkas.com



Salinas Industries

Salutes

**The Bach Society
of Dayton**



Robert Salinas, President of the
Dayton Hispanic Chamber



Donation and Ticket Order Form

THREE WAYS TO ORDER TICKETS: 1 PURCHASE BY CREDIT CARD OR PAYPAL AT BACHSOCIETYOFDAYTON.ORG. 2 COMPLETE, DETACH, AND MAIL THIS FORM WITH YOUR CHECK MADE PAYABLE TO BACH SOCIETY OF DAYTON. 3 CALL (937) 294-2224 TO PLACE YOUR ORDER AND PAY BY CHECK.

DON'T MISS A BEAT! GET YOUR TICKETS NOW FOR THESE 2019 CONCERTS	Adult Single Tickets* May - \$20	Student Single Tickets* May - \$10	Military Single Tickets* May - \$15	Tickets Subtotal

MAIL TO: Bach Society of Dayton
126 North Main Street, Suite 210
Dayton, Ohio 45402

You will receive your tickets by mail. Thank you for your support!

SUNDAY, MAY 12:

GLORIOUS BRASS | *\$20/10/15

Please help sustain the Bach Society by adding a donation. Your tax-deductible contribution will be gratefully acknowledged.

DONATION AMOUNT	_____
TOTAL TICKETS & DONATION	_____

Name _____

Address _____

City _____ State _____ ZIP _____

Daytime phone _____

Email _____

*Children 12 and under are admitted free.

PERFORMANCES WILL BE AT **KETTERING ADVENTIST CHURCH, 3939 STONEBRIDGE ROAD, KETTERING, OHIO**






VISIT US AT WWW.BACHSOCIETYOFDAYTON.ORG

Hope and Passion
2018-2019 SEASON



Bach
SOCIETY of DAYTON

John Neely, Music Director
R. Alan Kimbrough, Accompanist

FOLLOW US ON   
BACHSOCIETYOFDAYTON.ORG
(937) 294-2224