

JOHANN SEBASTIAN BACH

ST. JOHN

PASSION

APRIL 8, 2017 7 P.M. ✦ APRIL 9, 2017 4 P.M.

## Welcome to Grace Lutheran Church

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

In this program, the words of the passion text that come directly from St. John's Gospel (and St. Matthew in a few places) are printed in red, the texts borrowed from the Lutheran chorale tradition are printed in boldface type, and the interpolated texts of other poets are printed in regular type.

The translation here is by Dr. Karen P. Danford, member of Grace Church. 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 pages 22 and 23.

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 significant. A free-will offering will be gathered at the conclusion of Part One. A suggested donation of \$25 per person will support the Bach Cantata Vespers ministry in underwriting this concert.

This performance of the St. John Passion will take place without intermission. Should you need to leave the concert at any time, please do so quietly.

Please silence all cell phones and pagers.

Recording or photography of any kind is strictly forbidden.

# *Passio secundum Johannem*, BWV 245

Passion according to St. John

Johann Sebastian Bach, 1685–1750

## Part One

### 1. Chorus

Herr, unser Herrscher, dessen Ruhm  
In allen Landen herrlich ist!  
Zeig uns durch deine Passion,  
Daß du, der wahre Gottessohn,  
Zu aller Zeit,  
Auch in der größten Niedrigkeit,  
Verherrlicht worden bist!

Lord, our ruler, whose glory  
In all lands is marvelous!  
Show us through your passion,  
That you, the true Son of God,  
At all times  
Even in the greatest depths,  
Have been glorified.

### 2a. Recitative

#### **Evangelist**

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

#### **Jesus**

Wen suchet ihr?

#### **Evangelist**

Sie antworteten ihm:

#### **Evangelist**

Jesus went with his disciples  
over the brook Kidron where there was a garden,  
into which Jesus and his disciples went.  
But Judas, who betrayed him,  
knew the place as well,  
for Jesus often gathered there  
with his disciples.  
Now Judas brought along with him  
a mob and servants of the chief priests  
and Pharisees, and he came to the place  
with torches, lamps and weapons.  
As Jesus knew everything  
that was going to happen to him,  
he went out and said to them:

#### **Jesus**

Whom are you seeking?

#### **Evangelist**

They answered him:

### 2b. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

## 2c. Recitative

**Evangelist**

Jesus spricht zu ihnen:

**Jesus**

Ich bin's.

**Evangelist**

Judas aber, der ihn verriet,  
stund auch bei ihnen.

Als nun Jesus zu ihnen sprach:

Ich bin's, wichen sie zurücke  
und fielen zu Boden.

Da fragete er sie abermal:

**Jesus**

Wen suchet ihr?

**Evangelist**

Sie aber sprachen:

**Evangelist**

Jesus said to them:

**Jesus**

I am he.

**Evangelist**

But Judas, who betrayed him,  
also stood with them.

When Jesus said to them,

“I am he,” they moved back  
and fell to the ground.

He asked them once again:

**Jesus**

Whom are you seeking?

**Evangelist**

And they said:

## 2d. Chorus

Jesum von Nazareth.

Jesus of Nazareth.

## 2e. Recitative

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Jesus replied:

**Jesus**

I have told you that I am he.  
If you are looking for me, then let these go!

## 3. Chorale

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

(Herzliebster Jesus, was has hast du verbrochen, stanza 7)

O great love, O love beyond all measure,  
Which has brought you on this path of martyrdom!  
I lived with the world in pleasure and delight,  
And you must suffer.

## 4. Recitative

### Evangelist

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

### Jesus

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

### Evangelist

So that the word would be fulfilled,  
which he had spoken:  
I have lost none of those  
whom you gave to me.  
Then Simon Peter, who had a sword,  
took it out and struck  
the chief priest's servant  
and cut off his right ear;  
and the servant was called Malchus.  
Then Jesus said to Peter:

### Jesus

Put your sword in its sheath!  
Should I not drink the cup  
which my father has given me?

## 5. Chorale

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

(Vater unser im Himmelreich, stanza 4)

Your will be done, Lord God, both  
On earth as in heaven.  
Give us patience in times of suffering,  
Make us obedient in love and grief,  
Restrain and guide all flesh and blood  
That acts against your will.

## 6. Recitative

### Evangelist

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

### Evangelist

But the soldiers and their commander  
and the servants of the Jews took Jesus  
and bound him and led him  
first to Annas, who was the father-in-law of Caiaphas,  
who that year was the chief priest.  
It was Caiaphas, however, who advised the Jews  
that it would be good if one man  
were killed for the people.

## 7. Aria (alto)

Von den Stricken meiner Sünden  
Mich zu entbinden,  
Wird mein Heil gebunden.  
Mich von allen Lasterbeulen  
Völlig zu heilen,  
Läßt er sich verwunden.

From the chains of my sins  
To set me free,  
My Savior is bound.  
From all the sores of vice  
To heal me completely,  
He lets himself be wounded.

## 8. Recitative

### Evangelist

Simon Petrus aber folgte Jesu nach  
und ein ander Jünger.

### Evangelist

But Simon Peter followed Jesus  
along with another disciple.

## 9. Aria (soprano)

Ich folge dir gleichfalls mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.  
Befördre den Lauf,  
Und höre nicht auf,  
Selbst an mir zu ziehen, zu schieben, zu bitten.

I follow you likewise with joyful steps  
And will not leave you,  
My life, my light.  
Further my course  
And do not cease  
To pull me, to push me, to urge me on.

## 10. Recitative

### Evangelist

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

### Magd

Bist du nicht dieses Menschen Jünger einer?

### Evangelist

Er sprach:

### Petrus

Ich bin's nicht.

### Evangelist

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

### Evangelist

The same disciple was known to the chief priest  
and went with Jesus  
into the palace of the chief priest.  
But Peter stood outside by the door.  
Then the other disciple,  
who was known to the high priest,  
went out and spoke to the woman doorkeeper  
and led Peter within.  
Then the maid, the woman doorkeeper, said to Peter:

### Maid

Are you not one of this man's disciples?

### Evangelist

He said:

### Peter

I am not.

### Evangelist

Standing there were the officers and servants,  
who had made a charcoal fire  
(for it was cold) and warmed themselves.  
Peter stood by them and warmed himself.  
The chief priest, however, questioned Jesus  
about his disciples and his teaching.  
Jesus answered him:

**Jesus**

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

**Evangelist**

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

**Diener**

Solltest du dem Hohenpriester also antworten?

**Evangelist**

Jesus aber antwortete:

**Jesus**

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

**Jesus**

I have spoken freely and openly before the world.  
 I have always taught in the school  
 and in the temple,  
 where all the Jews gather together,  
 and have spoken nothing in hiding.  
 Why therefore do you question me?  
 Question those who have heard  
 what I have spoken to them!  
 See, those very persons know  
 what I have said.

**Evangelist**

As he spoke in this way,  
 one of the servants who was standing by  
 struck Jesus in his face and said:

**Servant**

Do you dare reply to the chief priest in this way?

**Evangelist**

Jesus answered:

**Jesus**

If I have spoken badly, then prove  
 that it was bad; but if I have spoken rightly,  
 why do you strike me?

**11. 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.

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

(O Welt, sieh hier dein Leben, stanzas 3 and 4)

Who has struck you in this way,  
 My Savior, and with torments  
 Treated you so badly?  
 You are surely not a sinner  
 Like us and our children,  
 Of misdeeds you know nothing.

I, I and my sins,  
 That are as many as grains  
 Of sand by the sea,  
 Have provoked for you  
 The misery which has struck you  
 And this sad host of tortures.

## 12a. Recitative

### Evangelist

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

### Evangelist

And Annas sent him bound  
to the chief priest Caiphas.  
As Simon Peter stood and warmed himself,  
they said to him:

## 12b. Chorus

Bist du nicht seiner Jünger einer?

Are you not one of his disciples?

## 12c. Recitative

### Evangelist

Er leugnete aber und sprach:

### Petrus

Ich bin's nicht.

### Evangelist

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

### Knecht

Sahe ich dich nicht im Garten bei ihm?

### Evangelist

Da verleugnete Petrus abermal,  
und alsobald krähete der Hahn.  
Da gedachte Petrus an die Worte Jesu  
und ging hinaus und weinete bitterlich.  
(Matthew 26:75)

### Evangelist

But he denied it and said:

### Peter

I am not.

### Evangelist

One of the chief priest's servants,  
a companion of the man  
whose ear Peter had cut off, said:

### Servant

Did I not see you in the garden with him?

### Evangelist

Then Peter denied it once again,  
and at once the cock crowed.  
Then Peter remembered Jesus' words  
and went out and wept bitterly.

## 13. Aria (tenor)

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

Oh, my spirit,  
Where do you want at last to go,  
Where shall I be refreshed?  
Should I stay here  
Or should I wish  
Mountains and hills be at my back?  
In the world there is no counsel,  
And in my heart  
Are the pains  
Of my misdeeds,  
Since the servant has denied the Lord.



## 14. Chorale

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

(Jesu Leiden, Pein und Tod, stanza 10)

Peter, not thinking,  
Denies his God,  
But at one earnest look  
Bitterly weeps.  
Jesus, look at me also,  
When I do not want to repent;  
When I have done evil,  
Stir up my conscience!

*A free-will offering is received at this time, during which a devotional is read.*

*A generous donation will assist us in underwriting this concert.*

## Part Two

### 15. Chorale

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

(Christus, der uns selig macht, stanza 1)

Christ, who makes us blessed,  
Has done no wrong;  
He was seized for us in the night  
Like a thief,  
Led before godless people  
And falsely accused,  
Derided, mocked and spat upon,  
As the scripture says.

### 16a. Recitative

**Evangelist**

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

**Pilatus**

Was bringet ihr für Klage  
wider diesen Menschen?

**Evangelist**

Sie antworteten und sprachen zu ihm:

**Evangelist**

Then they led Jesus from Caiphas  
to the judgment hall, and it was early.  
And they did not go into the judgment hall  
so that they would not become unclean,  
because they wanted to eat the Passover meal.  
Then Pilate came out to them and said:

**Pilate**

What charge do you bring  
against this man?

**Evangelist**

They answered and said to him:

### 16b. Chorus

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

If this man were not a criminal,  
we would not have handed him over to you.

## 16c. Recitative

**Evangelist**

Da sprach Pilatus zu ihnen:

**Pilatus**

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

**Evangelist**

Da sprachen die Jüden zu ihm:

**Evangelist**

Then Pilate said to them:

**Pilate**

Then take him away  
and judge him according to your law!

**Evangelist**

Then the Jews said to him:

## 16d. Chorus

Wir dürfen niemand töten.

We are allowed to kill no one.

## 16e. Recitative

**Evangelist**

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

**Pilatus**

Bist du der Jüden König?

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Pilatus antwortete:

**Pilatus**

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

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Thus was fulfilled the word of Jesus,  
which he spoke when he indicated  
what sort of death he would die.  
Then Pilate went back inside  
the judgment hall and called Jesus  
and said to him:

**Pilate**

Are you the king of the Jews?

**Evangelist**

Jesus answered:

**Jesus**

Do you say this on your own,  
Or did others say it to you about me?

**Evangelist**

Pilate answered:

**Pilate**

Am I a Jew?  
Your people and the chief priests  
have handed you over to me.  
What have you done?

**Evangelist**

Jesus answered:

**Jesus**

My kingdom is not of this world;  
if my kingdom were of this world  
then my servants would fight  
so that I would not be handed over to the Jews;  
but my kingdom is not from here.

## 17. Chorale

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

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

(Herzliebster Jesus, was hast du verbrochen, stanzas 8 and 9)

Ah, great king, great in all ages,  
How can I show my faithfulness enough?  
No human heart can possibly conceive  
What to offer you.

I can not in my mind imagine  
Anything that can be compared to your mercy.  
How then can I repay your loving deeds  
With any works I do?

## 18a. Recitative

**Evangelist**

Da sprach Pilatus zu ihm:

**Pilatus**

So bist du dennoch ein König?

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Spricht Pilatus zu ihm:

**Pilatus**

Was ist Wahrheit?

**Evangelist**

Und da er das gesaget,  
ging er wieder hinaus zu den Jüden  
und spricht zu ihnen:

**Pilatus**

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

**Evangelist**

Da schriean sie wieder allesamt und sprachen:

**Evangelist**

Then Pilate said to him:

**Pilate**

So you are nevertheless a king?

**Evangelist**

Jesus answered:

**Jesus**

You say that I am a king.  
I was born for this and came into the world,  
that I might testify to the truth.  
Anyone who is of the truth  
hears my voice.

**Evangelist**

Pilate said to him:

**Pilate**

What is truth?

**Evangelist**

And when he had said this,  
he went back out to the Jews  
and said to them:

**Pilate**

I find no fault in him.  
But you have a custom,  
that I release one prisoner to you;  
Do you wish then  
that I release to you the king of the Jews?

**Evangelist**

They all cried out again together and said:

## 18b. Chorus

Nicht diesen, sondern Barrabam!

Not this man, but Barrabas!

## 18c. Recitative

### Evangelist

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

### Evangelist

Barrabas, however, was a murderer.  
Then Pilate took Jesus and scourged him.

## 19. Arioso (bass)

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

Observe, my soul, with anxious pleasure,  
With bitter joy and a partly anguished heart,  
Your highest good in Jesus' suffering,  
How for you from the thorns that pierce him  
Heavenly primroses blossom!  
You can gather much sweet fruit  
from his wormwood,  
So look unceasingly upon him!

## 20. Aria (tenor)

Erwäge, wie sein blutgefärbter Rücken  
In allen Stücken  
Dem Himmel gleiche geht,  
Daran, nachdem die Wasserwogen  
Von unsrer Sündflut sich verzogen,  
Der allerschönste Regenbogen  
Als Gottes Gnadenzeichen steht!

Ponder how his bloodstained back  
In all places  
Is like the heavens,  
Where, after the deluge  
From our flood of sins has abated,  
There comes the most beautiful rainbow  
As a sign of God's grace!

## 21a. Recitative

### Evangelist

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

### Evangelist

And the soldiers wove a crown of thorns  
and placed it on his head  
and put on him a purple robe and said:

## 21b. Chorus

Sei gegrüßet, lieber Jüdenkönig!

Hail to you, dear king of the Jews!

## 21c. Recitative

### **Evangelist**

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

### **Pilatus**

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

### **Evangelist**

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

### **Pilatus**

Sehet, welch ein Mensch!

### **Evangelist**

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

### **Evangelist**

And they struck him in the face.  
Then Pilate came out again  
and said to them:

### **Pilate**

Look, I bring him out to you  
so that you can know  
that I find no fault in him.

### **Evangelist**

So Jesus went out and wore  
a crown of thorns and a purple robe.  
And he said to them:

### **Pilate**

Look, what a man is this!

### **Evangelist**

When the chief priests  
And the officers saw him,  
They cried out and said:

## 21d. Chorus

Kreuzige, kreuzige!

Crucify him! Crucify him!

## 21e. Recitative

### **Evangelist**

Pilatus sprach zu ihnen:

### **Pilatus**

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

### **Evangelist**

Die Jüden antworteten ihm:

### **Evangelist**

Pilate said to them:

### **Pilate**

Take him and crucify him;  
for I find no fault in him!

### **Evangelist**

The Jews answered him:

## 21f. Chorus

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

We have a law,  
and according to the law he should die,  
because he has made himself the son of God.

## 21g. Recitative

### Evangelist

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

### Pilatus

Von wannen bist du?

### Evangelist

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

### Pilatus

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

### Evangelist

Jesus antwortete:

### Jesus

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

### Evangelist

Von dem an trachtete Pilatus,  
wie er ihn losließe.

### Evangelist

When Pilate heard what they said  
he was even more afraid  
and went back into the judgment hall  
and said to Jesus:

### Pilate

Where do you come from?

### Evangelist

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

### Pilate

Do you not speak to me?  
Do you not know that I have the power  
to crucify you, and I have the power  
to set you free?

### Evangelist

Jesus answered:

### Jesus

You would have no power over me  
if it were not given to you from above:  
therefore the one who handed me over to you  
has the greater sin.

### Evangelist

And from then on Pilate  
sought to set him free.

## 22. Chorale

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

Through your prison, Son of God,  
Must our freedom come.  
Your dungeon is the throne of grace,  
The refuge of all the faithful.  
If you had not gone into bondage,  
Our bondage would have been eternal.

## 23a. Recitative

### Evangelist

Die Jüden aber schrieten und sprachen:

### Evangelist

But the Jews cried out and said:

## 23b. Chorus

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

If you release this man,  
then you are not Caesar's friend;  
for anyone who makes himself king  
is against Caesar.

### 23c. Recitative

**Evangelist**

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

**Pilatus**

Sehet, das ist euer König!

**Evangelist**

Sie schrieen aber:

**Evangelist**

When Pilate heard what they said,  
he led Jesus out  
and sat in the judgment seat  
at the place which is called  
the Pavement, or in Hebrew: Gabbatha.  
It was the day of preparation for the Passover  
about the sixth hour,  
and he said to the Jews:

**Pilate**

Look, this is your king!

**Evangelist**

But they cried out:

### 23d. Chorus

Weg, weg mit dem, kreuzige ihn!

Away, away with him; crucify him!

### 23e. Recitative

**Evangelist**

Spricht Pilatus zu ihnen:

**Pilatus**

Soll ich euren König kreuzigen?

**Evangelist**

Die Hohenpriester antworteten:

**Evangelist**

Pilate said to them:

**Pilate**

Shall I crucify your king?

**Evangelist**

The chief priests answered:

### 23f. Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

### 23g. Recitative

**Evangelist**

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

**Evangelist**

Then he handed him over  
so that he would be crucified.  
They took Jesus  
and led him away.  
And he carried his cross  
and went to the place  
which is called the place of the skull,  
which is in Hebrew: Golgatha.

## 24. Aria (bass) and Chorus

Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt – Wohin? – nach Golgatha!  
Nehmet an des Glaubens Flügel,  
Flieht – Wohin? – zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

Hurry, you embattled souls,  
Leave your dens of torment,  
Hurry – Where to? –to Golgotha!  
Take the wings of faith,  
Fly – Where to? – to the hill of the cross,  
Your salvation will blossom there!

## 25a. Recitative

### Evangelist

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

### Evangelist

There they crucified him  
and with him two others on either side  
with Jesus the middle.  
Pilate, however, wrote an inscription  
and placed it on the cross,  
and there was written:  
“Jesus of Nazareth, king of the Jews.”  
This inscription was read by many Jews,  
for the place was near the city  
where Jesus was crucified.  
And it was written in Hebrew,  
Greek, and Latin.  
Then the chief priests of the Jews said to Pilate:

## 25b. Chorus

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

Do not write: the king of the Jews,  
but rather that he said:  
I am the king of the Jews

## 25c. Recitative

### Evangelist

Pilatus antwortet:

### Pilatus

Was ich geschrieben habe,  
das habe ich geschrieben.

### Evangelist

Pilate answered:

### Pilate

What I have written,  
I have written.

## 26. Chorale

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

(Valet will ich dir geben, stanza 3)

In the depths of my heart  
Your name and cross alone  
Shine in every time and hour;  
For that, I can be happy.  
Show me, in the image,  
As consolation in my distress,  
How you, Lord Christ, so meekly  
Bled to death!



## 27a. Recitative

### Evangelist

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

### Evangelist

Then the soldiers,  
when they had crucified Jesus,  
took his clothes and divided them into four parts,  
one part for each soldier,  
in addition to his tunic.  
This tunic was seamless,  
woven from top to bottom in one piece.  
They said to each other:

## 27b. Chorus

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

Let us not cut it up,  
but cast lots for whose it should be.

## 27c. Recitative

### Evangelist

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

### Jesus

Weib, siehe, das ist dein Sohn!

### Evangelist

Darnach spricht er zu dem Jünger:

### Jesus

Siehe, das ist deine Mutter!

### Evangelist

In this way the Scripture was fulfilled, where it says:  
“They divided my clothing among them  
and cast lots for my tunic.”  
That is what the soldiers did.  
There stood by Jesus’ cross  
his mother and his mother’s sister,  
Mary, wife of Cleopas, and Mary Magdalene.  
When Jesus saw his mother  
And the disciple whom he loved  
standing next to her, he said to his mother:

### Jesus

Woman, look, this is your son!

### Evangelist

Then he said to the disciple:

### Jesus

Look, this is your mother!

## 28. Chorale

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

(Jesu Leiden, Pein und Tod, stanza 20)

He attended well to everything  
In his last hour,  
Concerned for his mother,  
He chose a guardian for her.  
O man, act righteously,  
Love God and mankind,  
Then die without any sorrow  
And do not grieve!

## 29. Recitative

### Evangelist

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

### Jesus

Mich dürstet!

### Evangelist

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

### Jesus

Es ist vollbracht!

### Evangelist

And from that hour the disciple took her to his home.  
Then when Jesus knew  
that all had been completed,  
so that the scripture might be fulfilled, he said:

### Jesus

I thirst!

### Evangelist

Nearby stood a jar of vinegar.  
They filled a sponge with vinegar  
and put it on a stalk of hyssop  
and held it up to his mouth.  
When Jesus had taken the vinegar,  
he said:

### Jesus

It is finished!

## 30. Aria (alto)

Es ist vollbracht!  
O Trost vor die gekränkten Seelen!  
Die Trauernacht  
Läßt nun die letzte Stunde zählen.  
Der Held aus Juda siegt mit Macht  
Und schließt den Kampf.  
Es ist vollbracht!

It is finished!  
Oh comfort for all hurting souls!  
The night of sorrow  
Now reaches its final hour.  
The hero from Judah triumphs with might  
And ends the strife.  
It is finished!

## 31. Recitative

### Evangelist

Und neiget das Haupt und verschied.

### Evangelist

And he bowed his head and passed away.

### 32. Aria (bass) and Chorale

Mein teurer Heiland, laß dich fragen,  
Da du nunmehr ans Kreuz geschlagen  
Und selbst gesagt: Es ist vollbracht,  
Bin ich vom Sterben frei gemacht?  
Kann ich durch deine Pein und Sterben  
Das Himmelreich ererben?  
Ist aller Welt Erlösung da?  
Du kannst vor Schmerzen zwar nichts sagen;  
Doch neigst du das Haupt  
Und sprichst stillschweigend: ja.

**Jesu, der du warest tot,  
Lebest nun ohn Ende,  
In der letzten Todesnot  
Nirgend mich hinwende  
Als zu dir, der mich versüht,  
O du lieber Herre!  
Gib mir nur, was du verdient,  
Mehr ich nicht begehre!**

(Jesu Leiden, Pein und Tod, stanza 33)

My beloved Savior, let me ask you,  
Since you have now been nailed to the cross  
And you yourself have said: It is finished,  
Have I been set free from death?  
Can I, through your pain and death,  
Inherit the kingdom of heaven?  
Is this redemption of the whole world?  
You can, because of the pain, say nothing;  
But you bow your head  
And say silently: yes!

**Jesus, you who were dead,  
Now live forever;  
In the final agony of death  
Nowhere else will I turn  
But to you, who have reconciled me,  
O my dear Lord!  
Give me only what you have earned;  
More I do not desire!**

### 33. Recitative

**Evangelist**

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

(Matthew 27:51–52)

**Evangelist**

And see,  
the curtain in the Temple was torn in two  
from top to bottom,  
and the earth shook and the rocks split  
and the graves were opened,  
and many bodies of saints stood up.

### 34. Arioso (tenor)

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

My heart, while the whole world  
Suffers as Jesus suffers,  
The sun is clothed in mourning,  
The curtain tears, the rocks crumble,  
The earth quakes, graves split open,  
Because they behold the creator grow cold in death,  
What will you, for your part, do?

### 35. Aria (soprano)

Zerfließe, mein Herze, in Fluten der Zähren  
Dem Höchsten zu Ehren!  
Erzähle der Welt und dem Himmel die Not:  
Dein Jesus ist tot!

Dissolve, my heart, in floods of tears  
To honor the Almighty!  
Tell the world and heaven your distress:  
Your Jesus is dead!

## 36. Recitative

### Evangelist

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

### Evangelist

But the Jews,  
because it was the day of preparation,  
so that the corpses would not remain on the cross  
over the Sabbath  
(for that Sabbath day was very special),  
asked Pilate that their legs be broken  
and that they would be taken down.  
Then the soldiers came  
and broke the legs of the first man  
and the other, who was crucified with him.  
But when they came to Jesus, they saw  
that he was already dead,  
so they did not break his legs;  
instead one of the soldiers  
opened his side with a spear  
and at once blood and water came out.  
And the one who saw it has testified this,  
and his testimony is true, and he knows  
that he speaks the truth so that you may believe.  
Such things happened  
so that the scripture would be fulfilled:  
“You shall break none of his bones.”  
And again another scripture says:  
“They will look  
on him whom they have pierced.”

## 37. Chorale

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

(Christus, der uns selig macht, stanza 8)

**Oh help us, Christ, God's Son,  
Through your bitter suffering,  
That we, always subservient to you,  
Shun all vice,  
And remember your death and its cause  
In fruitful reflection,  
So that, however poor and weak,  
We give offerings of thanks!**

## 38. Recitative

### Evangelist

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

### Evangelist

Then Joseph of Arimathia,  
who was a disciple of Jesus,  
(but secretly from fear of the Jews)  
asked Pilate to let him take away the body of Jesus.  
And Pilate allowed this.  
Therefore he came  
and took the body of Jesus away.  
There came also Nicodemus,  
who had once come to Jesus by night,  
and brought myrrh and aloes together,  
about a hundred pounds.  
Then they took the body of Jesus  
and bound it in linen strips with spices,  
as is the Jews' custom for burial.  
There was by the place where he was crucified,  
a garden, and in the garden a new tomb,  
in which no one had ever been laid.  
In this they laid Jesus  
on account of the Jews' preparation day,  
and because the tomb was nearby.

## 39. Chorus

Ruht wohl, ihr heiligen Gebeine,  
Die ich nun weiter nicht beweine,  
Ruht wohl und bringt auch mich zur Ruh!  
Das Grab, so euch bestimmt ist  
Und ferner keine Not umschließt,  
Macht mir den Himmel auf und schließt die Hölle zu.

Rest in peace, you sacred limbs,  
For which I shall no longer weep,  
Rest in peace, and bring me also to rest.  
The grave that is intended for you  
And which no more distress contains,  
Opens heaven for me and locks hell out.

## 40. Chorale

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

(Herzlich lieb hab ich dich, O Herr, stanza 3)

Ah, Lord, let your dear angels  
At last carry my soul  
To Abraham's bosom,  
While my body in its narrow chamber,  
Gently without torment or pain,  
Rests until the last day.  
Then from death awaken me,  
So that my eyes may see you  
In all joy, O Son of God,  
My Savior and throne of grace!  
Lord Jesus Christ, hear me, hear me,  
I will praise you eternally!

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## Background Notes on the St. John Passion

The *Johannes-Passion* was the first of Bach's settings of the story of Christ's passion. He presented it for the first time during his first year as Cantor in Leipzig, on Good Friday, April 7, 1724. Though concerted settings of the passion were gradually coming into existence, the practice in Leipzig had been to chant the passion quite plainly using Johann Walther's setting from 1530, which adapted the traditional Latin chant formula to Luther's German translation.

As with most of his larger works, Bach revisited the St. John Passion several times during his life and revised it at each pass. The *Johannes-Passion* exists in at least four versions dated 1724, 1725, c. 1730, and 1749. Bach made the most significant revisions in 1725, just one year after the piece had its premiere. The most notable revisions in this version included beginning the work with a new opening movement, "O Mensch beweine dein Sünde gross" (O mortal, lament your great sin), which would eventually find its place at the conclusion of the first half of the St. Matthew Passion, and concluding it with a setting of the German Agnus Dei, "Christe, du Lamm Gottes" (O Christ, the Lamb of God).

The c. 1730 version removed the few passages in the libretto that come from the Gospel according to St. Matthew; these appear in all other versions of the work. The most significant change in 1730 was the addition of the choral movement "Ruht wohl, ihr heiligen Gebeine" (Rest well, you blessed limbs), now the penultimate movement of the *Passion*.

The final version of the *Johannes-Passion* from 1749 was nearly identical to the first except for very subtle changes. What fascinates scholars about the final version is the number of extant instrumental parts. Given the available parts, one can surmise that Bach's final performance of the *Johannes-Passion* must have had a rather large orchestra, comparable in size to what is being used for today's performance. But there remains only one copy of each voice part, plus a second copy with additional solo material. This means that the number of singers may have been only six per part, or even fewer.

The text of the St. John Passion brings together three different strains from the Christian tradition: 1) the narrative from John 18 and 19 (and Matthew 26:75 and 27:51–52) as translated from Greek to German by Martin Luther in 1522; 2) chorales (hymns) that would have been familiar to the congregation; and 3) interpolated aria texts, which serve as reflections on the passion story and are sung by soloists. Unlike the *St. Matthew Passion*, whose libretto is the work of a single author (Christian Friedrich Henrici, known as Picander), the texts of the arias in the St. John Passion come from multiple sources, including Barthold Heinrich Brockes (1680–1747), Christian Heinrich Postel (1658–1705), and other unknown poets.

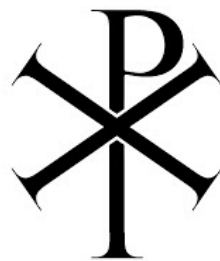
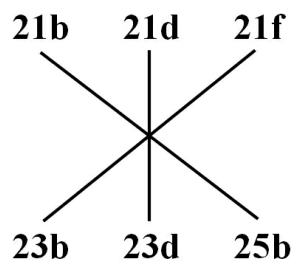
Who assembled the libretto is unknown, but it is likely that Bach was responsible for the final construction, for his musical and theological chops are on full display even in the literary structure of the work. There are countless examples of Bach's genius at work, but one worth mentioning here relates to the *turba* (crowd) choruses in the second half of the work. From movements 21 through 25 there is a particular concern with whether or not Jesus is truly the *Jüdenkönig* (King of the Jews).

The scene is set with the soldiers placing a crown of thorns on Jesus' head, dressing him in a purple mantle and saying: "Hail to you, dear King of the Jews!" By the end of the section, in movement 25, the high priests are saying to Pilate, regarding the inscription he placed on the cross, "Do not write: 'The King of the Jews,' but rather that this man said he was the King of the Jews." Bach uses the same musical material for both texts. Between these movements, the two choruses in which the crowd cries out "Crucify" also share the same music, as do the two choruses with the response of the crowd to Pilate's attempt to free Jesus. In these Bach reverts to *stile antico* (old style) and writes a strict fugue as the crowd replies to Pilate, "We have a law, and according to that law he ought to die."

One can chart the thematic material in both text and music and recognize a palindrome:

- 21b Sei begrüßet, lieber Jüdenkönig!
- 21d Kreuzige!
- 21f Wir haben ein Gesetz...
- 23b Lässest du diesen los...
- 23d Weg mit dem, kreuzige ihn!
- 25b Schreibe nicht: der Jüden König...

Laid out in another way, however, we find that Bach has formed in the very structure of these movements what looks like a Chi-Rho, the first two letters in the Greek word for Christ that when imposed upon one another form the Church's symbol for Christ the King (*Christus Rex*).



At what is literally the crux of these movements, between movements 21f and 23b, we find a chorale, *Durch dein Gefängnis, Gottes Sohn, muß uns die Freiheit kommen* (Through your prison, O Son of God, freedom must come to us). In this chorale and the recitative that immediately precede it, the Christian community recognizes that true freedom comes from the imprisonment and subsequent crucifixion of Jesus, Christ the King.

The two performances of the *Johannes-Passion* at Grace take place at the beginning of the church's celebration of Holy Week, on the eve and day of Palm Sunday, also known as the Sunday of the Passion. In Bach's day the Passion would have been performed on Good Friday, and the two halves of the work would have been separated by an hour-long sermon. In these performances we substitute a brief devotional for that sermon. Let us recall that Jesus' suffering and death is for each of us. As the Good Friday liturgy concludes: "We adore you, O Christ, and we bless you. By your holy cross you have redeemed the world."

The *Johannes-Passion* is scored for four-part chorus and soloists, two flutes, two oboes (also oboes d'amore and oboes da caccia), violins I and II, violas d'amore I and II, viola, viola da gamba, lute, and continuo. For today's performance English horn is used as the modern equivalent of the oboe da caccia and violins will play the two viola d'amore parts. The continuo group consists of cellos, double bass, bassoon, organ, and harpsichord. In today's performance the organ plays during recitative movements only when Jesus is speaking or when the Evangelist quotes scripture passages that have been fulfilled in the events of Jesus' suffering and death.

Pastor Michael D. Costello, Grace Cantor



**Michael D. Costello**, director, has served as Cantor at Grace since June 2008 and is Artistic Director of Chicago Choral Artists. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. An accomplished organist, Costello appeared as part of WFMT's *Bach Organ Project*, performing a full program of Bach's organ works. He is a composer of music for both choir and organ. Many of his choral pieces and organ collections are published by MorningStar Music Publishers. Other pieces are published by Augsburg Fortress and Concordia Publishing House. He serves on the Board of Directors of Lutheran Music Program, home of the Lutheran Summer Music Academy & Festival.



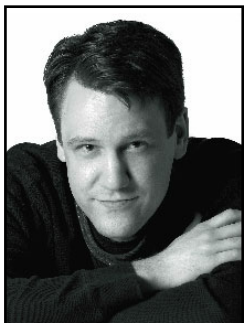
**Douglas Anderson**, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has 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.



**Hoss Brock**, tenor (Evangelist), has enjoyed performing as a soloist and ensemble member with many organizations. His solo appearances with the Grant Park Music Festival include Poulenc's *Gloria*, Stravinsky's *Les Noces*, Gilbert and Sullivan's *Pirates of Penzance* and *Mikado*, Weill's *Seven Deadly Sins*, and MacMillan's *Quickening*. He has performed with Bach Week Evanston, at Moravian College in Bethlehem, Penn., and made his Carnegie Hall debut in Handel's *Messiah*. Mr. Brock appears regularly as a guest artist with chamber ensembles, including the Chicago Chamber Musicians and the Newberry Consort. He has performed recently with the Peninsula Music Festival, Music of the Baroque, and the Grand Rapids Symphony. A member of the Lyric Opera chorus, Hoss made his Lyric Opera solo debut as Ike Skidmore in *Oklahoma!* and has subsequently appeared as the Spanish Ambassador in the world premiere of Lopez's *Bel Canto*, broadcast on PBS Great Performances.



**Karen Brunssen**, mezzo-soprano, has appeared with many of the major symphony orchestras in the United States and abroad. She 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 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 President-elect of the National Association of Teachers of Singing and is a frequent clinician/master teacher for professional organizations in the United States, at Cambridge University in England, and with the Zucher Sing-Akademie in Zurich, Switzerland.



**Keven Keys**, baritone (Jesus), has performed in a wide variety of both classical and music theater works, including Bernstein's *Trouble in Tahiti*, Mendelssohn's oratorio *Elijah*, Lerner and Loewe's *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 *Five 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' third appearance as a soloist in the Bach Cantata Vespers series, first singing the role of Jesus in the *St. Matthew Passion* in 2013 and singing as a soloist for the *Christmas Oratorio* in 2015–16.





**Betty Lewis**, concertmaster, is an active violinist and violist in the Chicago area performing with groups such as Broadway in Chicago, Lake Forest Symphony, Illinois Philharmonic Orchestra 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.



**Patrick Muehleise**, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's *St. Matthew Passion*, Mozart's *Mass in C minor* and *Coronation Mass*, Purcell's *Dido and Aeneas*, Handel's *Messiah*, Copland's *The Tender Land*, and Britten's *Albert Herring*. He recently performed David Lang's *Little Match Girl Passion* with Bella Voce Camerata, Wagner's *Parsifal* with the Lyric Opera of Chicago, and Bach's *Magnificat*, Haydn's *Creation*, and Mozart's *Coronation Mass* with Music of the Baroque.



**Susan Nelson**, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013, she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Ms. Nelson's 2016–2017 season includes a concert in the inaugural season of the Midwest Mozart Festival, *A Sea Symphony* with Fox Valley Symphony Orchestra, Mendelssohn's *Psalm 42* with the DePaul Community Chorus and Oistrakh Symphony, Dvorak's *Song to the Moon* with Fort Wayne Philharmonic, Handel's *Messiah* with St. Matthias Episcopal Church of Minocqua, and Bach's *Johannes-Passion* at Grace.



**Peter Wesoloski**, baritone (Peter, Pilate), is relatively new to the Chicago music world but is already in demand as a soloist and chamber musician. He was featured in a performance of Bach's *Johannes-Passion* at Northwestern University and has appeared in the Schubertiade in Chicago for the last two years with members of the Liederstube and VOX 3 Collective. A regular soloist while with the Chicago Master Singers, he most recently joined them for their tour abroad of the Netherlands, France, and Germany, offering a recital in Amsterdam alongside pianist Eugenia Cheng. In 2016 he made debut performances as a member of both the Grant Park Chorus and the Chicago Symphony Chorus, the latter in a performance of Mahler's *Resurrection Symphony* under James Levine at Ravinia. Having returned to the operatic stage in Main Street Opera's 2016 production of *Falstaff* (Pistola) as well as a recent concert performance of Charpentier's *Les Arts Florissants* (Un Guerrier) with VOX 3, he looks forward to his coming debut with New Moon Opera in *Trouble in Tahiti* (Sam) in April 2017.

## Bach Cantata Vespers Chorus & Orchestra

Michael D. Costello, director  
Hoss Brock, tenor (Evangelist)  
Keven Keys, baritone (Jesus)  
Peter Wesoloski, baritone (Peter, Pilate)

Susan Nelson, soprano  
Karen Brunssen, mezzo-soprano  
Patrick Muehleise, tenor  
Douglas Anderson, baritone

### Soprano

Sarah Beatty  
Zoe Crafton  
Janel Dennen  
Donna Dumpys  
Gwen Gotsch  
Sarah Gruendler-Ladner  
Julie Hinz  
Kate Hogenson  
Susan Nelson  
Ruth Otten  
Ellen Pullin  
Ngaire Whiteside-Bull

### Alto

Karen Brunssen  
Eugenia Cheng  
Lois Cornils  
Eunice Eifert  
Margaret Garmatz  
Lois Guebert  
Martha Houston  
Christa Krout  
Marilyn Moehlenkamp  
Karen Rohde  
Irmgard Swanson  
Liz Thompson  
Helen VanWyck

### Tenor

Mark Bouman  
John Danford  
Dan Krout  
Justin Martin  
Patrick Muehleise

### Bass

Douglas Anderson  
John Bouman  
Kim Brunssen  
David Kluge  
James O'Hara  
Bill Pullin  
Greg Rohlfing

### Flute

Cynthia Fudala  
Ann Anderson

### Oboe

Christine Janzow Phillips  
Meg Busse

### Bassoon

Diane Ryan

### Violin 1

Betty Lewis  
Paul Zafer  
Carol Yampolsky  
Becky Coffman  
Lou Torick

### Violin 2

Lee Joiner  
Mark Agnor  
Amanda Fenton  
Elizabeth Brathwaite

### Viola

Naomi Hildner  
Amanda Grimm  
Becca Wilcox

### Cello

Anna Steinhoff  
Victoria Mayne

### Double Bass

Douglas Johnson

### Lute

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Steven Went

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**May 21 Lobet Gott in seinen Reichen**

*BWV 11 Praise God in his kingdoms (Ascension Oratorio)*

Ben Cieslik, Bethlehem Lutheran Church, Minneapolis, homilist  
Florence Jowers, Christ Lutheran Church, Staunton, Va., organist



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*Truly Beautiful Music.*

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Cathy DeLanoy  
Marlena Dzis•  
Alicia Frasier  
Robyn Fuder  
Ann Kelly  
Christine Kelner  
Marybeth Kurnat•  
Iva Murray  
Emily Sites  
Joan Strom  
Ngairé Whiteside-Bull

## **Alto**

Natalie Chami  
Lois Guebert  
Gaye Klopach•  
Gina Meehan•  
Tamara Revskaya  
Marge Shenk  
Irmgard Swanson  
Yeji Yoon

## **Tenor**

Oliver Camacho\*  
Kyle Cothorn•  
Michael Grider  
Barret Hedeem  
Douglas Kelner  
Justin Martin  
Paul Reineck  
John Slauson

## **Bass**

Mark Allen  
John Jansson  
Jay Jingst  
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Jess Koehn  
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Petee Wesoloski•\*

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Special thanks are extended to Leonard Berghaus for tuning the portativ organ.

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Photo by Jon Costello



*Michael D. Costello, Artistic Director*

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2017-2018 47<sup>th</sup> Year

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River Forest, Illinois

Sunday afternoons  
Lecture at 3:00 p.m.  
Prelude at 3:45 p.m.

- September 24**  
*BWV 126*  
**Erhalt uns, Herr, bei deinem Wort** *Uphold us, Lord, by your word*  
Bach: Brandenburg Concerto No. 3 in G Major, BWV 1048
- October 29**  
*BWV 80*  
**Ein feste Burg ist unser Gott** *A mighty fortress is our God*  
Mendelssohn: Symphony No. 5, Op. 107 ("Reformation"); Prelude begins at 3:30 p.m.
- November 19**  
*BWV 140*  
**Wachet auf, ruft uns die Stimme** *Awake, the voice calls to us*  
Michael D. Costello, Grace Lutheran Church and School, River Forest, Ill., organist
- November 20**  
**Thomanerchor Leipzig** *St. Thomas Boys Choir of Leipzig, Germany*  
Thomaskantor Gotthold Schwarz, conducting music of Bach, Mendelssohn, Schütz, and Schein  
Tickets available at [ticketor.com/grace](http://ticketor.com/grace) or by calling the Grace Music Office (\$12-\$45)
- December 10**  
*BWV 10*  
**Meine Seel erhebt den Herren** *My soul magnifies the Lord*  
Presented as part of Grace's annual Advent/Christmas Concert at 4:00 p.m.
- January 28**  
*BWV 227*  
**Jesu, meine Freude** *Jesus, my joy*  
Samuel R. Backman, University of Oklahoma and Church of the Assumption, Norman, Okla., organist  
Kapelle, Concordia University Chicago, guest choir; Charles P. Brown, director
- February 25**  
*BWV 169*  
**Gott soll allein mein Herze haben** *God alone shall have my heart*  
Angela Young-Smucker, Evanston, Ill., mezzo-soprano  
Steven Wente, Concordia University Chicago, organist
- March 25**  
*BWV 1*  
**Wie schön leuchtet der Morgenstern** *How lovely shines the morning star*  
Eric Budzynski, Northwestern University, Evanston, Ill., organist
- April 29**  
*BWV 112*  
**Der Herr ist mein getreuer Hirt** *The Lord is my faithful shepherd*  
Kontras Quartet: Dmitri Pogorelov, François Henkins, Ben Weber, and Jean Hatmaker
- May 20**  
*BWV 68*  
**Also hat Gott die Welt geliebt** *For God so loved the world*  
Joseph Joachim Raff: Ein feste Burg ist unser Gott, Op. 127

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