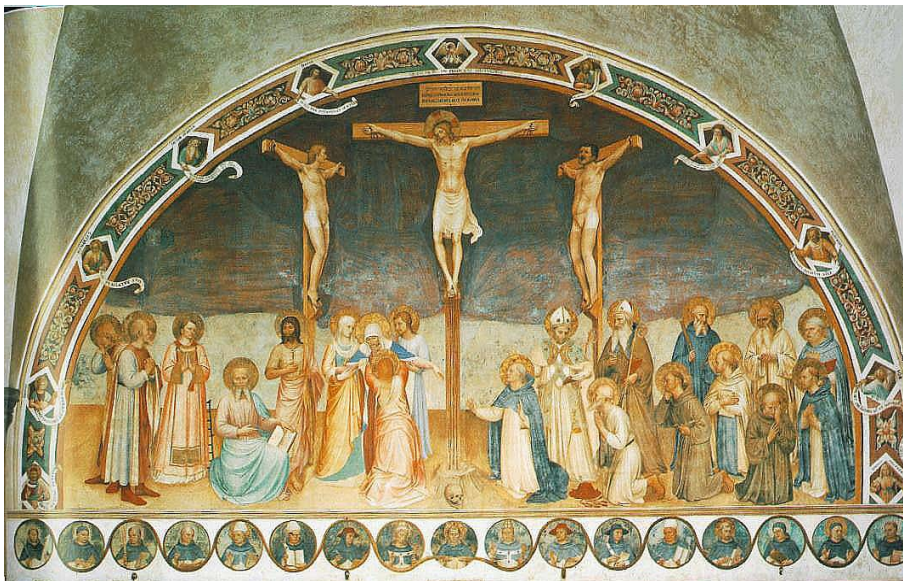




Original St John Passion Manuscript, JS Bach (1685-1750)



c. 1441, The Crucifixion with Saints, Fra Angelico (1395-1455)



PRESENTS

JS Bach:
St. John Passion

FEATURING

Sonoma Bach Choir
Live Oak Baroque Orchestra
Directed by Robert Worth

Brian Thorsett, Evangelist
Lindsey McLennan Burdick, soprano
Cheryl Moore, alto

Jeff Fields, Jesus
Nils Neubert, tenor
Paul Murray, bass

Underwritten by The Wells Fargo Foundation and Rick Beebe

Friday, June 5, 2015 at 8pm
Schroeder Hall, Green Music Center
Rohnert Park

Saturday, June 6, 2015 at 3pm
Schroeder Hall, Green Music Center
Rohnert Park

JS Bach: St. John Passion

Part One

1. Herr, unser Herrscher	Chorus
2a. Jesus ging mit seinen Jüngern	Evangelist, Jesus
2b. Jesum von Nazareth	Chorus
2c. Jesus spricht zu ihnen	Evangelist, Jesus
2d. Jesum von Nazareth	Chorus
2e. Jesus antwortete	Evangelist, Jesus
3. O große Lieb	Chorale
4. Auf daß das Wort erfüllet würde	Evangelist, Jesus
5. Dein Will gescheh, Herr Gott, zugleich	Chorale
6. Die Schar aber und der Oberhauptmann	Evangelist
7. Von den Stricken meiner Sünden	Aria
8. Simon Petrus aber folgete Jesu nach	Evangelist
9. Ich folge dir gleichfalls	Aria
10. Derselbige Jünger war dem Hohenpriester bekannt	Evangelist, Ancilla, Peter, Jesus, Servant
11. Wer hat dich so geschlagen	Chorale
12a. Und Hannas sandte ihn gebunden	Evangelist

12b. Bist du nicht seiner Jünger einer	Chorus
12c. Er leugnete aber und sprach	Evangelist, Peter, Servant
13. Ach, mein Sinn	Aria
14. Petrus, der nicht denkt zurück	Chorale
INTERMISSION	
Part Two	
15. Christus, der uns selig macht	Chorale
16a. Da führten sie Jesum	Evangelist, Pilate
16b. Wäre dieser nicht ein Übeltäter	Chorus
16c. Da sprach Pilatus zu ihnen	Evangelist, Pilate
16d. Wir dürfen niemand töten	Chorus
16e. Auf daß erfüllet würde das Wort	Evangelist, Pilate, Jesus
17. Ach großer König	Chorale
18a. Da sprach Pilatus zu ihm	Evangelist, Pilate, Jesus
18b. Nicht diesen, sondern Barrabam	Chorus
18c. Barrabas aber war ein Mörder	Evangelist
19. Betrachte, meine Seel	Arioso
20. Erwäge, wie sein blutgefärbeter Rücken	Aria
21a. Und die Kriegsknechte flochten eine Krone	Evangelist

21b. Sei begrüßet, lieber Jüdenkönig	Chorus
21c. Und gaben ihm Backenstreiche	Evangelist, Pilate
21d. Kreuzige, kreuzige	Chorus
21e. Pilatus sprach zu ihnen	Evangelist, Pilate
21f. Wir haben ein Gesetz	Chorus
21g. Da Pilatus das Wort hörere	Evangelist, Pilate, Jesus
22. Durch dein Gefängnis, Gottes Sohn	Chorale
23a. Die Jüden aber schrieen und sprachen	Evangelist
23b. Lässest du diesen los	Chorus
23c. Da Pilatus das Wort hörere	Evangelist, Pilate
23d. Weg, weg mit dem	Chorus
23e. Spricht Pilatus zu ihnen	Evangelist, Pilate
23f. Wir haben keinen König	Chorus
23g. Da überantwortete er ihn	Evangelist
24. Eilt, ihr angefocht'nen Seelen	Aria with Chorus
25a. Allda kreuzigten sie ihn	Evangelist
25b. Schreibe nicht: der Jüden König	Chorus
25c. Pilatus antwortet	Evangelist, Pilate
26. In meines Herzens Grunde	Chorale

27a. Die Kriegsknechte aber	Evangelist
27b. Lasset uns den nicht zerteilen	Chorus
27c. Auf daß erfüllet würde die Schrift	Evangelist, Jesus
28. Er nahm alles wohl in Acht	Chorale
29. Und von Stund an nahm sie der Jünger	Evangelist, Jesus
30. Es ist vollbracht	Aria
31. Und neiget das Haupt	Evangelist
32. Mein teurer Heiland, laß dich fragen	Aria with Chorus
33. Und siehe da, der Vorhang im Tempel zerriß	Evangelist
34. Mein Herz, indem die ganze Welt	Arioso
35. Zerfließe, mein Herze	Aria
36. Die Jüden aber, dieweil es der Rüsttag war	Evangelist
37. O hilf, Christe, Gottes Sohn	Chorale
38. Darnach bat Pilatum Joseph von Arimathia	Evangelist
39. Ruht wohl, ihr heiligen Gebeine	Chorus
40. Ach Herr, laß dein lieb Engelein	Chorale

Program Notes

Greetings, and welcome to the final concert of the Sonoma Bach's 2014-15 season! We hope that you enjoy this concert, and that you will return to hear more early music next year. You can find information about our upcoming offerings elsewhere in this program; if you're not already getting our emails, please let our box office staff know and they'll be happy to put you on the list.

Our repertoire this evening, Bach's Saint John Passion, is one of the masterworks of the Baroque repertoire. Composed in 1724, it is a taut telling of the crucifixion story, using the text from the Gospel according to Saint John (Chapters 18-19). John's version of the passion story is noticeably more dramatic and fast-paced than the versions in the three synoptic gospels. Bach's musical settings, particularly his crowd scenes, take this inherent drama to exciting and, at times, blood-curdling extremes. In comparison with Bach's Saint Matthew Passion, the contemplative moments in the Saint John are usually quite compact, producing a shorter work with an immense amount of forward propulsion.

As was traditional in Passion settings, Bach deploys his singers to act as players in the drama: Jesus, Pilate, Peter, several servants, and the Evangelist himself are each represented by solo voices. The chorus functions dramatically as the *turba* (crowd), most often playing the high priests, but also soldiers, servants, and even, in one instance, tortured souls. Because there are so many crowd scenes in John's passion story, the chorus is ever-present, pressing the drama to its inevitable conclusion.

Into this dramatic recounting of the tale, Bach interpolates two types of commentary. The first type involves musical settings for solo or chorus of free poetic texts which clarify or illuminate the gospel texts from the point of view of the Christian believer: what do these events mean to ME? The chorales, or hymn settings, represent the second type of commentary. These would have brought the message home to Bach's congregation, since the tunes and words would have been held dearly by all good Leipzig Lutherans.

The central theme of the Saint John Passion can be stated as a paradox: Glorification through abasement. Bach explores this central theme of Christianity right from the opening movement, where the chorus pleads: Show us how this paradox can be true. Part One of the Saint John sets up a 'benchmark' in the form of Peter, who is too fearful and proud to admit to his true nature. In a sense, he stands for all of us in his lack of clarity and inability to do the right thing when it counts.

Part Two demonstrates Jesus submitting and allowing himself to suffer a base execution; unlike Peter, he has the strength to remain true to himself. Yet by suffering defeat, he achieves the greatest victory: the salvation of humanity. This message--the folding together of victory and defeat, along with mankind's wonder at the miracle of it all--is brought home most powerfully in the Saint John Passion. Among other examples: the breathless response to the flaying of Jesus (19: Betrachte); the triumphant middle 'victory' section of the alto aria just before the death of Jesus (30: Es ist vollbracht); and, above all, the bass aria/chorale which immediately follows his death, asking with great tenderness: Does this really mean we are saved?

Bach revised and reworked the Saint John several times, substituting other pieces for the first and last movements, as well as for several of the arias. Finally, however, he seems to have settled back into his original conception. I for one am glad that he did, and particularly in the case of the closing chorale. In this one miraculous chorale verse Bach captures the essence of the entire piece, and, in a sense, the essence of the faith which was such an integral part of his life and work.

We sincerely hope that you enjoy our performance of Bach's Saint John Passion as much as we have enjoyed preparing it and performing it for you in this wonderful space!

Bob Worth

A Special Note...

There are passages in Bach's St. John Passion which many of our performers have found unsettling, and audiences can be disturbed as well, especially if unprepared: The blood-mad mob, in the Gospel of St. John (though not in the other gospels), is repeatedly described as "the Jews". These words take on a percussive impact as Bach drives the tragedy towards disaster, and the effect of the repetition cannot be avoided by the listener.

Do these references reflect anti-Semitism on Bach's part? This question has given rise to much conversation and controversy and soul-searching; there is even a book (by Michael Marissen) specifically focused upon this issue. In our preparation for this weekend's concerts, we have tried—as individuals and as an ensemble—to come to grips with this issue, and would like to share some of the threads in that process.

Bach may never have met a Jew. Jews were generally not admitted to Saxony or Thuringia, although significant exceptions were made for the thrice-yearly trade fairs in Leipzig. Bach may have visited the special district of these Jews, or may have had a personal friend who

was a converted Jew, but scholars have scrambled to find any connection between Bach and the Jews of his time.

As for Bach's attitude toward Jews in scripture, the only clues he has left are the underlinings and marginal annotations in his personal Bible commentary. Bach clearly admired King David, a fellow musician, and he notes the importance given music in Hebrew worship as described in Chronicles.

While Bach did set to music certain texts warning against "...the murderousness of Pope and Turk", and admonished his wife not to be misled by Calvinist writings, there are no comparable observations about Jews. They seem not to have been part of his everyday life.

It is important to note that every word of the passion story as it appears in Bach's St. John Passion is taken directly and literally from Martin Luther's translation of the Gospel of St. John. Bach was under orders to set this text without changes; it was a requirement of his job.

Where Bach did have discretion over the text, as in the selection of chorale verses (a given tune might have dozens of verses from which Bach would choose) and in the arias, the accompanied recitatives and the framing choruses, he (and his librettist) did not choose anti-Semitic texts, though many were available.

The most telling evidence is actually in the chorale texts. In accordance with orthodox Lutheran belief, many of these texts place the blame for the persecution and crucifixion of Jesus squarely upon the individual Christian believer, and collectively upon the community of believers as well. "I did it"—an explicit self-indictment—often rings out from the choir just after that same choir, acting as the Jewish mob, hounds Pilate to crucify Jesus.

Finally, it is hard to think of Bach, by all accounts a benign (if irascible) character, as a hater. Where he spoke with the Bible's voice he set the words as holy writ put them down; but where he was free to choose—and above all in his sublime musical settings of these texts—he explored the depths of love, compassion, human frailty, forgiveness, sacrifice and atonement.

Dan Solter

Texts and Translations

Erster Teil

Chor

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!

2a. 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 Fackeln, 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:

2b. Chor

Jesum von Nazareth.

2c. 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

Part One

Chorus

Lord, our ruler, Whose fame
In every land is glorious!

Show us, through Your passion,
That You, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

2a. Evangelist

Jesus went with His disciples over the brook Cedron, where there was a garden, into which Jesus entered with His disciples. Judas, however, who betrayed Him, also knew the place, for Jesus often met there with His disciples. Now Judas, having gathered a band of servants of the high priests and Pharisees, came there with torches, lamps, and weapons. Now Jesus, knowing all that would happen to Him, went out and said to them:

Jesus

Whom do you seek?

Evangelist

They answered Him:

2b. Chorus

Jesum of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

Judas, however, who betrayed Him, stood also with them. Now when Jesus said to them: I am He, they drew back and fell to the ground. Then He asked them again:

Jesus

Wen sucht ihr?

Evangelist

Sie aber sprachen:

2d. Chor

Jesus von Nazareth.

2e. Evangelist

Jesus antwortete:

Jesus

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

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.*

4a. Evangelist

*Auf daß das Wort erfüllet würde, welches er sagte: "I
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?*

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!*

Jesus

Whom do you seek?

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

*I have told you, that I am He,
if you seek Me, then let these go!*

3. Chorale

*O great love, o love beyond measure,
that brought You
to this path of martyrdom!
I lived with the world in delight and joy,
and You had to suffer.*

4a. Evangelist

*So that the word might be fulfilled, which He spoke: "I
have lost none that You have given to me." Then
Simon Peter, who had a sword, drew it out and struck
at the servant of the high priest and cut off his right
ear; and the servant's name was Malchus.
Then Jesus said to Peter:*

Jesus

*Put your sword in its sheath!
Shall I not drink the cup,
which My Father has given to Me?*

5. Chorale

*Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to Your will!*

6. Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Juden 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.

7. Arie A

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

8. Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. Arie S

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.

10. 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.

6. Evangelist

The band, however, and the captain 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, the high priest that year. It was Caiaphas, however, who counselled the Jews, that it would be good for one man to be destroyed for the people.

7. Arie A

To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.

8. Evangelist

Simon Peter however followed after Jesus And another disciple.

9. Arie S

I follow You likewise with happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on, to push me,
to urge me.

10. Evangelist

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Maid

Aren't you one of this man's disciples?

Evangelist

He said:

Peter

I am not.

Evangelist

Es stunden aber die Knechte und Deiner und hatten ein Kohlfu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte 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 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?

I I. Choral

*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.*

Evangelist

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about His teachings. Jesus answered him:

Jesus

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

Evangelist

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how You answer the high priest?

Evangelist

Jesus however answered:

Jesus

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

I I. Chorale

*Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.
I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.*

I2a. Evangelist

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

I2b. Chor

Bist du nicht seiner Jünger einer?

I2c. 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)

I3. Arie T

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.

I4. Choral

**Petrus, der nicht denkt zurück,
Seinen Gott vermeinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.**

I2a. Evangelist

And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

I2b. Chorus

Aren't you one of His disciples?

I2c. Evangelist

He denied it however and said:

Peter

I am not.

Evangelist

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

Servant

Didn't I see you in the garden with Him?

Evangelist

Then Peter denied it again, and just then the cock crew. Then Peter recalled Jesus' words and went out and wept bitterly.

I3. Aria T

Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,
since the servant has denied the Lord.

I4. Chorale

**Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.**

Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

Zweiter Teil

I 5. Choral

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.

I 6a. 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:

I 6b. Chor

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

I 6c. 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:

I 6d. Chor

Wir dürfen niemand töten.

Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!

Part Two

I 5. Chorale

Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

I 6a. Evangelist

*Then they led Jesus before Caiaphas in front of the
judgment hall, and it was early.
And they did not go into the judgment hall, so that
they would not become unclean;
rather that they could partake of Passover.
Then Pilate came outside to them and said:*

Pilate

What charge do you bring against this Man?

Evangelist

They answered and said to him:

I 6b. Chorus

*If this man were not an evil-doer,
we wouldn't have turned Him over to you.*

I 6c. Evangelist

Then Pilate said to them:

Pilate

*Then take Him away and judge
Him after your law!*

Evangelist

Then the Jews said to him:

I 6d. Chorus

We may not put anyone to death.

I 6e. 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 Jüde? 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.

I 7. Choral

*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?*

I 6e. Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into 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 of yourself, or have others said this of Me?

Evangelist

Pilate answered:

Pilate

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

Evangelist

Jesus answered:

Jesus

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now however my Kingdom is not from here.

I 7. Chorale

*Ah great King, great for all times,
how can I sufficiently
proclaim this love?
No human's heart,
however, can conceive
of a fit offering to You.*

*I cannot grasp with my mind,
how to imitate Your mercy.
How can I then repay
Your deeds of love with my actions?*

I 8a. 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; wollt ihr nun, daß ich euch der Jüden König losgebe?

Evangelist

Da schriean sie wieder allesamt und sprachen:

I 8b. Chor

Nicht diesen, sondern Barrabam!

I 8c. Evangelist

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

I 9. Arioso B

Betrachte, meine Seel,
mit ängstlichem Vergnügen,
Mit bitterer Lust
und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Domen,

I 8a. Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

You say I am a King. I was born for this, and came into the world, that I might bear witness to the Truth. Whoever 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 out again to the Jews and said to them:

Pilate

I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

Evangelist

Then they all cried out together and said:

I 8b. Chorus

Not this one, but Barrabas!

I 8c. Evangelist

*Barrabas however was a murderer.
Then Pilate took Jesus and scourged Him.*

I 9. Arioso B

Contemplate, my soul,
with anxious pleasure,
with bitter joy
and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns

so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht
von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!

20. Arie T

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!

21a. Evangelist

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

21b. Chor

Sei gegrüßet, lieber Jüdenkönig!

21c. Evangelist

*Und gaben ihm Backenstreichs.
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 heraus 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:*

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
from his wormwood;
therefore gaze without pause upon Him!

20. Aria T

Consider, how His blood-stained back
in every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!

21a. Evangelist

*And the soldiers wove a crown of thorns
and set it upon His head, and laid
a purple mantle on Him, and said:*

21.b Chorus

Hail to You, dear King of the Jews

21c. Evangelist

*And gave Him blows on the cheek.
Then Pilate went back outside and spoke to them:*

Pilate

*Behold, I bring Him out to you, so that you recognize,
that I find no fault in Him.*

Evangelist

*Then Jesus went out and wore a crown of thorns and a
purple mantle. And Pilate said to them:*

Pilate

Behold, what a Man!

Evangelist

*When the high priests and servants saw Him,
they screamed and said:*

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilatus

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

Evangelist

Die Jüden antworteten ihm:

21f. Chor

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

21g. 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*

22. Choral

**Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,**

Pilate

You take Him away and crucify Him; for I find no fault in Him!

Evangelist

The Jews answered him:

21f. Chorus

*We have a law,
and according to that law He should die;
for He has made Himself
into God's Son.*

21g. Evangelist

When Pilate heard this, he became more afraid and went back inside to 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

*You don't speak to me? Don't You know that I have the power to crucify You,
and the power to release You?*

Evangelist

Jesus answered:

Jesus

You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin

Evangelist

From then on Pilate considered how he might release Him.

22. Chorale

**Through Your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,**

Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

23a. Evangelist

Die Juden aber schriean und sprachen:

23b. Chor

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

23c. Evangelist

*Da Pilatus da Wort hörete, führete er Jesum heraus
und satzte 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 Juden:*

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schriean aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

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

the sanctuary of all the righteous;
for if you had not undergone servitude,
our slavery would have been eternal.

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

*If you let this man go, you are not a friend of Caesar;
for whoever makes himself a king
is against Caesar.*

23c. Evangelist

*When Pilate heard this, he brought Jesus outside and
sat upon the judgment seat, at the place that is called
High Pavement, in Hebrew however: Gabbatha. But it
was the Sabbath-day at Passover at the sixth hour,
and he said to the Jews:*

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chorus

Away, away with Him, crucify Him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

*Then he delivered Him to be crucified. They took Jesus
and led him away.
And He carried His Cross, and went up to the place
that is called the Place of the Skull,
which is called in Hebrew: Golgatha.*

24. Arie B und Chor

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!

25a. 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:

25b. Chor

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

25c. Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

26. Choral

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!

27a. Evangelist

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

24. Aria B and Chorus

Hurry, you tempted souls,
come out of your caves of torment,
hurry - where? - to Golgatha!
Take up the wings of faith,
fly - where? -- to the Hill of the Cross,
Your salvation blooms there!

25a. Evangelist

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek and Latin languages. Then the high priests of the Jews said to Pilate:

25b. Chorus

Do not write: The King of the Jews, rather that He said: I am the King of the Jews.

25c. Evangelist

Pilate answered:

Pilate

What I have written, I have written.

26. Chorale

In the bottom of my heart
Your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death

27a. Evangelist

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, had no seam, being woven from top to bottom. Then they said to each other:

27b. Chor

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

27c. 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
Kriegesknechte. 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!

28. Choral

*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!*

29. 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.*

27b. Chorus

*Let's not divide this, rather let's toss for it, to see
whose it will be.*

27c. Evangelist

*So that the Scripture might be fulfilled, which says:
"They have divided my clothing among themselves and
have cast lots over my robe." These things the soldiers
did. However there stood by Jesus' Cross His mother
and His mother's sister, Mary, the wife of Cleophas,
and Mary Magdalene. Now when Jesus saw His
mother and the disciple standing near,
whom He loved, He said to His mother:*

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

28. Chorale

*He took good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!*

29. Evangelist

*And from that hour the disciple took her to himself.
Afterwards, when Jesus knew
that everything was already accomplished,
so that the Scripture might be fulfilled, He said:*

Jesus

I thirst!

Evangelist

*There was a vessel full of vinegar. They filled a sponge
with vinegar and placed it on a hyssop,
and held it directly to His mouth.*

Da nun Jesus den Essig genommen hatte, sprach er:

Jesus

Es ist vollbracht!

30. Arie A

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauermacht

Läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

Und schließt den Kampf.

Es ist vollbracht!

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie B und Chor

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.

Jesu, der du warest tot,

Lebest nun ohn Ende,

In der letzten Todesnot

Nirgend mich hinwende

Als zu dir, der mich versühnt,

O du lieber Herre!

Gib mir nur, was du verdienst,

Mehr ich nicht begehre!

33. Evangelist

Und siehe da, der Vorhang im Tempel zeriß 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)

34. Arioso T

Mein Herz, in dem die ganze Welt

Now when Jesus had taken the vinegar, He said:

Jesus

It is finished!

30. Aria A

It is finished!

O comfort for the ailing soul!

The night of sorrow

now measures out its last hour.

The hero out of Judah conquers with might

and concludes the battle.

It is finished!

31. Evangelist

And bowed His head and departed.

32. Aria B and Chorus

My precious Savior, let me ask,

Now that you have been nailed to the Cross and

have said yourself: It is finished,

Am I made free from death?

Can I, through your pain and death

inherit the kingdom of heaven?

Has the redemption of the whole world

arrived? You cannot say a single thing out of pain; yet

you bow Your head

and say silently: yes.

Jesus, You, who were dead,

live now unendingly,

in the last pangs of death

I will turn nowhere else

but to You, who has absolved me,

O beloved Lord!

Only give me what You earned,

more I do not desire!

33. Evangelist

And behold, the curtain in the temple was torn in two

pieces from top to bottom. And the earth shook, and

the cliffs were rent, and the graves opened up,

and many bodies of saints arose.

34. Arioso T

My heart - while the entire world

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?

35. Aria S

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

36. 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."

37. Choral

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!

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein

with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing cold; how
shall you react from your depths

35. Aria S

Dissolve, my heart,
in floods of tears
to honor the Highest!
Tell the world and heaven
the anguish:
Your Jesus is dead!

36. Evangelist

The Jews however, since it was the Sabbath day, so that the corpses would not remain on their crosses over the Sabbath (for this particular Sabbath day was very great), asked Pilate for their bones to be broken and that they be taken away. So the soldiers came and broke the bones of the first and the other one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened in order that the Scripture might be fulfilled:

"You shall break none of His bones."

And in addition another Scripture says:

"They will behold what they have pierced."

37. Chorale

O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!

38. Evangelist

Afterwards Joseph from Arimathia, who was one of

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 geleyet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

39. Chor

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.

40. Choral

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,
Ich will dich preisen ewiglich!

Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

39. Chorus

Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me
and closes off Hell.

40. Chorale

Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly,
without any anguish or pain,
rest until the last day!
At that day wake me from death,
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,
I will praise You eternally!

Sonoma Bach Choir

Robert Worth, director

Bonnie Alexander	Margaret Field	Ole Kern	Bruce Robinson
Daniel Alva	Ben Ford	Tim Marston	Laura Sawyer
Brian Andersen	Mike Hall	Matthew McClure	Anne Schaefer
Richard Beebe	David Hanes	Jo McCormick	Sue Self
Christian Bramswig	Kristofer Haugen	Erin Moore	Lisa Smith
Susan Byers	Faye Heath	Amy Nykamp	Pat Solter
Anne Cook	Mark Heerema	John Nykamp	Dan Solter
Nedra Crowe-Evers	Andrea Herold	Vicki Osten	Ron Stevens
Janice Cunningham	Molly Hogan	Annette Randol	Katie Stohlmann
Jayne DeLawter	Krystle Jeffers	Robert Reid	David Stohlmann
L Peter Deutsch	Kathy Jones	Dianna Richardson	Mary Tenwinkel
			Dale Trowbridge

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director
Aaron Westman, associate director

<i>Violin 1</i>	<i>Cello</i>	<i>Organ</i>
Elizabeth Blumenstock <i>concertmaster & viola d'amore</i>	Gretchen Claassen	Henry Lebedinsky
Jolianne von Einem	Frédéric Rosselet	<i>Oboe & Oboe da Caccia</i>
Tyler Lewis	<i>Violone</i>	Kathryn Montoya
<i>Violin 2</i>	Steven Lehning	Curtis Foster
Aaron Westman <i>principal second & viola d'amore</i>	<i>Viola da Gamba</i>	<i>Flute</i>
Gabrielle Wunsch	Josh Lee	Janet See
Anna Washburn	<i>Theorbo</i>	Joshua Romatowski
<i>Viola</i>	Kevin Cooper	<i>Bassoon</i>
Maria Caswell		Sally Jackson
Robert Diggins		

Biographies

Widely admired as a Baroque violinist of expressive eloquence and technical sparkle, **Elizabeth Blumenstock** is a long-time concertmaster, soloist, and leader with the Bay Area's American Bach Soloists and Philharmonia Baroque Orchestra, and is concertmaster of the International Handel Festival in Goettingen, Germany. In Southern California, Ms. Blumenstock is Music Director of the Corona del Mar Baroque Music Festival. Her love of chamber music has involved her in several accomplished and interesting smaller ensembles including Musica Pacifica, Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, and Trio Galanterie. An enthusiastic teacher, Ms. Blumenstock teaches at the San Francisco Conservatory of Music, the American Bach Soloists' summer Festival and Academy, and the International Baroque Institute at Longy. Ms. Blumenstock plays a 1660 Andrea Guameri violin built in Cremona, Italy, on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Jeffrey Fields hails from the San Francisco area, and sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra (since 1999), American Bach Soloists (since 2002), Bach Collegium San Diego (since 2011), and Carmel Bach Festival (since 1998). Jeffrey made his Carnegie Hall solo debut in Handel's Messiah in 2007, under Andrew Megill and returned to Carnegie in 2012 with Aoede Consort. Solo engagements this season include Handel's Teseo at with Philharmonia Baroque Orchestra at Lincoln Center (Mostly Mozart Festival) and Tanglewood, Rossini's Petite Messe Solenne and Haydn Masses at Stanford, Bach's St. John Passion in Berkeley, and concerts with Spire Chamber Ensemble. Recent engagements include Purcell's Dioclesian with Philharmonia Baroque, Handel's Dixit Dominus with Bach Collegium San Diego, Haydn's Seasons at UC Berkeley, Dvorak's Stabat Mater in SF, Handel's Alexander's Feast under Jeffrey Thomas, Handel's Samson with Philharmonia Baroque, Orff's Carmina Burana, the title role in Mendelssohn's Elijah for Marin Oratorio, and Handel's Acis and Galatea with California Bach Society. Mr. Fields studied with Albert Gammon and taught voice and singer's diction at the University of Iowa, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. Hewas a three-time winner of the NATS Central Region auditions. <http://baritone.org> Twitter: @baritone

Lindsey McLennan Burdick (soprano), an active performer specializing in baroque and contemporary music, was born and raised in the San Francisco Bay Area. Praised for her "pure, pretty tone," she has appeared as a soloist with Santa Rosa Symphony, Marin Oratorio, and Marin Symphony, and has sung with many esteemed professional choral ensembles, such as Philharmonia Baroque Chorale, Monteverdi Consort, and Volti. In August 2014, Lindsey graduated with a master's degree in early music voice performance from the Early Music Institute at Indiana University. While in Indiana, she studied with professors Paul Elliott and Patricia Havranek and sang as a soloist with the IU New Music Ensemble, IU Classical Orchestra, IU Baroque Orchestra, IU Contemporary Vocal Ensemble, IU Symphonic Choir, and for the world premiere of Don Freund's *Medicine Wheel*, for two voices and Native American flute. Lindsey currently sings with Vajra Voices, a medieval women's ensemble based in the Bay Area and directed by Karen Clark. They will be making their debut professional recording this coming August. Lindsey recently moved back to the California coast with her husband, Nick, and adorable dog, Deuce and is thrilled about the weather, the thriving arts scene, and the beauty of this wonderful state!

Mezzo-soprano **Cheryl Moore**, a native of the San Francisco bay area, earned her BA in Music from Sonoma State. After college, she sang for a few seasons in the chorus with Opera San José before moving to Albuquerque to earn her MM in Vocal Performance at the University of New Mexico. During that time, she spent two summers studying opera in Rome where she performed the roles of Cherubino (*Le Nozze di Figaro*) and Meg (*Falstaff*). After finishing her Master's, she spent several years teaching performing arts classes at the high school and college levels as well as giving piano and voice lessons. Favorite stage roles in her repertoire include Prince Orlofsky (*Die Fledermaus*), Mother (*Amahl and the Night Visitors*), Dorabella (*Così Fan Tutte*), and Sorceress (*Dido and Aeneas*). In addition to stage work, Cheryl has appeared as the alto soloist in several concert works including Beethoven's *Missa Solemnis*, Handel's *Messiah*, and Mozart's *Requiem*. In 2010, Cheryl completed her DMA in Early Music Performance at Case Western in Cleveland where she studied voice with Ellen Hargis. For her final project, she reconstructed, choreographed, and built costumes for a Jacobean house masque. Cheryl currently studies voice with Karen Clark and also sings with Vajra Voices - they are recording their first album this summer. In her spare time, she enjoys directing the CinnaGals chamber choir at Cinnabar Theater, making bespoke costumes for living history enthusiasts, and teaching Renaissance and Baroque dance classes around the bay area.

Paul Murray, bass, is a native of Memphis, TN. He spent ten years in the Bay Area, establishing himself as a respected opera and concert singer, lauded for his rich timbre and dramatic acumen. He received his Masters Degree in 2005 from the San Francisco Conservatory of Music, under the tutelage of Leroy Kromm. He has performed many main stage roles with various companies, including Opera San Jose, West Edge Opera, Livermore Valley Opera, and Opera Bangkok. On the concert stage, Mr. Murray has appeared as bass soloist with the Silicon Valley Symphony, the San Francisco Bach Choir, the San Jose Symphonic Choir, the Sonoma County Bach Choir, Chora Nova, the Mendocino Music Festival, the Santa Rosa Symphony, the Memphis Symphony, and the Luna Nova Ensemble. A true believer in the power of singing to heal and balance a life, Mr. Murray has devoted much time to teaching. He has served on the faculty of CSU Fresno, Santa Clara University, the Reeder Music Academy in Danville, CA, and was the artistic director/conductor of Jubilate Deo, a children's choir based in Hayward. Now living back in Memphis with his wife and young son, he serves on the faculty of Rhodes College, and is a member of Beale Canto, a professional men's chorus. He also teaches at School of Rock Germantown and from his private studio. This fall he will begin doctoral studies at the University of Memphis, and continue to ponder the mysterious nexus between flesh and spirit, ego and success, emotion and art. He would also love more work, if you've got some! Or a patron!

Tenor **Nils Neubert** performs in opera, oratorio, recital, and concert, both in the U.S., and abroad, and is a frequent guest with international music festivals and concert series. Current and recent projects include appearances with Bach Vespers, Trinity Wall Street, TENET, Voices of Ascension, Musica Sacra, Sacred Music in a Sacred Space, Portland Baroque Orchestra, Berkshire Choral Festival, Musica Angelica, Sonoma Bach, Brooklyn Art Song Society, Polydora Ensemble, Ampersand, Locrian Chamber Players, Musical Oratory, Russian Chamber Art Society, American Landmark Festivals, 4x4 Baroque Music Festival, Early Music Festival: NYC, Cello Plus Chamber Music Festival, Summit Music Festival, International Academy of Music, Burgos International Music Festival, and Beethoven Institute. He holds degrees from the Juilliard School and Columbia University, and is a doctoral candidate at the City University of New York's Graduate Center. He also trained at the Mozarteum in Salzburg, Caramoor, and at the Festival de Musica Clasica de Puigcerda. Born and raised in Hamburg, Germany, he resides in New York City, together with his wife, pianist Yuri Kim.

Since taking to the operatic stage in 2001, tenor **Brian Thorsett** has been seen and heard in over 100 diverse operatic roles, ranging from Monteverdi to Britten, back to Rameau and ahead again to works composed specifically for his talents. During the 2015-6 season, Brian returns to Acis in *Acis and Galatea*, Alfredo in *La Traviata*, and adds the role of Edoardo in *La Cambiale di Matrimonio*. As a concert singer Brian fosters a stylistically diversified repertoire of over 200 works, which has taken him to concert halls across the US and Europe. Future highlights include Evangelist and soloist in both Bach's *St. Matthew Passion* and *St. John Passion*, Orff's *Carmina Burana*, Britten's *War Requiem* and *St. Nicolas*, von Weber's *Jubilee Mass*. An avid recitalist, Brian will be featured in several recitals: *Les Nuits d'Ete* and *Winterreise* with woodwind quintet, new works with *Friction Quartet*, and piano quintet with voice. Closely associated with expanding the vocal-chamber genre, he has been involved in premieres and commissions of Ian Venables, Scott Gendel, Michael Scherperel, Peter Josheff, David Conte, Shinji Eshima, Gordon Getty, Michel Bosc, Noah Luna, Laurence Lowe, Brian Holmes, Eric Davis, Robert Conrad, Eric Choate and Nicholas Carozzi. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme at Aldeburgh, England and spent two summers at the Music Academy of the West. Brian is currently Assistant Professor of Voice at Virginia Tech's School of Performing Arts and served on the faculties of UC Berkeley and Santa Clara University.

"[B]rilliant violinist" (*-Early Music America*) **Aaron Westman** has performed as a soloist, principal player, or chamber musician with Agave Baroque, American Bach Soloists, Berkeley West Edge Opera, Bach Collegium San Diego, El Mundo, Ensemble Mirable, Live Oak Baroque Orchestra, Los Angeles Master Chorale, Magnificat, Musica Angelica, Musica Pacifica, New Hampshire Music Festival, Pacific Bach Project, Seraphic Fire, and The Vivaldi Project, and he also performs regularly with Orchester Wiener Akademie and Philharmonia Baroque Orchestra. Noted for his "profound playing" (*-Early Music America*), Aaron co-directs the award winning chamber ensemble Agave Baroque, 2014-15 Ensemble in Residence for *Presidio Sessions*, as well as Sonoma Bach's own Live Oak Baroque Orchestra. He has recorded for Hollywood, and on the Dorian/Sono Luminus, VGo Recordings, NCA, and Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), BBC, ORF (Austria), and as a soloist on NPR's *Harmonia* and *Performance Today* radio programs. Aaron tours extensively worldwide, including with two projects starring the actor John Malkovich. Aaron holds a Master of Music from the Indiana University School of Music. For three years, he taught baroque strings at CalArts, near Los Angeles. He is currently Music Director of the Santa Rosa Symphony's Young People's Chamber Orchestra.

Robert Worth recently retired as Professor of Music at Sonoma State University, where he taught choral music and many other subjects for 27 years. He is the founding music director of Sonoma Bach. In addition to his work in the fields of choral and early music, Bob has a specialty in Kodály musicianship training, and for ten years ran the ear training program at SSU. He is a composer and arranger of both choral music and jazz, and his vocal jazz arrangements have been performed by many groups throughout California and beyond. He was deeply involved in the Green Music Center project in its early years, serving as consultant to the architects on such issues as acoustics, choral performance facilities and the Cassin pipe organ. Bob received his BA in music at SSU in 1980, and earned his MA in musicology at UC Berkeley. He has received numerous community and university honors, including SSU's Outstanding Professor Award for 1996-97 and Distinguished Alumni Award for 2007-08. After completing numerous collaborative projects with Jeffrey Kahane and the Santa Rosa Symphony, he was named to the position of choral director at the Santa Rosa Symphony in 2002.

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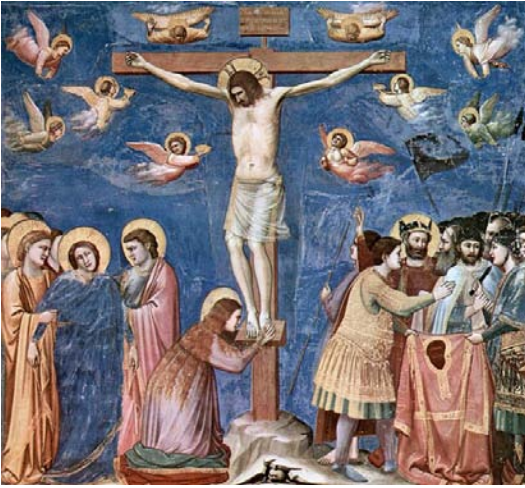
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