

30 years
CANTATE
HAMBER SINGERS
Gisèle Becker, Music Director
"That's different!"

Sunday, March 1, 2015 • 4:00 p.m.
Bradley Hills Presbyterian Church, Bethesda, Md.

St. John Passion
Version IV (1749) — BWV 245
Johann Sebastian Bach (1685-1750)

Joseph Dietrich Evangelist
Kevin Frey Jesus

Mary Ellen Callahan, soprano
Barbara Hollinshead, mezzo-soprano
David Wolff, tenor
Steven Combs, baritone

| | |
|-----------------------|---------|
| Thierry van Bastelaer | Pilate |
| Ben Wallis | Peter |
| Rachel Barham | Maid |
| Robert Thompson | Servant |
| Jeff Kempeskie | Servant |

*There will be an intermission between Part I and Part II.
The audience is asked to refrain from applauding at the end of Part I.*

CANTATE CHAMBER SINGERS

SOPRANOS

Rachel Barham
Ashi Day
Marilynn Flood
Sarah Kerr
Christine King
Robin A. Pennington
Elizabeth Peters
Elizabeth Sullivan

TENORS

Cory Davis
Jeff Kempfskie
David O'Dette
Robert Thompson
Doug Throckmorton
Eric Wagner

ALTOS/COUNTERTENOR

DeeDee Brinkema
Stephanie Cabell
Ruth Carson
Sarah Brown Ferrario
Anne Hall
Christianne King
Janet Ishimoto
Kathleen Moriarty
Miriam Radakovich
Kaitlyn Reilly
John Wiecking

BASSES

Ulf Ekernas
Thad Garrett
Steven Alan Honley
Scott Humburg
Roberto Ifill
Jeff Lin
Dennis Tosh
Thierry van Bastelaer
Ben Wallis

ORCHESTRA

VIOLIN I

June Huang, concertmaster
Tatiana Chulochnikova
Marlisa Woods

VIOLIN 2

Leslie Nero
Leslie Silverfine
William Tortolano

VIOLA

Henry Valoris
Marta Howard

CELLO

Rebecca Humphrey
Amy Domingues
Nancy Jo Snider

VIOLA DA GAMBA

Amy Domingues

VIOLONE

Jessica Powell Eig

FLUTE

Colin St. Martin
Kathryn Roth

OBOE/OBOE D'AMORE

Meg Owens
Alison Lowell

OBOE DA CACCIA

Meg Owens

BASSOON/CONTRABASSOON

Anna Marsh

HARPSICHORD

Barbara Weiss

ORGAN

Andrew Earle Simpson

CANTATE CHAMBER SINGERS

Under the artistic direction of Gisèle Becker since 1994, Cantate Chamber Singers attracts many of the Washington, D.C., area's finest choral musicians, selected annually by audition. The group performs a broad range of great Western choral literature of the past five centuries and is recognized especially for its skilled interpretation of Baroque style, championing of neglected masterpieces, adventurous programming of 20th and 21st century music, and commissioning and premiering of new works.

The group's biennial Young Composers' Contest seeks to encourage emerging composing talent from around the nation. Cantate's virtuoso performances — often featuring acclaimed guest artists — are offered in smaller venues to create the greatest possible intimacy between performers and audience.

Cantate's guest appearances and collaborations have included Beethoven's *Symphony No. 9* under conductor Steven Simon; five consecutive annual engagements with the National Philharmonic, Piotr Gajewski, music director; a guest appearance with Chacabuco, Miguel Cordova, music director, at the John F. Kennedy Center for the Performing Arts; the Dumbarton Concert Series in Georgetown; the Folger Consort series at the Folger Elizabethan Theatre and at Washington National Cathedral; the American Guild of Organists National and Regional Conventions; the National Museum of the American Indian Festival; the Distinguished Visiting Choir Series at the Cathedral Church of Saint John the Divine in New York City; and concerts at the Mansion at Strathmore, at BlackRock Center for the Arts, and in collaboration with the Eclipse Chamber Orchestra, the 21st Century Consort, and Bowen McCauley Dance. Cantate Chamber Singers has been featured on a broadcast of "Front Row Washington" on Classical WETA 90.9 FM. The group won the 2011 Ovation Award for creative programming. The 2011-2012 season saw the national commercial release of two Cantate CDs featuring major works that the group commissioned, Maurice Saylor's *The Hunting of the Snark: An Agony in Eight Fits*, in September 2011, and Andrew Earle Simpson's *A Crown of Stars*, in July 2012. The 2013-2014 season brought the release of Cantate's fifth CD, *A Britten Holiday*, a collection of secular and sacred music by Benjamin Britten, with Eric Plutz, organ.



Wayne Guenther

BIOGRAPHIES

Gisèle Becker, Music Director and Conductor



Wayne Guenther

Gisèle Becker is one of the Washington area's leading choral conductors. Her vision of musical excellence and her commitment to imaginative programming, including commissions and premiere performances of new choral works, have earned for her the highest admiration and respect from her professional colleagues and audiences alike. *The Washington Post* says Ms. Becker "has molded her group into a well-balanced and responsive ensemble . . . focused, intelligent music-making." The *Post* called her 2003 performance of J.S. Bach's *Mass in B Minor* "a version as transfixing as it was bold . . . riveting in its fresh, impassioned and personal vision."

Ms. Becker has been the music director of Cantate Chamber Singers since January 1994. She serves as director of choral activities at The George Washington University, where she conducts the University Singers and Chamber Choir. From 2006 to 2008 she was a conducting professor at The Catholic University of America, where she also conducted the Women's Chorus. For 26 years Ms. Becker served as assistant conductor of the Washington Bach Consort, and she also has served as chorusmaster for the Cathedral Choral Society.

Ms. Becker's extensive experience in choral preparation has included the Folger Consort's production of Purcell's *Dido and Aeneas* and Handel's *Ode to St. Cecilia*. For the Cathedral Choral Society she prepared Hindemith's *When Lilacs Last in the Dooryard Bloom'd* for guest conductor Robert Shaw and Haydn's *The Creation* for Leonard Slatkin. She has prepared the Washington Bach Consort for its performances of Handel's *Messiah* with conductor Robert King, Monteverdi's *Vespers of 1610* with Harry Christophers, and Charles Ives' *Symphony No. 4* and Sofia Gubaidulina's *The Canticle of the Sun* with the National Symphony Orchestra, Leonard Slatkin conducting.

Ms. Becker earned her bachelor of music degree from The Catholic University of America and master of music degree from George Mason University, and recently did additional graduate work at the University of Maryland. She also has served on the faculties of Trinity College in Washington and the Shenandoah Conservatory of Music in Winchester, Va. In addition to her conducting activities, she is actively engaged as a recording producer and as a festival adjudicator and clinician.

Joseph Dietrich

Tenor Joseph Dietrich (Evangelist) is a graduate of Mannes College of Music and The George Washington University. In New York, Joseph has appeared as Gastone in *La Traviata* at Merkin Hall, Pedrillo in *Die Entführung aus dem Serail* at the Liederkrantz Opera, and the Mayor in *Albert Herring*, and as a soloist with the Mannes Baroque Ensemble. While in Washington, he performed Purcell's *Hail! Bright Cecilia* at the John F. Kennedy Center for the Performing Arts and Britten's *Serenade* at Lisner Auditorium, and was the tenor soloist in Haydn's *Die Schöpfung* with Choralis in Alexandria, Va. Joseph previously appeared with Cantate Chamber Singers as Petrus in Reinhard Keiser's *St. Mark Passion*, as the Madwoman in Britten's *Curlew River*, as Saint Nicolas in Britten's *Saint Nicolas*, as Abraham in Britten's *Abraham and Isaac*, and as the tenor soloist in the Albany Records recording of Andrew Earle Simpson's oratorio *A Crown of Stars*.

Kevin Frey

Originally from Lancaster, Pa., baritone Kevin Frey (Jesus) is a senior at The George Washington University, where he is majoring in journalism and mass communication. At GW, Kevin is a Presidential Scholar of the Arts for voice performance and is minoring in music. He serves as President of the GW University Singers and Chamber Choir. He was the featured bass soloist in GW's performances of Handel's *Messiah* and Rossini's *Petite Messe Solennelle* and has appeared in numerous main stage theater and opera productions, including Marc Blitzstein's *The Cradle Will Rock*, *Amahl and the Night Visitors* (King Melchior), *Sweeney Todd* (Judge Turpin), *The Tender Land* (Grandpa Moss), and *Urinetown* (Officer Lockstock). Kevin also sings regularly as a member of the choir at Saint Stephen Martyr Church in downtown Washington.

Mary Ellen Callahan

California-born soprano Mary Ellen Callahan appears frequently as soloist with orchestras and choruses across the nation in a variety of repertoires. She has sung Bach's *St. John Passion* at Lincoln Center in New York City and at Princeton University. In Carnegie Hall she has performed the Bach *Christmas Oratorio*, Mahler's *Symphony No. 8*, and Handel's *Messiah*, as well as a solo recital in Weill Hall to a sold-out house. In a performance of *Carmina Burana* in the Metropolitan Opera House with American Ballet Theatre, the *New York Times* called her "first-rate." She was a soloist at Lincoln Center with conductor Louis Langrée in the Mostly Mozart Festival. She has sung Mahler's *Symphony No. 8* with the Hartford Symphony and with conductor Bill McGlaughlin in his farewell performance with the Kansas City Symphony.

Ms. Callahan has performed Bach's *Christmas Oratorio* with J. Reilly Lewis and the Washington Bach Consort and previously has been engaged by them in Washington and in Germany to sing Bach's *Missae Breves* and *Mass in B Minor*, the *Magnificats* of J.S. and C.P.E. Bach, and many cantatas. Also in Washington, she has performed Bach's *Mass in B Minor* and Mozart's *Great Mass in C Minor* at the John F. Kennedy Center for the Performing Arts, for which the *Washington Post* hailed her as "radiant and wondrously agile." In a performance of Mahler's *Symphony No. 8* with the Utah Symphony and conductor Keith Lockhart, she was called "stunning" by the Salt Lake Tribune. She was invited to sing *Messiah* by conductor Richard Westerfield with the Alabama Symphony Orchestra, the Buffalo Philharmonic, and the Harrisburg Symphony. In her debut performance with the New Mexico Symphony Orchestra with Roger Melone in Mozart's *Great Mass in C Minor*, critics said, "She radiated a purity and warmth which pierced the heart." She is a frequent soloist with the American Bach Soloists in San Francisco, singing the *Easter Oratorio*, *Magnificat*, various cantatas, and the *Mass in B Minor*.

Ms. Callahan's recordings include Gluck's operas *Il Parnaso Confuso* and *La Corona* with the Queen's Chamber Band on Albany Records. She also can be heard in the world premiere recording of Handel's opera *Faramondo*, a Vox Classics CD. With the Washington Bach Consort she has recorded Bach's *Missa Brevis in F major* on Loft Records, and the J.S. and C.P.E. Bach *Magnificats* on Newport Classics. She is featured on a Helicon Classics CD called *A European Christmas*, and she is the guest soloist with the Russian Chamber Chorus of New York on a CD of contemporary Russian music by Yuri Yukechev entitled *My Heart Is Ready*, released by Helicon Classics. Ms. Callahan also is featured in songs by Amy Beach on the Newport Classics CD *Distant Playing Fields*.

Barbara Hollinshead

Mezzo-soprano Barbara Hollinshead is thrilled to be a part of Cantate's 30th anniversary season. Over the years she has joined Cantate in repertoire as varied as Byzantine Greek chant, Purcell's version of Queen Dido's story, a Zelenka mass, Brahms songs with viola, early 20th century French chanson, and (ever her favorite) Bach. A popular soloist in the Washington, D.C. area, Barbara has been described by the *Washington Post* as singing with "an artful simplicity that illuminated the text and beguiled the ear." She studied with Max van Egmond in the Netherlands, has sung with early music groups such as Tafelmusik and Chatham Baroque, and often appears with the Washington Bach Consort, the Bach Choir of Bethlehem, the Folger Consort, and Opera Lafayette. Barbara is a member of the New York City-based early music group ARTEK, and with the group has performed at festivals from California to Scotland. She also is a member of an ensemble in residence at the National Gallery of Art and frequently collaborates in thematic programs with lutenist Howard Bass. You can find her on recordings in genres from Bach to Mrs. H.H.A. Beach, and is featured on ARTEK's recently released CD of solo cantatas by Johann Rosenmüller. Barbara rounds out her musical contributions as an adjunct professor of voice at The American University and a cast member in the Washington Bach Consort's much-celebrated program "Bach in Time," which brings the music of J.S. Bach to Washington third graders.

David Wolff

David Wolff, tenor, is in demand as a performer and music educator in the Washington, D.C., area. This season he sings Ferrando in *Così Fan Tutte* with the Bethesda Summer Music Festival and Le Doyen in *Cendrillon* with Bel Cantanti Opera Company, in addition to appearing as tenor soloist in Cantate's performance of the *St. John Passion*. He also teaches elementary general music at Sargent Shriver Elementary School in the Montgomery County Public Schools, where he directs two choirs of 100 and 125 children, respectively.

In 2012 he returned from Ann Arbor, Mich., where he studied voice with George Shirley in addition to pursuing graduate studies in music education. In 2002 he received a bachelor of arts degree from Amherst College with a focus on music composition. David has sung leading operatic roles with the Bethesda Summer Music Festival, the Johanna Meier Summer Opera Theater (Tamino in *Die Zauberflöte*) and The University of Michigan Gilbert and Sullivan Society (Hilarion in *Princess Ida*, Tom in *Gilbert and Sullivan Pastiche*). He has sung roles in *Madama Butterfly*, *Carmen*, and *Le Nozze di Figaro* with Bel Cantanti Opera. He was a National Foundation for Advancement in the Arts classical voice award winner in 2002.

Steven Combs

As an accomplished performer in both early and contemporary music, Steven has been featured with many musical organizations, including the Cathedral Choral Society, the Washington Bach Consort, the Washington Chorus, the National Philharmonic, the Choral Arts Society, and the Washington Master Chorale. He has performed at Lincoln Center, Washington National Cathedral, the National Gallery of Art, and the John F. Kennedy Center for the Performing Arts.

Among his many Bach performances, Steven has performed arias and roles in the *St. John Passion* and the *St. Matthew Passion* with many groups, including the Washington Bach Consort and the Choral Arts Society. At Washington National Cathedral he performed the role of Adam in a National Public Radio broadcast of Haydn's *The Creation* under the baton of Leonard Slatkin, and was a featured soloist in the North American premiere of Stale Kleiberg's *Requiem*. Past performances with Cantate Chamber Singers include playing the role of the Ferryman in Benjamin Britten's *Curlew River*.

At the Kennedy Center with the Washington Master Chorale, he was featured in the debut performance and recording of Donald McCullough's highly acclaimed *Holocaust Cantata: The Voice of Poland*. Steven also accompanied the Chorale on a tour of Poland and Germany in performances of the work. Other appearances at the Kennedy Center have included Mozart's *Requiem* with the Washington Chorus and acclaimed performances of Orff's *Carmina Burana* with the Washington Ballet and the Washington Master Chorale. Other orchestral concert performances have included Beethoven's *Symphony No. 9* and Mahler's *Des Knaben Wunderhorn* lieder with the American University Symphony Orchestra. Steven is also a frequent performer with the National Gallery of Art Vocal Ensemble.

On the opera stage, Steven made his Metropolitan Opera debut in 1991 under the baton of James Levine in the world premiere of John Corigliano's *The Ghosts of Versailles*. In 1993 Steven sang the title role in Colin Graham's first staging of Britten's *Billy Budd* at the Opera Theatre of St. Louis. He has performed other principal roles with the Metropolitan Opera, the Minnesota Opera, the Florentine Opera, and the Boston Lyric Opera. In 2009 he performed with the Children's Chorus of Washington in *The Nightingale* by Imant Raminsh.

Steven holds bachelor's and master's degrees in vocal performance and is a past national winner of the Metropolitan Opera National Council Auditions. Steven is a 2008 winner of the Washington Vocal Arts Society's Discovery Series Competition and was featured in several recitals in the Washington, D.C., area. Steven made his debut with the National Symphony Orchestra in 2012 in the Magic Circle Mime Company's "Mozart Experience."

PROGRAM NOTES

Music is not just a set of notes on a page. Presenting a different version of a great work can broaden our understanding of music as a unique event in time, living and breathing along with the participants in the work and what is brought to this space by each listener. Johann Sebastian Bach never conceived of the *St. John Passion* as a concert piece, but rather as part of a liturgy. Unmistakably a work of Lutheran theology reflecting the composer's understanding, Bach's stunningly visual music illustrates the events of the Passion through the words of scripture and devotional poetry. Anyone can be moved by the St. John Passion without knowing the depths of theology in Bach's artistic choices. However, there is more in this work than meets the ear.

Although Bach began writing down a "definitive" score of the *St. John Passion*, a task he never completed, over the years he presented the work in four versions, all on Good Fridays in Leipzig. It seems strange that the first version (1724) is the one most heard and recorded today, rather than the fourth version, which was revised by a mature composer a quarter-century later (1749). The reason has mainly to do with which performing parts have been published and available for use.

The heaviest revisions were in the second version (1725), in which Bach replaced the opening chorus with an early form of the chorus "O Mensch, bewein dein Sünde groß" (which he eventually used to close the first part of his *St. Matthew Passion*). In that revision, among other changes, he took out the tenor aria "Ach, mein Sinn" and added three new arias (now lost), and he replaced the final "Ruht wohl" chorus with "Christe, du Lamm Gottes" (a Lutheran chorale paraphrasing the *Agnus Dei*) from Cantata 23. None of these changes were kept in the fourth version, which follows the first version closely.

Casual listeners will find the fourth version only slightly different from what they are used to. Some of the slight melodic differences in choruses may very well be attributed to Bach's recreating them without looking at the older scores, and some text changes may have been imposed by the church authorities responsible for the liturgy. Anyone who is very familiar with the work will certainly hear other differences, however. There are modifications in the scoring, most notably the use of more strings and the doubling of the continuo organ by a contrabassoon in some places; also, violas d'amore (by this time an outdated instrument) are replaced with violins.

Some changes also are apparent in the arias. There are changes to the bass arioso "Betrachte, meine Seel," where a harpsichord replaces the lute. Also, Bach changes the flowers that bloom from Jesus's crown of thorns — switching from key-of-heaven flowers to hyssop, emphasizing the purification that comes

to sinners from Jesus's blood. The soprano aria "Ich folge dir gleichfalls" has a different text with essentially the same meaning, and there are some melodic changes to accommodate the word changes. What Bach did not change in this particular aria is even more interesting. In a feat of musical irony that could in no way be conveyed by text alone, he reuses the aria's melody (sung by an anonymous eager disciple, a stand-in for Peter) for the music of the crowd mocking Jesus in their sarcastic "Sei gegrüßet" and "Schreibe nicht." Even more poignantly, he uses the cadential melody fragment from the aria's "mein Heiland, mein Licht" for each of Peter's denials of Jesus ("Ich bin's nicht"). Humans, Bach tells us, never mean what they say.

The chorales (or hymns) heard throughout the work were very familiar to Bach's congregations — both their poetic texts and their melodies. The texts of these hymns are personal and wrenching, often using first-person pronouns, and Bach employs them to make each listener a participant in the story. Likewise, although the arias represent the thoughts of certain characters, they are not assigned to them. Bach uses these devices to solidify his theological point: the responsibility for Jesus's crucifixion lies not with the people present at that moment in history — crying for Jesus' crucifixion, mocking him, casting lots for his clothing — but rather with every human being throughout all time. Each person is born a sinner, and each person is responsible for the death of Jesus. And in turn, each person is eligible for salvation by the grace of God and through the death and resurrection of Jesus.

The architectural structure of the *St. John Passion* is fairly well known and can be heard easily. The center of the work, and of Bach's theology, is the chorale "Durch dein Gefängnis." Surrounding that are the choruses representing the various crowds crying for Jesus's crucifixion, sarcastically greeting Jesus as king, and arguing with Pilate. Many of the crowd's cries use versions of the same music (for example, "Jesum von Nazareth," "Nicht diesen, sondern Barabbam," and "Wir haben keinen König," as well as "Wir haben ein Gesetz" and "Lässest du diesen los"). The surrounding chorales also relate to one another. For example, "O große Lieb" and "Ach großer König" are two verses of the same hymn ("Herzliebster Jesu"), presented at a higher pitch the second time. The use of different keys is also a framing device, but it is perhaps less apparent to listeners. The symmetrical structure of the arias and recitatives further supports the theological center of the work.

Bach's musical lexicon goes far beyond simple text painting. There is laughter, weeping, longing, sarcasm, joy, and irony. In the recitatives, which are unusually pictorial, you will hear a rooster crow; a sword being drawn and then sheathed; melodies that go down to the river and up to the garden; the tearing of the temple curtain from top to bottom; nails in the cross. There is pain, fighting, imprisonment, all vividly depicted by instruments and voices. Names that are sung have a hierarchy; the name of Jesus is always sung higher than others,

literally the “name above all names.” These ideas are not imposed on Bach’s music by later scholars; they were intentional choices. Of particular interest is the Evangelist’s rendition of Peter’s weeping after his third denial of Jesus. The richly illustrated verb “weinete” (wept) is repeated for greater effect, a device rarely heard in recitative. Lest we let ourselves believe that theology was Bach’s only consideration, however, note that Peter’s bitter weeping after he hears the rooster crow is included in Matthew’s gospel, but not in John’s. The same is true of the earthquake following Jesus’s death; it seems that Bach could not resist the added drama.

Referring to the tenor aria “Ach, mein Sinn” — another aria representing Peter, after his third denial — Bach scholar Michael Marissen writes, “The aria’s words and their musical setting are especially tortured. Yet the underlying rhythm often follows the sarabande, the noblest and most advanced of the French court dances that were cultivated also by Leipzig burghers in Bach’s day. ... Bach’s music, it seems to me, conveys the message that all is not lost. The noble dance rhythms underlying the aria’s tortured mood can be understood as God’s Yes behind [Peter’s] No, Luther’s way of expressing the paradoxical coexistence of God’s condemning wrath and merciful grace.” Likewise, the *St. John Passion* is exemplary of the great paradox of Bach’s music: his ability to portray the rawest emotions through use of the most sublime art.

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Cantate Chamber Singers expresses its appreciation to the clergy and staff of Bradley Hills Presbyterian Church for the use of its facilities for this concert. We would also like to thank St. Columba’s Episcopal Church for weekly use of its facilities for rehearsals.

Thanks as well to our volunteer ushers for helping with this season’s concerts: Annette Reilly, Kaitlyn Reilly, Eric Wagner, Judy Guenther, Anne Hall, Jonathan Golaner, Tom Simms, Peggy Wilson, Jodie Roth, Lee Keiser, Lindsay Keiser, and Patricia Chu.

PROGRAM TEXT AND TRANSLATION

ST. JOHN PASSION

Version IV (1749) — BWV 245

Johann Sebastian Bach

PART I

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.
Herr, unser Herrscher ...

Lord, our sovereign, whose fame
is glorious in all the world!
Show us by your passion
that you, the true Son of God,
for all eternity, even in the utmost degradation
have been glorified.
Lord, our sovereign ...

RECITATIVE (Evangelist, Jesus)

Evangelist: Jesus ging mit seinen Jüngern
über den Bach Kidron, da war ein Garte,
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 Fakkeln, 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 forth with his disciples
over the brook Cedron, where was a garden,
into which he entered, and his disciples. And Judas also,
which betrayed him, knew the place: for Jesus ofttimes
resorted thither with his disciples. Judas then, having
received a band of men and officers from the chief
priests and Pharisees, cometh thither with lanterns
and torches and weapons. Jesus therefore, knowing
all things that should come upon him, went forth,
and said unto them:

Jesus: Whom seek ye?

Evangelist: They answered him:

CHORUS

Jesum von Nazareth!

Jesus of Nazareth!

RECITATIVE (Evangelist, Jesus)

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 zurück und fielen zu Boden.
Da fragte er sie abermal:

Jesus: Wen suchet ihr?

Evangelist: Sie aber sprachen:

Evangelist: Jesus saith unto them:

Jesus: I am he.

Evangelist: And Judas also, which betrayed him,
stood with them. As soon then as he had said unto
them, I am he, they went backward, and fell to the
ground. Then asked he them again:

Jesus: Whom seek ye?

Evangelist: And they said:

CHORUS

Jesum von Nazareth!

Jesus of Nazareth!

RECITATIVE (Evangelist, Jesus)

Evangelist: Jesus antwortete:

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

Evangelist: Jesus answered:

Jesus: I have told you that I am he:
if therefore ye seek me, let these go their way.

CHORALE

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

RECITATIVE (Evangelist, Jesus)

Evangelist: Auf daß das Wort erfüllet würde,
welches er sagte: Ich habe der keinen 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: Stekke dein Schwert in die Scheide!
Soll ich den Kelch nicht trinken, den mir mein
Vater gegeben hat?

CHORALE

Dein Will gescheh, Herr Gott, zugleich
auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
gehorsam sein in Lieb und Leid;
wehr und steur allem Fleisch und Blut,
das wider deinen Willen tut!

RECITATIVE (Evangelist)

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

ARIA (Alto)

Von den Strikken meiner Sünden
mich zu entbinden,
wird mein Heil gebunden.
Mich von allen Lasterbeulen
völlig zu heilen,
läßt er sich verwunden.
Von den Strikken ...

RECITATIVE (Evangelist)

Simon Petrus aber folgte Jesu nach und
ein ander Jünger.

Oh, great love, oh love immeasurable,
that brought you to this path of martyrdom.
I lived in the world with delight and joy,
and you must suffer.

Evangelist: That the saying might be fulfilled,
which he spake: Of them which thou gavest
me have I lost none. Then Simon Peter having
a sword drew it, and smote the high priest's
servant, and cut off his right ear. The servant's
name was Malchus. Then said
Jesus unto Peter:

Jesus: Put up thy sword into the sheath: the cup
which my father hath given me,
shall I not drink it?

May your will be done, Lord God,
both on earth as in heaven.
Grant us patience in time of suffering,
obedience in love and hardship.
Rule and guide all flesh and blood
that goes against your will.

Then the band and the captain and officers of
the Jews took Jesus, and bound him, and led him
away to Annas first; for he was father-in-law
to Caiaphas, which was the high priest that same
year. Now Caiaphas was he, which gave counsel
to the Jews, that it was expedient that one man
should die for the people.

To free me from
the fetters of my sins,
my Saviour is bound.
To heal me completely
from all the torment of my vices,
he let himself be hurt.
To free me ...

And Simon Peter followed Jesus, and
so did another disciple.

ARIA (Soprano)

Ich folge dir gleichfalls, mein Heiland, mit Freuden,
und lasse dich nicht, mein Heiland, mein Licht.
Mein sehnlicher Lauf hört eher nicht auf,
bis daß du mich lehrest, geduldig zu leiden.
Ich folge dir gleichfalls ...

RECITATIVE (Evangelist, Ancilla, Peter, Jesus, Servant)

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 er 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:

Ancilla: Bist du nicht dieses Menschen Jünger einer?

Evangelist: Er sprach:

Peter: Ich bin's nicht.

Evangelist: Es stunden aber die Knechte und Diener und hatten ein Kohlfieu'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:

Jesus: Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen 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 Bakkenstreich und sprach:

Servant: Solltest du dem Hohenpriester also antworten?

Evangelist: Jesus aber antwortete:

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

Likewise I follow you, my Saviour, with joy,
and do not let you go, my Saviour, my light.
My ardent path does not cease before
you have taught me to suffer patiently.
Likewise I follow you ...

Evangelist: That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter:

Ancilla: Art not thou also one of this man's disciples?

Evangelist: He saith:

Peter: I am not.

Evangelist: And the servants and officers stood there, who had made a fire of coals, for it was cold, and they warmed themselves, and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples and of his doctrine. Jesus answered him:

Jesus: I spake openly to the world. I even taught in the synagogue, and in the temple, whither the Jews always resort, and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them. Behold! they know what I said.

Evangelist: And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:

Servant: Answerest thou the high priest so?

Evangelist: Jesus answered him:

Jesus: If I have spoken evil, bear witness of the evil, but if well, why smitest thou me?

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 erregt
das Elend, das dich schläget,
und das betrübte Marterheer.

RECITATIVE (Evangelist)

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

CHORUS

Bist du nicht seiner Jünger einer?

RECITATIVE (Evangelist, Peter, Servant)

Evangelist: Er leugnete aber und sprach:

Peter: Ich bin's nicht.

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

Servant: Sahe ich dich nicht im Garten bei ihm?

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

ARIA (Tenor)

Ach, mein Sinn,
wo willst du endlich hin,
wo soll ich mich erquicken?
Bleib ich hier,
oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
und im Herzen stehn die Schmerzen meiner Missetat,
weil der Knecht den Herrn verleugnet hat.

Who has beaten you,
my Saviour, and plagued you
so wickedly?
You are indeed not a sinner
like us and our children;
you know nothing of misdeeds.

I, I and my sins,
that are as numerous as the grains
of sand on the beach,
they have caused you
this pain and this host of torments
that assails you.

Now Annas had sent him bound unto Caiaphas, the
high priest. And Simon Peter stood and warmed
himself. They said therefore unto him:

Art not thou also one of his disciples?

Evangelist: He denied it, and said:

Peter: I am not.

Evangelist: One of the servants of the high priest,
being his kinsman whose ear Peter cut off, saith:

Servant: Did not I see thee in the garden with him?

Evangelist: Peter then denied again, and immediately
the cock crew. And Peter called to mind the word that
Jesus said unto him, and he went out and wept bitterly.

Oh, my mind,
where do you finally want to go,
where shall I refresh myself?
Shall I remain here,
or shall I leave
mountain and hill behind me?
There is no counsel on earth,
and in my heart the pains of my misdeeds
remain because the servant has denied his master.

CHORALE

Petrus, der nicht denkt zurück,
seinen Gott verneinet;
der doch auf ein' ernsten Blick
bitterlichen weinet.

Jesu, blikke mich auch an,
wenn ich nicht will büßen;
wenn ich Böses hab getan,
rühre mein Gewissen!

PART II CHORALE

Christus, der uns selig macht,
kein Böses' hat begangen,
der ward für uns in der Nacht
als ein Dieb gefangen,
geführt für gottlose Leut
und fälschlich verklaget,
verlacht, verhöhnt und verspeit,
wie denn die Schrift saget.

RECITATIVE (Evangelist, Pilate)

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

Pilate: Was bringet ihr für Klage wider diesen Menschen?

Evangelist: Sie antworteten und sprachen zu ihm:

CHORUS

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

RECITATIVE (Evangelist, Pilate)

Evangelist: Da sprach Pilatus zu ihnen:

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

Evangelist: Da sprachen die Jüden zu ihm:

CHORUS

Wir dürfen niemand töten.

Peter, who does not reflect,
denied his Lord;
yet, when he received the serious look,
he wept bitterly.

Jesus, look at me, too,
when I do not want to atone;
when I have done wrong,
touch my conscience.

Christ, who makes us blessed,
has done no evil.
He was caught in the night
like a thief,
led to godless people
and falsely accused,
mocked, derided and bespotten,
as scripture foretold.

Evangelist: Then led they Jesus from Caiaphas into
the hall of judgment, and it was early. And they
themselves went not into the judgment hall, lest they
should be defiled, but that they might eat the Passover.
Pilate then went out unto them, and said:

Pilate: What accusation bring ye against this man?

Evangelist: They answered and said unto him:

If he were not a malefactor, we would not have
delivered him up unto thee.

Evangelist: Then said Pilate unto them:

Pilate: Take ye him, and judge him according to
your law!

Evangelist: The Jews therefore said unto him:

It is not lawful for us to put anyone to death.

RECITATIVE (Evangelist, Pilate, Jesus)

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:

Pilate: 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:

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

Evangelist: Jesus antwortete:

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

CHORALE

Ach großer König, groß zu allen Zeiten,
wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag in des ausdenken,
was dir zu schenken.

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

RECITATIVE (Evangelist, Pilate, Jesus)

Evangelist: Da sprach Pilatus zu ihm:

Pilate: So bist du dennoch ein König?

Evangelist: Jesus antwortete:

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

Evangelist: Spricht Pilatus zu ihm:

Pilate: Was ist Wahrheit?

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

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

Evangelist: Da schrienen sie wieder allesamt und sprachen:

Evangelist: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him:

Pilate: Art thou the King of the Jews?

Evangelist: Jesus answered him:

Jesus: Sayest thou this of thyself, or did others tell it thee of me?

Evangelist: Pilate answered:

Pilate: Am I a Jew? Thine own nation and the chief priests have delivered thee unto me; what hast thou done?

Evangelist: Jesus answered:

Jesus: My kingdom is not of this world; if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews; but now is my kingdom not from hence.

Oh great King, great in all eternity,
how can I adequately spread the faith?
No heart of man is able to conceive
what to give you.

I cannot discover in my mind
what to compare your mercy with.
How can I reward your
acts of love in deeds?

Evangelist: Pilate therefore said unto him:

Pilate: Art thou a king then?

Evangelist: Jesus answered:

Jesus: Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

Evangelist: Pilate saith unto him:

Pilate: What is truth?

Evangelist: And when he had said this, he went out again unto the Jews, and saith unto them:

Pilate: I find in him no fault at all. But ye have a custom, that I should release one unto you; will ye therefore that I release unto you the King of the Jews?

Evangelist: Then cried they all again, saying:

CHORUS

Nicht diesen, diesen nicht, sondern Barrabam!

Not this man, but Barabbas!

RECITATIVE (Evangelist)

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

Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him.

ARIOSO (Bass)

Betrachte, meine Seel, mit ängstlichem Vergnügen,
mit bitterer Lust und halb beklemmten Herzen
dein höchstes Gut in Jesu Schmerzen.
Sieh hier auf Ruten, die ihn drängen,
vor deine Schuld den Isop blühn
und Jesu Blut auf dich zur Reinigung versprengen,
drum sieh ohn Unterlaß auf ihn!

Consider, my soul, with anxious delight,
weighed down by bitter burdens,
your greatest good in the suffering of Jesus.
Look here at this rod, that beats you;
the hyssop grows on account of your sins,
and sprinkles Jesus's blood on you to cleanse you,
so look upon him unceasingly.

ARIA (Tenor)

Mein Jesu, ach!
Dein schmerzhaft bitter Leiden
bringt tausend Freuden;
es tilgt der Sünden Not.
Ich sehe zwar mit vielen Schrecken
den heiligen Leib mit Blute decken;
doch muß mir dies auch Lust erwecken,
es macht mich frei von Höll und Tod.
Mein Jesu, ach! ...

Oh my Jesus!
Your painful, bitter suffering
brings thousandfold joy;
it extinguishes the distress of sin.
I see with awful terror
this holy body covered with blood;
but it must also awaken joy in me,
for it liberates me from hell and death.
Oh my Jesus! ...

RECITATIVE (Evangelist)

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

And the soldiers plaited a crown of thorns, and
put it on his head, and they put on him a purple
robe, and said:

CHORUS

Sei begrüßet, lieber Jüdenkönig!

Hail, King of the Jews!

RECITATIVE (Evangelist, Pilate)

Evangelist: Und gaben ihm Bakkenstreichs.
Da ging Pilatus wieder heraus und sprach zu ihnen:
Pilate: Sehet, ich führe ihn heraus zu euch, daß
ihr erkennet, daß ich keine Schuld an ihm finde.
Evangelist: Also ging Jesus heraus und trug eine
Dornenkrone und Purpurkleid. Und er sprach zu
ihnen:
Pilate: Sehet, welch ein Mensch!
Evangelist: Da ihn die Hohenpriester und die
Diener sahen, schriegen sie und sprachen:

Evangelist: And they smote him with their hands.
Pilate therefore went forth again, and saith unto them:
Pilate: Behold, I bring him forth to you, that ye may
know that I find no fault in him.
Evangelist: Then came Jesus forth, wearing the crown
of thorns and the purple robe. And Pilate saith unto
them:
Pilate: Behold the man.
Evangelist: When the chief priests therefore and officers
saw him, they cried out, saying:

CHORUS

Kreuzige, kreuzige!

Crucify, crucify!

RECITATIVE (Evangelist, Pilate)

Evangelist: Pilatus sprach zu ihnen:

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

Evangelist: Die Jüden antworteten ihm:

CHORUS

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

RECITATIVE (Evangelist, Pilate, Jesus)

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

Pilate: Von wannen bist du?

Evangelist: Aber Jesus gab ihm keine Antwort.

Da sprach Pilatus zu ihm:

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

Evangelist: Jesus antwortete:

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

Evangelist: Von dem an trachtete Pilatus, wie er ihn losließe.

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.

RECITATIVE (Evangelist)

Die Jüden aber schrien und sprachen:

CHORUS

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

Evangelist: Pilate saith unto them:

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

Evangelist: The Jews answered him:

We have a law, and by our law he ought to die, because he made himself the Son of God.

Evangelist: When Pilate therefore heard that saying, he was the more afraid, and went again into the judgment hall, and saith unto Jesus:

Pilate: Whence art thou?

Evangelist: But Jesus gave him no answer. Then saith Pilate unto him:

Pilate: Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

Evangelist: Jesus answered:

Jesus: Thou couldest have no power at all against me, except it were given thee from above; therefore he that delivered me unto thee hath the greater sin.

Evangelist: And from thenceforth Pilate sought to release him.

Through your prison, Son of God,
freedom came to us;
your dungeon is our mercy throne,
the home of all pious souls;
for if you had not accepted bondage,
our bondage would be eternal.

But the Jews cried out, saying:

If thou let this man go, thou art not Cæsar's friend; whosoever maketh himself a king speaketh against Cæsar.

RECITATIVE (Evangelist, Pilate)

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

Pilate: Sehet, das ist euer König!

Evangelist: Sie schriehen aber:

CHORUS

Weg, weg mit dem, kreuzige ihn!

RECITATIVE (Evangelist, Pilate)

Evangelist: Spricht Pilatus zu ihnen:

Pilate: Soll ich euren König kreuzigen?

Evangelist: Die Hohenpriester antworteten:

CHORUS

Wir haben keinen König denn den Kaiser.

RECITATIVE (Evangelist)

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

ARIA (Bass with Chorus)

Eilt, ihr angefocht'nen Seelen,
geht aus euren Marterhöhlen,

(**Chorus:** Wohin? Wohin?)

eilt nach Golgatha!

Nehmet an des Glaubens Flügel, fliehet,

(**Chorus:** Wohin? Wohin?)

fliehet zum Kreuzeshügel,

eure Wohlfahrt blüht allda!

Eilt ...

RECITATIVE (Evangelist)

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

Evangelist: When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the Passover, and about the sixth hour, and he said unto the Jews:

Pilate: Behold your King.

Evangelist: But they cried out:

Away, away with him, crucify him!

Evangelist: Pilate saith unto them:

Pilate: Shall I crucify your King?

Evangelist: The chief priests answered:

We have no king but Cæsar.

Then delivered he him therefore unto them to be crucified. And they took Jesus and led him away. And he, bearing his cross, went forth into a place called the place of the skull, which is called in Hebrew, Golgatha.

Hurry, you tempted souls,
leave your caves of torments,

(**Chorus:** Whither? Whither?)

hurry to Golgatha!

Take the wings of faith, fly,

(**Chorus:** Whither? Whither?)

fly to the place of crucifixion,

your welfare is blooming there.

Hurry ...

There they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was "Jesus of Nazareth, the King of the Jews." This title then read many of the Jews, for the place where Jesus was crucified was nigh to the city. And it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

CHORUS

Schreibe nicht: der Juden König, sondern daß er gesagt habe: Ich bin der Juden König.

Write not, "The King of the Jews," but that he said, "I am King of the Jews."

RECITATIVE (Evangelist, Pilate)

Evangelist: Pilatus antwortet:

Pilate: Was ich geschrieben habe, das habe ich geschrieben.

Evangelist: Pilate answered:

Pilate: What I have written, I have written.

CHORALE

In meines Herzens Grunde,
dein Nam und Kreuz allein
funkelt all Zeit und Stunde,
drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
zu Trost in meiner Not,
wie du, Herr Christ, so milde
dich hast geblut' zu Tod!

In the depths of my heart,
your name and your cross alone
constantly gleam,
so I can rejoice.
Appear to me in this scene
to comfort me in my distress,
as you, Lord Christ, so mild,
have bled to death.

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:

Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part, and also his coat. Now the coat was without seam, woven from the top throughout. They said therefore among themselves:

CHORUS

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

Let us not rend it,
but cast lots for it.

RECITATIVE (Evangelist, Jesus)

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 seine 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: That the scripture might be fulfilled, which saith, "They parted my raiment among them, and for my vesture they did cast lots." These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

Jesus: Woman, behold thy son!

Evangelist: Then saith he to the disciple:

Jesus: Behold thy mother!

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!

He took care of everything so well
in his last hour.
He thought of his mother,
and gave her a guardian.
Oh people, behave rightly;
love God and your fellows.
Die, therefore, without suffering,
and do not grieve.

RECITATIVE (Evangelist, Jesus)

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, sprich er:

Jesus: Mich dürstet!

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

Jesus: Es ist vollbracht!

ARIA (Alto)

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauernacht läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

und schließt den Kampf.

Es ist vollbracht!

RECITATIVE (Evangelist)

Und neiget das Haupt und verschied.

ARIA (Bass with Chorus)

Bass: 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 neigest du das Haupt

und sprichst stillschweigend: Ja!

Chorus: 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 verdienst;

mehr ich nicht begehre!

RECITATIVE (Evangelist)

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

Evangelist: And from that hour that disciple took her into his own home. After this, Jesus, knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

Jesus: I thirst.

Evangelist: Now there was set a vessel full of vinegar. They filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said:

Jesus: It is finished.

It is finished!

Oh comfort for vexed souls!

The night of mourning lets me count the final hour.

The hero of Judah conquers with might,

and finishes the fight.

It is finished!

And he bowed his head, and gave up the ghost.

Bass: My dear Saviour, let me ask you now that you are crucified on the cross and have said yourself: It is finished, am I liberated from dying?

Can I, through your suffering and death, inherit heaven?

Is the salvation of the world accomplished?

Because of your suffering you cannot speak, but you nod your head and utter a silent: Yes!

Chorus: Jesus, who was dead, lives now in eternity.

In the final throes of death,

there is no place to turn to

but to you who have expiated me,

oh, my faithful Lord!

Give me only what you have earned;

I do not ask for more.

And behold, the veil of the temple was rent in twain from the top to the bottom. And the earth did quake, and the rocks rent, and the graves were opened, and many bodies of the saints which slept arose.

ARIOSO (Tenor)

Mein Herz, indem 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! In it the whole world
likewise suffers at the sufferings of Jesus.
The sun is clothed in sorrows,
the veil is rent, the rocks burst,
the earth is trembling, the graves opened,
because they see their creator growing cold.
What do you wish to do?

ARIA (Soprano)

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

Melt, my heart, in the river of tears,
to the honor of the most high.
Tell the world and the heavens of the tragedy:
Your Jesus is dead!

RECITATIVE (Evangelist)

Die Jüden aber, dieweil es der Rüsttag war, daß
nicht die Leichname am Kreuze blieben den
Sabbath über (denn desselbigen Sabbaths 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, and sein Zeugnis ist wahr, und derseibige
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.

The Jews, therefore, because it was the preparation,
that the bodies should not remain upon the cross on
the Sabbath day (for that Sabbath day was an high day),
besought Pilate that their legs might be broken,
and that they might be taken away. Then came the
soldiers, and brake the legs of the first, and of the other
which was crucified with him. But when they came to
Jesus and saw that he was dead already,
they brake not his legs; but one of the soldiers with a
spear pierced his sides, and forthwith came there out
blood and water. And he that saw it bare record, and his
record is true, and he knoweth that he saith true,
that ye might believe. For these things were done, that
the scripture might be fulfilled:
"A bone of him shall not be broken."
And again another scripture saith:
"They shall look on him
whom they pierced."

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!

O help, Christ, Son of God,
through your bitter suffering,
that we avoid all evil
in subjection to you.
Your death and the reason for it
may we remember fruitfully,
because we are poor and weak.
We render you thank-offerings!

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 leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

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 dem Himmel auf und schließt die Hölle zu.
Ruht wohl ...

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 einge Qual und Pein
ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!

And after this Joseph of Arimathæa, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus. And Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden, and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day, for the sepulchre was nigh at hand.

Rest well, you holy bones,
which I no longer weep for.
Rest well, and bring even me to rest.
The grave, it is intended for you
and it contains no distress.
Open the heavens to me and close hell.
Rest well ...

Oh Lord, let your dearest angels
at the final end carry my soul
to the bosom of Abraham.
Let the body in its chamber
meekly, without pain or suffering,
rest until the judgment day.
Then awaken me from death,
that my eyes will see you
in all joy, oh Son of God,
my Saviour and my mercy throne!
Lord Jesus Christ, listen to me,
I will praise you for all eternity!

Text prepared by Marilyn Flood

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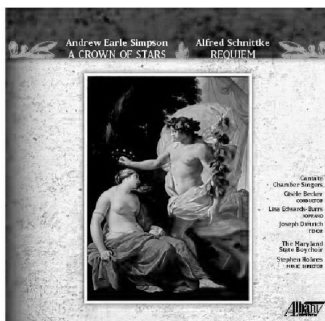
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