

ST. JOHANN SEBASTIAN BACH  
♦ MARCH 24, 2013 ✦ 4:00 PM

MATTHEW

PASSION

## Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's performance of J. S. Bach's St. Matthew Passion.

This concert is situated within the church's observance of Holy Week. In keeping with the solemnity of this week, we ask that you refrain from applauding at the conclusion of the performance.

In this program, the words of the Passion text that come directly from St. Matthew's Gospel are printed in red, the texts borrowed from the Lutheran chorale tradition are printed in bold type, and the interpolated texts of Bach's librettist are printed in regular type.

The translation here is by Dr. Karen P. Danford, member of Grace and its choir. This new translation eschews the poetic license of some earlier translations. It aims to stay as close as possible to the German text, while maintaining comprehensibility in English, so that listeners are able to follow how the music expresses the text. Background notes on the Passion are included in this program on page 33.

Admission to this concert is free, thanks to the generous donations of those listed in the back of this program. Nevertheless costs associated with this performance are great. A free-will offering will be gathered at the conclusion of Part One. Please give generously, in support of this concert and of the Bach Cantata Vespers ministry.

During the thirty-minute intermission you are invited to join us for a reception in the gymnasium, to the south of the sanctuary.

Please silence all cell phones and pagers.

Recording or photography of any kind is strictly forbidden.

*Passio Domini Nostri J. C. Secundum Evangelistam Matthaeum, BWV 244*  
The Passion of Our Lord Jesus Christ According to the Evangelist Matthew

Johann Sebastian Bach, 1685–1750

## Part One

### 1. Chorus (Choirs 1 and 2) & 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.

**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 Lamm Gottes unschuldig, stanza 1)

Come, you daughters, help me lament,  
Look! — At whom? — The bridegroom!  
Look at him! — How? — As such a lamb.  
Look! — What? — See the patience,  
Look! — Where? — At our guilt.  
Look at him, out of love and graciousness,  
Carrying the wood of the cross by himself.

**O Lamb of God without guilt,  
Slaughtered upon the cross,  
Enduring ever patiently,  
Though you were despised.  
All sin was carried by you,  
If not, we would have to despair.  
Have mercy on us, O Jesus!**

### 2. Recitative

**Evangelist**

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

**Jesus**

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

**Evangelist**

When Jesus had finished this speech,  
he said to his disciples:

**Jesus**

You know that after two days it will be Passover,  
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?**

(Herzliebster Jesu, stanza 1)

**Dearest Jesus, what crime have you committed,  
That such a harsh verdict has been pronounced?  
What is the offense, in what kind of crimes  
Have you taken part?**

## 4a 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:

### Evangelist

Then the high priests  
and the scribes and the elders among the people  
gathered in the palace of the High Priest,  
who was called Caiaphas, and held a council  
about how they could through trickery  
apprehend and kill Jesus.  
They said, however:

## 4b. Chorus (Choirs 1 and 2)

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

Just not during the festival,  
so there will be no uproar among the people.

## 4c. 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:

### Evangelist

When Jesus was in Bethany  
at the house of Simon the leper,  
a woman came to him;  
she had a glass with costly perfume  
and poured it on his head while he sat at table.  
When his disciples saw this,  
they were indignant and said:

## 4d. Chorus (Choir 1)

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

What is the point of this foolishness?  
This perfume could have been sold for a large sum  
to be given to the poor.

## 4e. Recitative

### Evangelist

Da das Jesus merket, sprach er zu ihnen:

### Jesus

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

### Evangelist

When Jesus noticed this, he said to them:

### Jesus

Why does this woman trouble you?  
She has done a good deed for me.  
The poor you will have with you forever,  
but you will not have me forever.  
When she poured this perfume on my body,  
she did it because I will be buried.  
Truly I say to you:  
wherever this gospel is preached  
in the whole world,  
they will tell, in her memory,  
what she has done.

## 5. Recitative (Choir 1 Alto)

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

You, dear Savior, you,  
While your disciples argue foolishly  
That this pious woman  
Wants to prepare your body  
For the grave with ointment,  
So let me, in the meantime,  
With the flood of tears from my eyes  
Anoint your head with water!

## 6. Aria (Choir 1 Alto)

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

Repentance and regret  
Break the sinner's heart in two.  
Thus do the drops of my tears  
Bear pleasant spices  
For you, faithful Jesus.

## 7. Recitative

### Evangelist

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

### Judas

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

### Evangelist

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

### Evangelist

Then one of the twelve  
named Judas Iscariot  
went to the high priests and said:

### Judas

What will you give me?  
I will betray him to you.

### Evangelist

And so they offered him thirty silver coins.  
And from then on he looked for the opportunity  
to betray him.

## 8. Aria (Choir 2 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, just bleed, you dear heart!  
Ah! A child, that you raised,  
That suckled at your breast,  
Threatens to murder its caregiver,  
For that child has become a snake.

## 9a. Recitative

### Evangelist

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

### Evangelist

But on the first day of the Feast of Unleavened Bread,  
the disciples came to Jesus and said to him:

## 9b. Chorus (Choir 1)

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

Where do you want us to prepare  
for you to eat the Passover lamb?

## 9c. Recitative

**Evangelist**

Er sprach:

**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.

**Evangelist**

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

**Jesus**

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

**Evangelist**

He said:

**Jesus**

Go into the city to a certain man there  
and say to him: The master instructs you to say:  
My time is here,  
I will keep Passover at your home  
with my disciples.

**Evangelist**

And the disciples did  
as Jesus had commanded them,  
and prepared the Passover lamb.  
And in the evening he sat down  
at table with the twelve.  
And as they ate, he said:

**Jesus**

Truly, I say to you:  
One among you will betray me.

## 9d. Recitative

**Evangelist**

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

**Evangelist**

And they were very disturbed, and began,  
one after another, to say to him:

## 9e. Chorus (Choir 1)

Herr, bin ichs?

Lord, is it I?

## 10. 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.

(O Welt, sieh hier dein Leben, stanza 5)

It is I; I should repent,  
With hands and feet  
Bound in hell.  
The scourgings and the fetters  
And what you have endured,  
That was deserved by my soul.

## 11. Recitative

**Evangelist**

Er antwortete und sprach:

**Jesus**

Der mit der Hand mit mir in die Schüssel tauchet,  
der wird mich verraten.

Des Menschen Sohn gehet zwar dahin,  
wie von ihm geschrieben stehet;  
doch wehe dem Menschen,  
durch welchen des Menschen Sohn verraten wird!  
Es wäre ihm besser,  
daß derselbige Mensch noch nie geboren wäre.

**Evangelist**

Da antwortete Judas, der ihn verriet, und sprach:

**Judas**

Bin ichs, Rabbi?

**Evangelist**

Er sprach zu ihm:

**Jesus**

Du sagests.

**Evangelist**

Da sie aber aßen, nahm Jesus das Brot,  
dankete und brachs  
und gabs den Jüngern und sprach:

**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 ichs neu trinken  
werde mit euch in meines Vaters Reich.

**Evangelist**

He answered and said:

**Jesus**

He who dips his hand with me in this bowl  
will betray me.

The Son of Man will pass away,  
just as it is written about him;  
but woe to that person,  
by whom the Son of Man is betrayed!  
It would have been better for him  
that he had never been born.

**Evangelist**

Then Judas, who betrayed him, answered and said:

**Judas**

Is it I, Rabbi?

**Evangelist**

He said to him:

**Jesus**

You say it is.

**Evangelist**

Then as they ate, Jesus took the bread,  
gave thanks, and broke it,  
and gave it to his disciples and said:

**Jesus**

Take, eat, this is my body.

**Evangelist**

And he took the cup, and gave thanks,  
gave it to them and said:

**Jesus**

Drink from it, all of you;  
this is my blood of the new covenant,  
which will be shed for many  
for the forgiveness of sins. I say to you:  
From now on I will no longer drink  
of this fruit of the vine  
until that day, when I will drink it anew  
with you in my Father's kingdom.

## 12. Recitative (Choir 1 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.

Though my heart swims in tears,  
That Jesus takes his leave of me,  
Nevertheless his covenant makes me rejoice:  
His flesh and blood, oh treasure,  
He bequeaths into my hands.  
Just as he, when in this world with his own,  
Could intend no harm,  
So does he love them even to the end.

## 13. Aria (Choir 1 Soprano)

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

I want to give you my heart,  
Descend, my salvation, herein!  
I want to lose myself in you;  
If the world's too small for you,  
Ah, then you alone will be for me  
More than earth and heaven.

## 14. Recitative

### Evangelist

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

### Jesus

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

### Evangelist

And when they had sung a hymn of praise,  
they went outside to the Mount of Olives.  
There Jesus said to them:

### Jesus

In this night you will all be angry at me.  
For it is written:  
"I will strike the shepherd,  
and the sheep of the flock will scatter."  
When I rise again, however,  
I will go before you into Galilee.

## 15. Chorale

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

(O Haupt voll Blut und Wunden, stanza 5)

Know me, my guardian,  
My shepherd, accept me!  
Through you, the source of all goodness,  
Much good has been done for me.  
Your mouth has fed me  
With milk and sweet food,  
Your spirit has endowed me  
With such heavenly bliss.



## 16. Recitative

**Evangelist**

Petrus aber antwortete und sprach zu ihm:

**Petrus**

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

**Evangelist**

Jesus sprach zu ihm:

**Jesus**

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

**Evangelist**

Petrus sprach zu ihm:

**Petrus**

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

**Evangelist**

Desgleichen sagten auch alle Jünger.

**Evangelist**

But Peter answered and said to him:

**Peter**

Even if all the others become angry at you,  
I will never ever be angry.

**Evangelist**

Jesus said to him:

**Jesus**

Truly, I tell you: In this night,  
before the cock crows,  
you will deny me three times.

**Evangelist**

Peter said to him:

**Peter**

And even if I have to die with you,  
I will not deny you.

**Evangelist**

The same thing was said by the other disciples.

## 17. 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.

(O Haupt voll Blut und Wunden, stanza 6)

I want to stay here with you;  
Only do not despise me!  
I do not wish to go from you,  
When your heart is breaking.  
When your heart turns pale  
In that last sigh of death,  
Even then will I embrace you  
In my arms and bosom.

## 18. Recitative

**Evangelist**

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

**Jesus**

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

**Evangelist**

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

**Jesus**

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

**Evangelist**

Then Jesus went with them to a place  
which was called Gethsemane,  
and said to his disciples:

**Jesus**

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

**Evangelist**

And he took with him Peter  
and the two sons of Zebedee,  
and began to grieve and despair.  
Then Jesus said to them:

**Jesus**

My soul is sorrowful even unto death,  
stay here and watch with me.

## 19. Recitative (Choir 1 Tenor) & Chorale (Choir 2)

O Schmerz!

Hier zittert das gequälte Herz;  
wie sinkt es hin, wie bleicht sein Angesicht!

**Was ist die Ursach aller solcher Plagen?**

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

**Ach! meine Sünden haben dich geschlagen;**

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

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

Ach, könnte meine Liebe dir,  
Mein Heil, dein Zittern und dein Zagen  
vermindern oder helfen tragen,  
Wie gerne blieb ich hier!

(Herzliebster Jesu, stanza 3)

Oh, pain!

Here does that tormented heart tremble;  
How it sinks down, how pale his face becomes!

**What is the cause of such affliction?**

The judge leads him before the court.  
There is no comfort, no helper.

**Ah! My sins have smitten you;**

He suffers all hell's torments,  
He should pay for others' crimes.

**I, oh Lord Jesus, am the one to blame  
For what you suffer.**

Oh, if only my love for you,  
My Savior, could lessen or help  
Your trembling and your trepidation,  
How gladly would I stay here!

## 20. Aria (Choir 1 Tenor) & Chorus (Choir 2)

Ich will bei meinem Jesu wachen,  
— So schlafen unsre Sünden ein. —

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

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

I want to stand watch with my Jesus,  
— Thus do our sins fall asleep. —

My death  
Is atoned for by his soul's anguish;  
His sorrow fills me with joy.

— Therefore for us his worthy suffering must  
Be terribly bitter, yet sweet. —

## 21. Recitative

**Evangelist**

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

**Jesus**

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

**Evangelist**

He went a little farther,  
fell with his face to the ground  
and prayed and said:

**Jesus**

My Father, if it is possible,  
so may this cup be taken from me;  
Yet, not as I will,  
But rather as you will.

## 22. Recitative (Choir 2 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 Savior falls down before his Father;  
And thereby lifts me and everyone up  
From the Fall  
Up to God's grace once again.  
He is prepared  
To drink the cup of death's bitterness,  
Into which the sins of this world  
Are poured and stink horribly,  
Because it pleases our dear God.

## 23. Aria (Choir 2 Bass)

Gerne will ich mich bequemem,  
Kreuz und Becher anzunehmen,  
Trink ich doch dem Heiland nach.  
Denn sein Mund,  
Der mit Milch und Honig fließet,  
Hat den Grund  
und des Leidens herbe Schmach  
Durch den ersten Trunk versüßet.

Gladly I submit myself  
To take up cross and cup,  
And follow my Savior and drink.  
Since his mouth,  
Which flows with milk and honey,  
Has made the dregs  
And the bitter shame of suffering  
Sweet through his first sip.

## 24. Recitative

**Evangelist**

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

**Jesus**

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

**Evangelist**

Zum andernmal ging er hin, betete und sprach:

**Jesus**

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

**Evangelist**

And he came to his disciples  
and found them sleeping and said to them:

**Jesus**

Could you not keep watch with me for one hour?  
Watch and pray, that you do not fall into temptation!  
The spirit is willing, but the flesh is weak.

**Evangelist**

And once again he went away and prayed and said:

**Jesus**

My Father, if it is not possible,  
that this cup be taken from me,  
then I will drink it, that thy will be done.

## 25. Chorale

Was mein Gott will, das g'scheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den' er ist bereit,  
Die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
Und züchtiget mit Maßen.  
Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.

(Was mein Gott will, das g'scheh allzeit, stanza 1)

What my God wills, so be it done;  
His will, which is the best,  
Is ready to help those,  
Who steadfastly believe in him.  
He helps those in need, this faithful God,  
And punishes with moderation.  
Whoever trusts in God, and firmly builds on him,  
God will never abandon.

## 26. Recitative

### 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:

### Jesus

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

### Evangelist

Und als er noch redete,  
siehe, da kam Judas, der Zwölfen einer,  
und mit ihm einer große Schar mit Schwertern  
und mit Stangen von den Hohenpriester  
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:

### Judas

Gegrüßet seist du, Rabbi!

### Evangelist

Und küssete ihn. Jesus aber sprach zu ihm:

### Jesus

Mein Freund, warum bist du kommen?

### Evangelist

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

### Evangelist

And he came and found them sleeping,  
and their eyes were very sleepy.  
And he left them and went back once again  
and prayed for the third time  
and said the same words.  
Then he came to his disciples and said to them:

### Jesus

Oh! Will you continue sleeping and resting?  
See, the hour is here, when the Son of Man  
will be handed over to sinners.  
Stand up, let us go;  
see, he who betrays me is here.

### Evangelist

And as he was still talking,  
see, there came Judas, one of the twelve,  
and with him a large crowd with swords  
and spears sent from the high priests  
and elders of the people.  
The betrayer  
had given them a sign and said:  
“He whom I will kiss is the one, seize him!”  
And then he went over to Jesus and said:

### Judas

Greetings to you, Rabbi!

### Evangelist

And he kissed him. Jesus, however, spoke to him:

### Jesus

My friend, why have you come?

### Evangelist

Then they went up to him  
and laid their hands on Jesus and seized him.

## 27a. Aria (Choir 1 Soprano and Alto) & Chorus (Choir 2)

So ist mein Jesus nun gefangen.  
— Laßt ihn, haltet, bindet nicht! —  
Mond und Licht  
Ist vor Schmerzen untergegangen,  
Weil mein Jesus ist gefangen.  
Sie führen ihn, er ist gebunden.

Thus my Jesus now is captured.  
— Leave him, stop, do not bind him! —  
Moon and light  
Have painfully disappeared,  
For my Jesus is captured.  
They lead him, he is in fetters.

## 27b. Chorus (Choirs 1 and 2)

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!

Have lightning and thunder in clouds disappeared?  
Open the fiery abyss, oh hell,  
Smash, ruin, devour, shatter  
With sudden fury  
The false traitor, that murderous blood!

## 28. Recitative

### Evangelist

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

### Jesus

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

### Evangelist

Zu der Stund sprach Jesus zu den Scharen:

### Jesus

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

### Evangelist

Da verließen ihn alle Jünger und flohen.

### Evangelist

And look there, one of them,  
who was with Jesus, stretched out his hand,  
and hit the High Priest's servant  
and cut off his ear.  
Then Jesus said to him:

### Jesus

Put away your sword;  
for he who takes up the sword,  
will die by the sword.  
Or do you think,  
that I could not ask my Father  
to send me more  
than twelve legions of angels?  
How then would the Scripture be fulfilled?  
It must happen this way.

### Evangelist

At that time Jesus said to the crowds:

### Jesus

You have gone out as if to a murder,  
with swords and spears, to capture me;  
Did I not sit with you every day,  
Teaching in the temple,  
and yet you did not seize me.  
All this, however, has happened,  
so that the words  
of the prophets would be fulfilled.

### Evangelist

Then all the disciples left him and fled.

## 29. Chorus

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

(O Mensch, bewein dein Sünde groß, stanza 1)

Oh mortal, lament your sins greatly,  
For them Christ left his Father's bosom  
And came down to earth;  
From a virgin pure and tender  
He was born here for us,  
He wanted to become the mediator.  
He gave life to the dead  
And thereby laid aside all sickness  
Until that time would come, at last,  
When he would be sacrificed for us,  
Would carry the heavy burden of our sins  
For oh so long upon the cross.

*After the offering is received, please join us for a reception in the gymnasium.  
The intermission is thirty minutes.*

## Part Two

### 30. Aria (Choir 1 Alto) & Chorus (Choir 2)

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

Oh, now my Jesus is no more!  
— Where then has your friend gone,  
O you most beautiful among women? —  
Is it possible, can I look?  
— Where has your friend turned to? —  
Oh, my lamb in the tiger's claws,  
Oh, where has my Jesus gone?  
— We want to search for him with you. —  
Oh, what should I say to the soul,  
When it asks me fearfully:  
Oh, where has my Jesus gone?

### 31. Recitative

#### Evangelist

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

#### Evangelist

Those, however, who had seized Jesus,  
led him to the High Priest Caiaphas,  
where the scribes and elders  
had assembled.  
Peter followed after him,  
at a distance, to the palace  
of the High Priest and went inside  
and sat among the servants,  
so that he could see what was to happen.  
The high priests, however, and the elders,  
and the entire council  
were looking for false testimony against Jesus,  
with which they could kill him, but did not find any.

### 32. Chorale

Mir hat die Welt trüglich gericht'  
Mit Lügen und mit falschem Gdicht,  
Viel Netz und heimlich Strike.  
Herr, nimm mein wahr  
In dieser Gfahr,  
Bhüt mich für falschen Tüken!

(In dich hab ich gehoffet, Herr, stanza 5)

The world has judged me deceitfully  
With lies and with false stories,  
Many nets and hidden snares.  
Lord, perceive me  
In this danger,  
Shield me from evil malice!



### 33. Recitative

**Evangelist**

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

**Zeugen**

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

**Evangelist**

Und der Hohepriester stund auf  
und sprach zu ihm:

**Hohepriester**

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

**Evangelist**

Aber Jesus schwieg stille.

**Evangelist**

Though many false witnesses came forward,  
they nevertheless found nothing.  
Finally two false witnesses  
stepped forward and said:

**Witnesses**

He has said:  
I can destroy the temple of God  
and rebuild it in three days.

**Evangelist**

And the High Priest stood up  
and said to him:

**High Priest**

Will you give no answer to those  
who bear witness against you?

**Evangelist**

But Jesus kept silent.

### 34. Recitative (Choir 2 Tenor)

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

My Jesus keeps silent in answer  
To the many falsehoods,  
In order thus to show us  
That his will, full of mercy,  
Is bowed down before us in suffering,  
And so that we, in the same pain,  
Should be like him  
And when persecuted keep silent.

### 35. Recitative (Choir 2 Tenor)

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

Patience, patience!  
When false tongues attack me.  
I suffer, though not guilty,  
Insult and mockery,  
Oh, so may the loving God  
Avenge my heart's innocence.

### 36a. Recitative

**Evangelist**

Und der Hohenpriester antwortete  
und sprach zu ihm:

**Hohepriester**

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

**Evangelist**

Jesus sprach zu ihm:

**Jesus**

Du sagests.  
Doch sage ich euch: von nun an wirds geschehen,  
daß ihr sehen werdet des Menschen Sohn  
sitzen zur Rechten der Kraft  
und kommen in den Wolken des Himmels.

**Evangelist**

Da zerriß der Hohepriester seine Kleider und sprach:

**Hohepriester**

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

**Evangelist**

Sie antworteten und sprachen:

**Evangelist**

And the High Priest answered  
and said to him:

**High Priest**

I beseech you by the living God,  
that you tell us,  
whether you are Christ, the Son of God?

**Evangelist**

Jesus said to him:

**Jesus**

You say that I am.  
But I say to you: From now on  
it will happen, that you will see the Son of Man  
sitting to the right hand of the Almighty,  
and coming on the clouds of heaven.

**Evangelist**

Then the High Priest tore his clothing and said:

**High Priest**

He has blasphemed God;  
what more do we need as testimony?  
Look, you have heard his blasphemy.  
What do you think?

**Evangelist**

They answered him and said:

### 36b. Chorus (Choirs 1 and 2)

Er ist des Todes schuldig!

He is guilty to the point of death!

### 36c. Recitative

**Evangelist**

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

**Evangelist**

Then they spat in his face,  
and beat him with their fists.  
Some, however, beat him  
in the face and said:

### 36d. Chorus (Choirs 1 and 2)

Weissage uns, Christe,  
wer ists, der dich schlug?

Prophecy for us, Christ,  
who is it that has beaten you?



## 37. Chorale

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

(O Welt, sieh heir dein Leben, stanza 3)

Who has beaten you so,  
My Savior, and prepared so many  
Evil afflictions for you?  
You are surely not a sinner  
Like us and our children;  
You know nothing of wrongdoing.

## 38a. Recitative

**Evangelist**

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

**Magd I**

Und du warest auch mit dem Jesus aus Galiläa.

**Evangelist**

Er leugnete aber vor ihnen allen und sprach:

**Petrus**

Ich weiß nicht, was du sagest.

**Evangelist**

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

**Magd II**

Dieser war auch mit dem Jesu von Nazareth.

**Evangelist**

Und er leugnete abermal und schwur dazu:

**Petrus**

Ich kenne des Menschen nicht.

**Evangelist**

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

**Evangelist**

Peter sat outside in the palace;  
and a maid came to him and said:

**Maid I**

And you were also with this Jesus of Galilee.

**Evangelist**

He, however, denied it before them all and said:

**Peter**

I do not know what you are saying.

**Evangelist**

But when he went out the door,  
another saw him and spoke to those  
who were there:

**Maid II**

This man was also with this Jesus of Nazareth.

**Evangelist**

But he denied it again and swore upon it:

**Peter**

I do not know this person.

**Evangelist**

And after a short while, those who  
were standing there came up and spoke to Peter:

## 38b. Chorus (Choir 2)

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

Truly, you are one of them;  
for your accent betrays you.

### 38c. Recitative

**Evangelist**

Da hub er an sich zu verfluchen und zu schwören:

**Petrus**

Ich kenne des Menschen nicht.

**Evangelist**

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

**Evangelist**

Then he began to curse and to swear:

**Peter**

I do not know this person.

**Evangelist**

And just then the cock crowed.  
Then Peter thought about Jesus' words,  
when he had said to him:  
“Before the cock crows,  
you will deny me three times.”  
And he went out and cried bitterly.

### 39. Aria (Choir 1 Alto)

Erbarme dich, mein Gott,  
Um meiner Zähren Willen!  
Schau hier, Herz und Auge  
Weint vor dir bitterlich.  
Erbarme dich, erbarme dich!

Have mercy, my God,  
For the sake of my tears!  
Look here, hearts and eyes  
Cry before you bitterly.  
Have mercy, have mercy!

### 40. 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 bei mir befinde.

(Werde munter, mein Gemüte, stanza 6)

Although I have strayed from you  
I have come back again;  
Although your Son reconciled us  
Through his fear and deathly pain,  
I do not deny the guilt;  
But your mercy and grace  
Are much greater than the sins,  
Which I ever find within me.

### 41a. Recitative

**Evangelist**

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

**Judas**

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

**Evangelist**

Sie sprachen:

**Evangelist**

In the morning, however,  
all the high priests and the elders of the people  
held a council about Jesus, so that they could kill him.  
Then they bound him,  
led him away, and handed him over  
to the governor, Pontius Pilate.  
When Judas, who had betrayed him,  
saw that he was condemned to death, he repented  
and brought the thirty silver coins  
back to the high priests and elders and said:

**Judas**

I have done evil  
by betraying innocent blood.

**Evangelist**

They said:

## 41b. Chorus (Choirs 1 and 2)

Was gehet uns das an? Da siehe du zu!

What does that matter to us? You worry about it!

## 41c. Recitative

### Evangelist

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

### Hohenpriester

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

### Evangelist

And he threw the silver coins into the temple,  
left that place, and went and hanged himself.  
But the high priests  
took the silver coins and said:

### High Priests

It will not do  
for us to put the coins into the holy treasury,  
since it is blood money.

## 42. Aria (Choir 1 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 again!  
See, the money, the murderer's wage,  
Is thrown by that lost son  
At your feet!

## 43. Recitative

### Evangelist

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

### Pilatus

Bist du der Jüden König?

### Evangelist

Jesus aber sprach zu ihm:

### Jesus

Du sagests.

### Evangelist

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

### Pilatus

Hörest du nicht, wie hart sie dich verklagen?

### Evangelist

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

### Evangelist

They held council once again  
and bought a potter's field  
as a burying place for pilgrims.  
Therefore that same field is called  
the field of blood to this day.  
Thus, it is fulfilled,  
what was said by the prophet Jeremiah,  
when he said:  
“They took thirty silver coins,  
which paid for the purchased man,  
whom they bought from the children of Israel,  
and they gave them for a potter's field,  
as my Lord had commanded me.”  
Jesus, however, stood before the governor,  
and the governor questioned him and said:

### Pilate

Are you the King of the Jews?

### Evangelist

But Jesus spoke to him:

### Jesus

You say that I am.

### Evangelist

And when he was accused  
by the high priests and the elders,  
he did not answer.  
Then Pilate spoke to him:

### Pilate

Do you not hear how harshly they accuse you?

### Evangelist

And he did not answer with a single word,  
so that even the governor was amazed.

## 44. Chorale

Befiel 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,  
Er will auch Wege finden  
Daß dein Fuß gehen kann.

(Befiel du deine Wege, stanza 1)

Commend your ways  
And what your heart suffers  
To the ever true care  
Of him, who directs heaven,  
Who gives to the clouds, air and winds,  
Paths, course, and direction,  
He will also find paths  
For your foot to tread.

## 45a. Recitative

### **Evangelist**

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

### **Pilatus**

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

### **Evangelist**

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

### **Pilati Weib**

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

### **Evangelist**

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

### **Pilatus**

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

### **Evangelist**

Sie sprachen:

### **Chor I & II**

Barrabam!

### **Evangelist**

Pilatus sprach zu ihnen:

### **Pilatus**

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

### **Evangelist**

Sie sprachen alle:

### **Evangelist**

For this festival,  
the governor had a custom  
of releasing to the people one prisoner,  
whomever they wanted.  
He had at that time one prisoner,  
one more notorious than the others, named Barrabas.  
So when they were assembled,  
Pilate said to them:

### **Pilate**

Whom do you want me to release?  
Barrabas or Jesus,  
of whom it is said, he is Christ?

### **Evangelist**

For he knew too well  
that they had handed him over out of envy.  
And as he sat on the judgment seat,  
his wife hurried to him  
and said:

### **Pilate's Wife**

Do not have anything to do  
with this righteous man;  
I have today suffered much  
in a dream on account of him!

### **Evangelist**

But the high priests and the elders  
convinced the people  
that they should ask for Barrabas,  
and that Jesus be put to death.  
Then the governor answered  
and said to them:

### **Pilate**

Whom of these two  
do you want me to release to you?

### **Evangelist**

They said:

### **Choirs I & II**

Barrabas!

### **Evangelist**

Pilate said to them:

### **Pilate**

What then shall I do with Jesus,  
of whom it is said, he is Christ?

### **Evangelist**

They all said:

## 45b. Chorus (Choirs 1 and 2)

Laß ihn kreuzigen!

Crucify him!

## 46. Chorale

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

(Herzliebster Jesu, stanza 4)

How miraculous is this sentence!  
The good shepherd suffers for the sheep,  
The debt is paid by the Lord, the righteous one,  
For his servants.

## 47. Recitative

**Evangelist**

Der Landpfleger sagte:

**Pilatus**

Was hat er denn Übels getan?

**Evangelist**

The governor said:

**Pilate**

What evil has he done?

## 48. Recitative (Choir 1 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.

He did good for all of us,  
To the blind he gave sight,  
The lame he made to walk,  
He spoke his Father's word,  
He drove the devil away,  
The distressed he has lifted up,  
He took up with sinners.  
Otherwise my Jesus has done nothing.

## 49. Aria (Choir 1 Soprano)

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

Out of love, my Savior will die,  
Though he knows nothing of sin,  
But so that the eternal corruption  
And the penalty of judgment  
Does not remain on my soul.

## 50a. Recitative

**Evangelist**

Sie schrieen aber noch mehr und sprachen:

**Evangelist**

They shouted even more and said:

## 50b. Chorus (Choirs 1 and 2)

Laß ihn kreuzigen!

Crucify him!

## 50c. Recitative

### 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:

### Pilatus

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

### Evangelist

Da antwortete das ganze Volk und sprach:

### Evangelist

When Pilate saw that he could do nothing,  
but rather that a much larger turmoil was brewing;  
he took water and washed his hands  
in front of the people and said:

### Pilate

I am innocent of the blood  
of this righteous man; you see to it.

### Evangelist

Then all the people answered him and said:

## 50d. Chorus (Choirs 1 and 2)

Sein Blut komme über uns und unsre Kinder.

May his blood be upon us and our children.

## 50e. Recitative

### Evangelist

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

### Evangelist

Then he released Barrabas to them;  
but he had Jesus scourged  
and handed him over  
to be crucified.

## 51. Recitative (Choir 2 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!

Have mercy, God!  
Here stands the Savior, bound.  
Oh scourging, oh beatings, oh wounds!  
You henchmen, stop!  
Are you not softened by the souls' pain,  
The vision of such anguish?  
Ah, yes, you have a heart  
That must be like the martyr's post,  
And even much harder.  
Have mercy, stop!

## 52. Aria (Choir 2 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.

Can the tears on my cheeks  
attain nothing,  
Oh, so take my heart!  
Let it serve, in the flood,  
When the wounds gently bleed  
As the sacrificial cup.

### 53a. Recitative

#### Evangelist

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

#### Evangelist

Then the soldiers  
of the governor took Jesus  
with them to the jail and gathered  
the whole crowd around him, stripped him  
and laid upon him a purple cloak,  
and wove a crown of thorns  
and placed it on his head,  
and a rod in his right hand,  
and bowed their knees before him  
and mocked him and said:

### 53b. Chorus (Choir 1 and 2)

Gegrüßet seist du, Jüdenkönig!

Greetings to you, King of the Jews!

### 53c. Recitative

#### Evangelist

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

#### Evangelist

And they spat on him and took the rod  
and beat his head with it.

### 54. Chorale

O Haupt, voll Blut und Wunden,  
Voll Schmerz und voller Hohn!  
O Haupt, zu Spott gebunden  
Mit einer Dornenkron!  
O Haupt, sonst schön gezieret  
Mit höchster Ehr und Zier,  
Jetzt aber hoch schimpfieret:  
Gegrüßet seist du mir!  
Du edles Angesichte,  
Dafür sonst schrickt und scheut  
Das große Weltgewichte,  
Wie bist du so verspeit,  
Wie bist du so erbleichet!  
Wer hat dein Augenlicht,  
Dem sonst kein Licht nicht gleichet,  
So schändlich zugericht'?

(O Haupt voll Blut und Wunden, stanzas 1 and 2)

O head, covered in blood and wounds,  
Full of pain and full of scorn,  
O head, in mockery bound  
With a crown of thorns,  
O head, else beautifully adorned,  
With highest honor and ornament,  
But now so greatly disgraced,  
Greetings to you from me!  
You noble countenance,  
Before which great worldly might  
Otherwise cringes and cowers,  
How spat upon you are,  
How pale you have become!  
Who has trimmed the light in your eyes,  
To which no other light compares,  
So shamefully!



## 55. 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.

### Evangelist

And when they had mocked him,  
they took off his cloak  
and put his clothes back on him  
and led him away to be crucified.  
And as they went out,  
they found a man from Cyrene  
named Simon;  
they forced him to carry his cross for him.

## 56. Recitative (Choir 1 Bass)

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

Yes, certainly the flesh and blood in us  
will be forced to the cross;  
The more good it does our soul  
The more bitterly it sinks in.

## 57. Aria (Choir 1 Bass)

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

Come, sweet cross, I wish to say,  
My Jesus, give it to me!  
If ever my suffering becomes too great,  
Then you will help me carry it.

## 58a. Recitative

### Evangelist

Und da sie an die Stätte kamen  
mit Namen Golgatha,  
das ist verdeutschet Schädelstätt,  
gaben sie ihm Essig zu trinken  
mit Gallen vermischet;  
und da ers schmeckete,  
wollte ers nicht trinken.  
Da sie ihn aber gekreuziget hatten,  
teilten sie seine Kleider  
und wurfen das Los darum,  
auf das erfüllet würde,  
das gesaget 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 seinem Häupten hefteten  
sie die Ursach seines Todes geschrieben, nämlich:  
“Dies ist Jesus, der Jüdenkönig.”  
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:

### Evangelist

And when they came to the place  
called Golgatha,  
which means Place of the Skull,  
they gave him vinegar to drink  
mixed with gall;  
and when he tasted it,  
he did not want to drink.  
When they had crucified him,  
they divided his clothes  
and cast lots for them,  
so that it would be fulfilled  
as spoken by the prophets:  
“They divided my clothes among themselves,  
and cast lots  
for my cloak.”  
And they all sat there and guarded him.  
And up above his head  
they had written the cause of his death, namely:  
“This is Jesus, the King of the Jews.”  
And two murderers  
were crucified with him, one on his right  
and one on his left.  
They that passed by  
cursed him and shook their heads  
and said:

## 58b. Chorus (Choirs 1 and 2)

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 can destroy the temple of God,  
and build it in three days, help yourself!  
If you are the Son of God,  
then climb down from the cross.

## 58c. Recitative

### Evangelist

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

### Evangelist

In the same way the high priests  
mocked him, along with the scribes  
and the elders, and said:

## 58d. Chorus (Choirs 1 and 2)

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

He helped others  
and can not help himself.  
If he is the King of Israel,  
then he should climb down from the cross,  
so that we will believe him.  
He trusted God, who would save him now  
if it pleased him, for he said:  
“I am God’s Son.”

## 58e. Recitative

### Evangelist

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

### Evangelist

In the same way the two murderers,  
who were crucified with him, also reviled him.

## 59. Recitative (Choir 1 Alto)

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

Oh Golgatha, wretched Golgatha!  
The Lord of Glory  
Must die here in humiliation,  
The blessing and salvation of the world  
Is set as a curse upon the cross.  
The creator of heaven and earth  
Shall have earth and air taken from him.  
The guiltless must die here guilty,  
This distresses my soul;  
Oh Golgatha, wretched Golgatha!

## 60. Aria (Choir 1 Alto) & Chorus (Choir 2)

Sehet, Jesus hat die Hand  
Uns zu fassen ausgespannt,  
Kommt! — Wohin? — In Jesu Armen  
Sucht Erlösung, nehmt Erbarmen,  
Suchet! — Wo? — In Jesu Armen.  
Lebet, sterbet, ruhet hier,  
Ihr verlaßnen Küchlein ihr,  
Bleibet! — Wo? — In Jesu Armen.

See, Jesus has stretched out his hand  
To take hold of us,  
Come! — Where to? — In Jesus' arms  
Seek redemption, take comfort,  
Seek! — Where? — In Jesus' arms.  
Live, die, rest here,  
You abandoned chicks,  
Stay! — Where? — In Jesus' arms.

## 61a. Recitative

### Evangelist

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

### Jesus

Eli, Eli, lama asabthani?

### Evangelist

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

### Evangelist

And from the sixth hour onward  
darkness was over the entire land  
until the ninth hour.  
And at the ninth hour  
Jesus cried out loud and said:

### Jesus

Eli, Eli, lama sabachthani?

### Evangelist

That is:  
"My God, my God,  
why have you forsaken me?"  
Others, however, who stood there,  
when they heard this, said:

## 61b. Chorus (Choir 1)

Der rufet dem Elias!

He is calling to Elijah!

## 61c. Recitative

**Evangelist**

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

**Evangelist**

And soon thereafter one among them  
took a sponge and filled it with vinegar  
and stuck it on a rod, and gave it to him to drink.  
The others, however, said:

## 61d. Chorus (Choir 2)

Halt!

Laß sehen, ob Elias komme und ihm helfe.

Stop!

Let us see whether Elijah will come and help him.

## 61e. Recitative

**Evangelist**

Aber Jesus schrie abermal laut und verschied.

**Evangelist**

But Jesus cried out loudly then and died.

## 62. Chorale

Wenn ich einmal soll scheiden,  
So scheide 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.

(O Haupt voll Blut und Wunden, stanza 9)

When at last I must depart,  
Do not depart from me,  
When I shall suffer death,  
Step forward then for me!  
When I am most anguished  
In my heart,  
Then tear me from my fears  
By the power of your fear and pain.

## 63a. Recitative

**Evangelist**

Und siehe da,  
der Vorhang im Tempel zerriß  
in zwei Stück von obenan bis untenaus.  
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,  
erschranken sie sehr und sprachen:

**Evangelist**

And see then,  
the curtain in the temple was torn  
in two from top to bottom.  
And the earth shook, and the ground broke apart,  
and the graves opened up,  
and many bodies of the saints,  
which slept there  
stood up and went out of the graves  
after his resurrection  
and came into the holy city  
and appeared there to many.  
But the captain  
and those who were with him  
guarding Jesus,  
when they saw the earthquake  
and what happened,  
they were very afraid and said:

### 63b. Chorus (Choirs 1 and 2)

Wahrlich, dieser ist Gottes Sohn gewesen.

Truly, this was the Son of God.

### 63c. Recitative

#### Evangelist

Und es waren viel Weiber da,  
die von ferne zusahen,  
die da waren nachgefolget aus Galiläa,  
und hatten ihm gedient,  
unter welchen war Maria Magdalena,  
und Maria die Mutter Jacobi und Joses,  
und die Mutter der Kinder Zebedäi.  
Am Abend aber kam  
ein reicher Mann von Arimathea,  
der heiß 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.

#### Evangelist

And there were many women there,  
who watched from afar,  
those who had followed him out of Galilee  
and had served him,  
among whom were Mary Magdalene  
and Mary, the mother of James and Joseph,  
and the mother of the children of Zebedee.  
In the evening there came  
a rich man from Arimathea,  
whose name was Joseph,  
who was also a disciple of Jesus;  
he went to Pilate and asked him  
for the body of Jesus.  
Then Pilate commanded  
that it be given to him.

### 64. Recitative (Choir 1 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 revealed;  
In the evening the Savior's head bowed down.  
In the evening the dove came again  
And carried an olive leaf in its mouth.  
Oh beautiful time! Oh, evening hour!  
The peaceful end is now made with God  
For Jesus has completed his cross.  
His body should be at rest,  
Ah, dear soul, I implore you.  
Go, have them give you the dead Jesus,  
Oh salutary, oh exquisite memorial!

### 65. Aria (Choir 1 Bass)

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

Make yourself pure, my heart,  
I wish to bury Jesus myself  
So that he will have in me,  
Forever and forever,  
His sweet rest.  
World, go out, let Jesus in!

## 66a. Recitative

### Evangelist

Und Joseph nahm den Leib  
und wickelte ihn in ein rein Leinwand,  
und legte ihn in sein eigen neu Grab,  
welches er hatte 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:

### Evangelist

And Joseph took the body  
and wrapped it in clean linen  
and laid it in his own new grave,  
which he had had cut out of a cliff,  
and rolled the great stone  
in front of the grave, and went away.  
Those who were there were Mary Magdalene  
and the other Mary;  
they sat opposite the grave.  
On the next day,  
which followed the Sabbath,  
the high priests  
and Pharisees went together to Pilate and said:

## 66b. Chorus (Choirs 1 and 2)

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

Sir, we have been thinking  
about what this deceiver said, while he was still alive:  
“I will rise again after three days.”  
Therefore, command  
that the grave be guarded until the third day,  
so that his disciples do not come and steal him  
and say to the people:  
“He is risen from the dead,”  
so that this last deception is worse than the first!

## 66c. Recitative

### Evangelist

Pilatus sprach zu ihnen:

### Pilatus

Da habt ihr die Hüter;  
gehets hin und verwahrets, wie ihrs wisset!

### Evangelist

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

### Evangelist

Pilate said to them:

### Pilate

Here are the guards;  
go there and keep it as secure as you know how!

### Evangelist

They went there and watched over the grave  
with guards and sealed the stone.

## 67. Recitative (Choir 1 Soloists) & Chorus (Choir 2)

Nun ist der Herr zur Ruh gebracht.

— Mein Jesu, gute Nacht! —

Die Müh ist aus, die unsre Sünden ihm gemacht.

— Mein Jesu, gute Nacht! —

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

— Mein Jesu, gute Nacht! —

Habt lebenslang

vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'.

— Mein Jesu, gute Nacht! —

Thus is the Lord brought to rest.

— My Jesus, good night! —

The toil is gone, which our sins made for him.

— My Jesus, good night! —

O blessed bones,

See, how I weep for you with repentance and regret,

That my fall brought you such distress!

— My Jesus, good night! —

My life long,

I will give a thousand thanks for your suffering,

That my salvation was so valuable to you.

— My Jesus, good night! —

## 68. Chorus (Choirs 1 and 2)

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

— Ruhet sanfte, ruhet wohl. —

Euer Grab und Leichenstein

Soll den ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

— Ruhet sanfte, sanfte ruht! —

Höchst vergnügt

Schlummern da die Augen ein.

We sit down now in tears

And call to you in the grave:

Rest gently, gently rest!

Rest, you limbs sucked dry!

— Rest gently, rest well. —

Your grave and your gravestone

Shall be for the fearful conscience

A comfortable pillow of rest

And the resting place of souls.

— Rest gently, gently rest! —

Most pleasantly

Do our eyes now fall asleep there.

*Soli Deo Gloria*

# Bach Cantata Vespers Chorus & Orchestra

Michael D. Costello, director  
William Watson, tenor (Evangelist)  
Keven Keys, baritone (Jesus)  
Andrew Schultze, bass (Pilate, Peter, Judas)

Jennifer Rossetti, soprano  
Karen Brunssen, mezzo-soprano  
Derek Chester, tenor  
Douglas Anderson, baritone

## Soprano in ripieno

Kyle Becerra	Erika Brewer	Gwen Gotsch	Kathryn Petersen
Samantha Brayton	Sharman Galezewski	John Kibler	Joan Strom
Kersten Brayton	Sarah Gruendler	Katie Maxwell	Dennis Zimmer, organ

## Chorus 1

### Soprano

Sarah Beatty\*  
Janel Dennen  
Sarah Gruendler  
Julie Hinz  
Kate Hogenson  
Joan Strom  
Bosiljka Vukobrat

### Alto

Melissa Arning\*  
Peggy Barber  
Karen Danford  
Liz Thompson  
Lois Guebert  
Sheetal Bhagat Heinert  
Irmgard Swanson

### Tenor

Oliver Camacho  
John Danford  
Daniel Krout  
Christopher Lorimer\*  
Ryan O'Neil

### Bass

Gregory Braid  
Ryan Cox\*  
Robert Kernan  
David Kluge  
Greg Rohlfing  
Jake Roush  
Pat Scala  
Daniel P. Wade

\*section leader

## Orchestra 1

### Violin I

Betty Lewis  
Lee Joiner  
Lisa Fako  
Lou Torick

### Violin II

Carol Yampolsky  
Karen Nelson  
David Belden

### Viola

Naomi Hildner  
Becky Coffman  
Diana Mayne

### Cello

Anne Monson  
Victoria Mayne

### Flute

Jean Bishop  
Leslie Short

### Oboe/d'amore/English horn

Christine Janzow Phillips  
Rebecca Schalk Nagel

### Bassoon

Dianne Ryan

### Viola da Gamba

Phillip Serna

### Bass

Judith Hanna

### Continuo

Laura Zimmer

## Chorus 2

### Soprano

Laura J. Amend  
Anne Marie Bice\*  
Barbara Carlson  
Heidi Dahlstrand  
Gwen Gotsch  
Ruth Otten  
Jennifer Rossetti  
Gerlinde VanDriesen

### Alto

Karen Brunssen  
Lois Cornils  
Eunice Eifert  
Catherine Fieber  
Amanda Koopman\*  
Marilyn Moehlenkamp  
Karen Rohde  
Martha Rohlfing

### Tenor

David Anderson\*  
Mark Bouman  
Derek Chester  
Mark Donlin  
Michael Jones  
Paul Reineck

### Bass

Caleb Akers  
Douglas Anderson  
Aniello Barone  
John Bouman  
Kim Brunssen\*  
Dave Mercer  
Craig Mindrum  
Jim O'Hara

\*section leader

## Orchestra 2

### Violin I

Paul Vanderwerf  
Heather Wittels  
Clara Lindner

### Violin II

Laura Miller  
Nina Saito

### Viola

Claudia Lasareff-  
Mironoff  
Vannia Phillips

### Cello

William Cernota  
David Bednarek

### Flute

Donna Port  
Ann Anderson

### Oboe/d'amore

Meg Busse  
Adele-Marie Buis

### Bassoon

John Gaudette

### Bass

John Floeter

### Continuo

Steven Went

Janel Dennen, music assistant  
Naomi Hildner, string coordinator/contractor  
Andrew Lewis, rehearsal assistant conductor  
Dennis Zimmer, rehearsal accompanist  
Laura Zimmer, rehearsal accompanist



## Background Notes on the St. Matthew Passion

Why the *St. Matthew Passion*? It isn't a cantata or even a collection of cantatas, like the *Christmas Oratorio*. For this piece of music to appear on the Bach Cantata Vespers series at Grace seems out of place in some ways. Yet, like the cantatas, the *St. Matthew Passion* was written for the worship life of the church, specifically for Good Friday. In Bach's time the two halves of the *St. Matthew Passion* surrounded the Good Friday sermon, itself likely an hour in length. Today we hear it on Palm Sunday (also referred to as the Sunday of the Passion), amid the church's celebration of Holy Week, but without the sermon.

Recent research indicates that the *St. Matthew Passion* was first performed on April 11, 1727 (Good Friday), in the Leipzig Church of St. Thomas. Bach revisited the *Passion* several times over the course of his career in Leipzig, performing it at least twice more (Good Friday of 1736 and 1742), and completing a final revision of the work between 1743 and 1746. The version performed today is Bach's final revision.

The *St. Matthew Passion* is probably known best for its distinctive scoring for two choirs and two orchestras, each complete with 2 flutes, 2 oboes (including oboes d'amore and English horns), strings, and a full continuo group—bassoon, cello, double bass, and organ. In addition to the two four-part choirs, a treble chorus is employed for the singing of two chorale melodies. These two chorales (*O Lamm Gottes, unschuldig* and *O Mensch, bewein dein Sünde gross*) serve as bookends to the first half of the *Passion*.

The libretto of the *St. Matthew Passion* brings together three different strains from the Christian tradition, situating the listeners in the center of the passion story: 1) the narrative from Matthew 26 and 27 as translated from Greek to German by Martin Luther in 1522; 2) chorales (hymns) that would have been familiar to the congregation—if not committed to memory; and 3) interpolated texts by Bach's librettist, Picander (pseudonym of Christian Friedrich Henrici, 1700–1764), which reflect on the passion story and are sung by soloists in recitatives and arias.

Scholars have catalogued countless passages from the *St. Matthew Passion* that make theological connections in musical terms. For example, after Jesus predicts that one of his twelve disciples will betray him (No. 9c), the question "*Herr, bin ichs?*" (Lord, is it I?) is asked exactly 11 times by Choir 1. Immediately thereafter, both choirs join together to sing the chorale "*Ich bins, ich sollte büßen*" (It is I; I should repent). It is as if Bach is begging the question, "Who is the twelfth disciple who will betray Jesus?" The answer: "It is I!" While it is unlikely that someone listening to the *Passion* will notice these kinds of numerological and compositional details as they pass by, we can glean from careful analysis of the score that Bach was attuned to the theological implications of Jesus' passion for the Church and, for that matter, each individual believer.

In addition to the soloists (soprano, alto, tenor, bass), who function as they do in the cantatas, the telling of the passion necessitates "character" soloists, not the least of which is a narrator to sing the words of St. Matthew. Those words are sung by the Evangelist, a tenor, who tells the story mostly in *secco recitative*. This means that the text is sung rather rapidly to a simple, detached continuo accompaniment (cello, double bass, and organ in today's performance). In stark contrast, the baritone singing the role of Jesus is accompanied by sustained strings—often referred to as a halo. The halo, however, is absent when Jesus cries out from the cross, "My God, my God, why have you forsaken me?" Several other soloists are employed in the course of the passion narrative, including those who sing the roles of Judas, Peter, Pilate, Pilate's wife, two high priests, two witnesses, and two maids. With the exception of a bass soloist who will sing the roles of Judas, Peter, and Pilate, all of these parts are sung by members of the chorus.

As we journey from Palm Sunday to Easter, remembering Jesus' suffering, death, and resurrection, may our experience of this piece be a reminder of God's love for each of us, in and through his only Son.

Pastor Michael D. Costello, Cantor



**Michael D. Costello**, director, has served as Cantor at Grace Lutheran Church and School since June 2008. He has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina, as assistant pastor. A native of Harrisburg, Pennsylvania, Pastor Costello graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers and is President of Region 3 of the Association of Lutheran Church Musicians. In 2012 he led the Bach Cantata Vespers choir on a tour of Germany. During that tour, the choir sang Bach Cantata #94 with the orchestra of the Leipzig Thomaskirche, the church in which the *St. Matthew Passion* was premiered and in which Bach served as Cantor from 1723–1750.



**Jennifer Rossetti**, soprano, has emerged as a bright young star in New York City's vibrant opera community. In August 2011, in her New York City debut, Ms. Rossetti performed with the dell'Arte Opera Ensemble as Zerbinetta in Strauss' *Ariadne auf Naxos*. Her performance was critically acclaimed. The opera review Superconductor recognized her as one of the top 11 singers of 2011. During the 2012 season, Ms. Rossetti continues to maintain a busy schedule with performances with Encompass New Opera Theatre (Jenny in Rorem's *Three Sisters Who are Not Sisters*), Bronx Opera (Gretel in Humpferdinck's *Hansel and Gretel*), Manhattan International Music Festival, the Bach Cantata Vespers series at Grace, and the CoOperative program at Westminster Choir College. Ms. Rossetti is a graduate of the Wheaton College Conservatory of Music and the University of Michigan. This is her second solo appearance on the Bach Cantata Vespers series.



**Karen Brunssen**, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. Recent engagements include singing Bach's Cantata #94 at the Thomaskirche in Leipzig with the Bach Cantata Vespers Choir, Mahler's Third Symphony with the Northwestern University Symphony Orchestra, a European tour performing Verdi's *Requiem* in Germany, France, Spain and Switzerland as well as at the Berkshire Choral Festival and Memphis Symphony. Ms. Brunssen has performed over 60 Bach cantatas and all his major works. She frequently sings for the Bach Cantata Vespers at Grace Lutheran Church where she is also a member of the Senior Choir. Ms. Brunssen is a member of the voice faculty and Co-Chair of Music Performance at the Bienen School of Music, Northwestern University. She is a frequent clinician/master teacher for professional organizations in the United States and at Cambridge University in England.



**Derek Chester**, tenor, is steadily making a name for himself in the world of classical music. Mr. Chester received his Bachelor's degree from the University of Georgia where he studied with Gregory Broughton. As a student of tenor James Taylor, he completed his Master's Degree in Vocal Performance of Oratorio, Early Music, Song, and Chamber Music on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training with acclaimed German tenor Christoph Prégardien. Mr. Chester is currently completing his doctorate in Opera and Early Music, under the tutelage of Jennifer Lane, at the University of North Texas where he is a Toulouse Fellow and a doctoral teaching fellow. He continues his work as a freelance singer across North America and Europe. He is artistic director of the Adler Consort, an early music ensemble based in the Dallas/Fort Worth area.



**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.



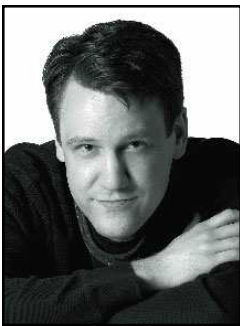
**Betty Lewis**, concertmaster, is an active violinist and violist in the Chicago area performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Ms. Lewis maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago. Ms. Lewis is a long-standing member of the Bach Cantata Vespers orchestra.



**Paul Vanderwerf**, violin, performs extensively as both a chamber and orchestral violinist and violist. He is a member of the Ars Viva Orchestra, Lake Forest Symphony, Music of the Baroque, Chicago Philharmonic Orchestra, and The Chicago Ensemble, and was a founding member of the Ad Hoc and Ars Viva String Quartets. He has also performed with Ravinia Festival Orchestra, Chicago Bach Orchestra, the Joffrey Ballet Orchestra, Fulcrum Point New Music Project, Elgin Symphony, Chicago Opera Theater, Broadway in Chicago, and toured throughout Germany, Switzerland, and the Canary Islands as a member of the Chicago Sinfonietta. Mr. Vanderwerf holds music degrees from Northwestern University, Occidental College, and Interlochen Arts Academy.



**William Watson**, tenor, is one of the foremost Bach Evangelists of his generation. He has been a frequent guest artist with orchestras and concert presenters throughout the world, including the National Symphony of Mexico. With Mexico's Xalapa Symphony he performed the Christmas Oratorio as well as the Bach St. Matthew Evangelist. Following *Messiahs* with the Monterey Symphony and a gala performance at Carnegie Hall, Mr. Watson sang the St. John Evangelist with the Bach Society of St. Louis as well as the St. John arias at the Boulder Bach Festival. Mr. Watson has sung the St. Matthew Evangelist with Chicago's Music of the Baroque in a live NPR broadcast, as well as with the Bach Society of St. Louis, among others. He has performed the St. John Evangelist with the Columbus Bach Ensemble as well as several symphony orchestras.



**Keven Keys**, baritone, has performed in a wide variety of both classical and music theater works, including Bernstein's *Trouble in Tahiti*, Mendelssohn's oratorio, *Camelot*, Sondheim's *Assassins*, Harnick and Bock's *She Loves Me*, Verdi's *Falstaff*, Puccini's *Gianni Schicchi*, Rachmaninoff's *Aleko*, Mozart's *Così fan tutte*, and Mark Adamo's *Little Women*. His concert credits include Mahler's *Fine Rückert Lieder*, Vaughn-Williams' *Dona Nobis Pacem*, both Mozart's and Fauré's *Requiems*, and the Bach solo Cantata #82, "Ich habe genug," with the Sherwood Conservatory Orchestra. This is Mr. Keys' first appearance as a soloist in the Bach Cantata Vespers series.



**Andrew Schultze**, bass-baritone, is well known as an interpreter of the standard opera/oratorio repertoire and as a specialist in the performance of early music. His cast of characters includes villains, heroes and buffoons in operas by Pergolesi, Mozart, Rossini, Donizetti, Gounod, Humperdinck and Puccini, and concert works spanning from the medieval *Carmina Burana* to Orff's 20th century masterwork. As an early music specialist, he has been a longtime member of Vienna's Clemencic Consort and Innsbruck's Affetti Musicali. He has sung throughout the U.S. and Europe and has numerous recordings to his credit, including the Joshua Rifkin recording of the Bach *B Minor Mass*, the Medieval Play of Daniel and Sartorio's baroque opera *L'Orfeo*. Schultze is the founder and artistic director of Chicago Syntagma Musicum. He serves on the voice faculty of Columbia College and the University of Chicago, and as vocal instructor at the International Seminar for Early Music at Zell am der Pram in Austria.

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The presentation of Bach Cantata Vespers is made possible by the contributions of many donors who are gratefully acknowledged. Please inform the Grace business office of any errors or omissions. Donations received after March 7 will be acknowledged in next month's bulletin.

This 42<sup>nd</sup> season of Bach Cantata Vespers is underwritten in large part by a grant from the Christopher Family Foundation, in memory of Walter and Maxine Christopher.

Additional funding for the 42<sup>nd</sup> season comes from the Sukup Family Foundation, the S. Anita Stauffer Music Endowment Fund, and the Legacy of Grace Endowment.

Special thanks is extended to Leonard Berghaus for his tuning of the portativ organs used in today's performance.

# Bach

# Cantata Vespers

2012–2013  
42<sup>nd</sup> Year  
Grace Lutheran Church ■ River Forest, Illinois  
Sunday afternoons ■ Prelude at 3:45 p.m.

**April 28** **Weinen, Klagen, Sorgen, Zagen** *Weeping, wailing, fretting, fearing*  
BWV 12  
Gary A. Weant, Philadelphia Evangelical Lutheran Church, Dallas, NC, homilist  
Steven Wentz, Concordia University Chicago, organist  
Laudate, Concordia University Chicago, Maurice Boyer, director

**May 19** **Wer mich liebet, der wird mein Wort halten** *Whoever loves me will keep my word*  
BWV 74  
Ralph W. Klein, Lutheran School of Theology at Chicago, homilist  
Orchestral Prelude: J. S. Bach, Orchestral Suite No. 1 in C Major (BWV 1066)

In addition to those previously mentioned in this program, I wish to extend my thanks to the following people:

**Stephen Alltop**, for allowing Grace to rent his chamber organ for this performance.

**Karen and Kim Brunssen**, for their encouragement and counsel throughout the planning process.

**Karen Danford**, for her translation of the text.

**Janel Dennen**, for her attention to every detail of the process and coordination of musicians.

**Jayson DeVries**, for catering the reception.

**Ken Folgers**, for his creativity in making Grace's sanctuary a workable space for such a large ensemble.

**Gwen Gotsch**, for her assistance in publicizing the details of this day and her editing of this program.

**Naomi Hildner**, for her contacts with the best string players Chicago has to offer.

**Andrew Lewis**, for his assistance with chorus rehearsals in weeks three and four.

**Pastor Bruce Modahl**, for his support of this project from the day I mentioned it as a possibility.

**Dan Muriello**, for his countless hours of moving chairs, risers, and brewing coffee for rehearsals.

**Irmgard Swanson**, for organizing refreshments for chorus rehearsals.

**Bill Rohlfig**, for recording this evening's concert for archival purposes.

**Grace's Board of Worship and the Church Council**, for their support of this project.

**Members of the faculty and staff of Grace Lutheran Church and School.**

**Members of the Grace Senior Choir**, the very core of this project.

**Rebekah Weant Costello**, for your patience as your husband has been buried in a score for the last year.

*In memoriam* **Robert W. Nelson**, my first organ teacher, who gave his score of the St. Matthew Passion to me shortly before his untimely death. It is from that score that I conduct tonight.

Pastor Michael D. Costello, Cantor



# Bach Cantata Camp

Sunday through Friday

July 21-26

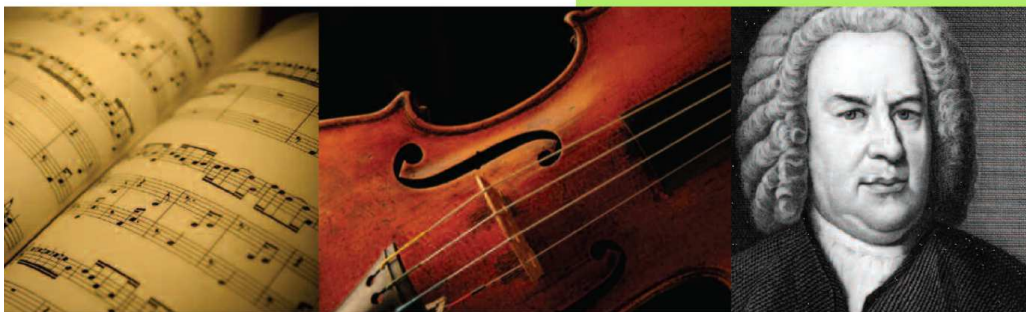
Closing worship/performance  
Friday, July 26 at 7:15 p.m.



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**Perform** one of Bach's sacred cantatas with professional singers and orchestral musicians from the Chicago area.

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**Steven Wente, D.Mus.**

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*Bach*  
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2012–2013  
42<sup>nd</sup> Year

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