

Sacrifice

Saturday, March 12, 2016 • 7:30 p.m. • First Free Methodist Church



Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, conductor

Andrew Stenson, Evangelist • **Clayton Brainerd**, Jesus
Catherine Haight, soprano • **Sarah Larsen**, mezzo-soprano
Jonathan Silvia, Pilate

JOHANN SEBASTIAN BACH (1685–1750)
St. John Passion, BWV 245

- | | |
|---|---|
| 1. Chorus: <i>Herr, unser Herrscher</i> | 11. Aria: <i>Von den Stricken meiner Sünden</i> |
| 2. Evangelist, Jesus: <i>Jesus ging mit seinen Jüngern</i> | 12. Evangelist: <i>Simon Petrus aber folgte Jesu nach</i> |
| 3. Chorus: <i>Jesum von Nazareth</i> | 13. Aria: <i>Ich folge dir gleichfalls</i> |
| 4. Evangelist, Jesus: <i>Jesus spricht zu ihnen</i> | 14. Evangelist, Maid, Peter, Jesus, Servant: <i>Derselbige Jünger</i> |
| 5. Chorus: <i>Jesum von Nazareth</i> | 15. Chorale: <i>Wer hat dich so geschlagen</i> |
| 6. Evangelist, Jesus: <i>Jesus antwortete</i> | 16. Evangelist: <i>Und Hannas sandte ihn gebunden</i> |
| 7. Chorale: <i>O große Lieb</i> | 17. Chorus: <i>Bist du nicht seiner Jünger einer?</i> |
| 8. Evangelist, Jesus: <i>Auf daß das Wort</i> | 18. Evangelist, Peter, Servant: <i>Er leugnete aber</i> |
| 9. Chorale: <i>Dein Will gescheh, Herr Gott, zugleich</i> | 19. Aria: <i>Ach, mein Sinn</i> |
| 10. Evangelist: <i>Die Schar aber und der Oberhauptmann</i> | 20. Chorale: <i>Petrus, der nicht denkt zurück</i> |

— intermission —

- | | |
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| 21. Chorale: <i>Christus, der uns selig macht</i> | 45. Evangelist, Pilate: <i>Spricht Pilatus zu ihnen</i> |
| 22. Evangelist, Pilate: <i>Da führeten sie Jesum</i> | 46. Chorus: <i>Wir haben keinen König denn den Kaiser</i> |
| 23. Chorus: <i>Wäre dieser nicht ein Übeltäter</i> | 47. Evangelist: <i>Da überantwortete er ihn</i> |
| 24. Evangelist, Pilate: <i>Da sprach Pilatus zu ihnen</i> | 48. Aria and Chorus: <i>Eilt, ihr angefochtenen Seelen</i> |
| 25. Chorus: <i>Wir dürfen niemand töten</i> | 49. Evangelist: <i>Allda kreuzigten sie ihn</i> |
| 26. Evangelist, Pilate, Jesus: <i>Auf daß erfüllet</i> | 50. Chorus: <i>Schreibe nicht: der Jüden König</i> |
| 27. Chorale: <i>Ach großer König, groß zu allen Zeiten</i> | 51. Evangelist, Pilate: <i>Pilatus antwortet</i> |
| 28. Evangelist, Pilate, Jesus: <i>Da sprach Pilatus zu ihm</i> | 52. Chorale: <i>In meines Herzens Grunde</i> |
| 29. Chorus: <i>Nicht diesen, sondern Barrabam!</i> | 53. Evangelist: <i>Die Kriegsknechte aber</i> |
| 30. Evangelist, Pilate, Jesus: <i>Barrabas aber war</i> | 54. Chorus: <i>Lasset uns den nicht zerteilen</i> |
| 31. Arioso: <i>Betrachte, meine Seele</i> | 55. Evangelist, Jesus: <i>Auf daß erfüllet würde die Schrift</i> |
| 32. Aria: <i>Erwäge, wie sein blutgefärbter Rücken</i> | 56. Chorale: <i>Er nahm alles wohl in acht</i> |
| 33. Evangelist: <i>Und die Kriegsknechte flochten</i> | 57. Evangelist, Jesus: <i>Und von Stund an nahm sie</i> |
| 34. Chorus: <i>Sei begrüßet, lieber Jüdenkönig!</i> | 58. Aria: <i>Es ist vollbracht!</i> |
| 35. Evangelist, Pilate: <i>Und gaben ihm Backenstreiche</i> | 59. Evangelist: <i>Und neiget das Haupt und verschied</i> |
| 36. Chorus: <i>Kreuzige, kreuzige!</i> | 60. Aria and Chorus: <i>Mein teurer Heiland, laß dich fragen</i> |
| 37. Evangelist, Pilate: <i>Pilatus sprach zu ihnen</i> | 61. Evangelist: <i>Und siehe da</i> |
| 38. Chorus: <i>Wir haben ein Gesetz</i> | 62. Arioso: <i>Mein Herz</i> |
| 39. Evangelist, Pilate, Jesus: <i>Da Pilatus das Wort hörete</i> | 63. Aria: <i>Zerfließe, mein Herze</i> |
| 40. Chorale: <i>Durch dein Gefängnis</i> | 64. Evangelist: <i>Die Jüden aber, die weil es der Rüsttag war</i> |
| 41. Evangelist: <i>Die Jüden aber schrieen</i> | 65. Chorale: <i>O hilf, Christe, Gottes Sohn</i> |
| 42. Chorus: <i>Lässest du diesen los</i> | 66. Evangelist: <i>Darnach bat Pilatum Joseph von Arimathia</i> |
| 43. Evangelist, Pilate: <i>Da Pilatus da Wort hörete</i> | 67. Chorus: <i>Ruht wohl, ihr heiligen Gebeine</i> |
| 44. Chorus: <i>Weg, weg mit dem, kreuzige ihn!</i> | 68. Chorale: <i>Ach Herr, lass dein lieb Engelein</i> |

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 46th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.ossacs.org

Violin

Susan Beals
Alexander Hawker
Manchung Ho
Fritz Klein*
Pam Kummert
Gregor Nitsche
Stephen Provine**
Davis Reed
Theo Schaad
Lily Shababi
Kenna Smith-Shangrow
June Spector

Viola

Katherine McWilliams
Stephanie Read
Rebecca Rodman
Sam Williams*

Cello

Max Lieblich
Carrie Sloane
Matthew Wyant*

Bass

Steven Messick*
Chris Simison

Flute

Virginia Knight
Shari Muller-Ho*

Oboe

Rebecca Rice*
Derek Stephenson

Bassoon

Judith Lawrence

Contrabassoon

Jeff Eldridge

Keyboard

Leslie Martin

** *concertmaster*

* *principal*

§ *section leader*

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Crissa Cugini
Olivia Davis
Kyla DeRemer
Joan Dirska
Cinda Freece
Lindsey Hittmeier
Kiki Hood
Jill Kraakmo
Peggy Kurtz §
Kathleen Sankey
Nancy Shasteen

Alto

Sharon Agnew
Julia Akoury-Thiel
Cheryl Blackburn
Jane Blackwell
Rose Fujinaka
Pamela Ivezič
Ellen Kaisse
Lorelette Knowles
Theodora Letz
Lila Woodruff May
Jennifer Mayer
Laurie Medill §
Cathrine Morrison
Annie Thompson

Tenor

Ron Carson
Ralph Cobb
Jon Lange §
Tom Nesbitt
Victor Royer
Jerry Sams

Bass

Timothy Braun
Andrew Danilchik
Douglas Durasoff
Daniel Hericks
Stephen Keeler
Dennis Moore
Steven Tachell
Skip Viau
Richard Wyckoff §

Soloist Change

Bass-baritone **Jonathan Silvia** has been attracting notice with his distinct timbre, secure technique, fine musicianship and incisive interpretative gifts. He has appeared at Des Moines Metro Opera, singing the title role of Carlisle Floyd's *Markheim*, and at Opera Tampa as Colline (*La Bohème*). For Seattle Opera, he has performed several principal roles, most recently as the High Priest of Baal (*Nabucco*). Appearances with other Northwest opera companies include Colline (*La Bohème*) and Sam (*Trouble in Tahiti*) with Tacoma Opera, Figaro (*Le Nozze di Figaro*) with Kitsap Opera, Ramfis (*Aida*), Sarastro/Sprecher (*The Magic Flute*) and Alidoro (*La Cenerentola*) with Skagit Opera, and Leporello (*Don Giovanni*), Zuniga (*Carmen*) and Basilio (*Barber of Seville*) with Vashon Opera. With Music of Remembrance, he portrayed Death in Ullmann's *Emperor of Atlantis* to critical acclaim. In 2014, Mr. Silvia premiered *The Lost Voice*, a one-act children's opera by Aaron Grad. A frequent concert artist, he performs and records regularly with the Byrd Ensemble.

Save the Date!

Mint juleps, Southern cuisine, big hats and bluegrass! Celebrating the best of the Kentucky Derby tradition, our annual fundraising auction and gala attracts 125 guests, benefiting OSSCS and its 2016–2017 season. Plan to join us on Saturday, May 7, beginning at 5:45 p.m., at the Great Hall at Green Lake (7220 Woodlawn Ave. NE, Seattle). Details and tickets available later this spring.

2016 Chopin Competition

The Northwest Council of the Chopin Foundation of the United States has named 12-year-old **Edward Zhang** their 2016 Concerto Winner. Edward will perform the first movement of Chopin's Piano Concerto No. 1 in E minor with Orchestra Seattle on Saturday, April 16. Also on the program: Poulenc's *Gloria* and Brahms' Symphony No. 1.

OSSCS Composer Competition

Our Sunday, May 22 concert will feature the world premiere of **Kai-Young Chan's** *Seeking, Searching*, the winning entry in the 2015–2016 OSSCS Composer Competition. Mr. Chan seeks to assimilate various Asian cultural traditions into his output from concert works to film scores. His music has been performed across the continents by the Pittsburgh Symphony, Curtis Symphony, PRISM Quartet, Brno Philharmonic, Orquesta de Cámara de Bellas Artes, Hong Kong New Ensemble and other prominent performers. A Benjamin Franklin Doctoral Fellow at the University of Pennsylvania, he earned his Master of Music in composition and Bachelor of Arts at the Chinese University of Hong Kong. Also on this program: two works by Edward Elgar, plus a Mozart piano concerto with OSSCS music director Clinton Smith as soloist.

Program Notes

Johann Sebastian Bach *St. John Passion, BWV 245*

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed this work around 1723 and presented the first performance in Leipzig on April 7, 1724, later revising it repeatedly. In addition to vocal soloists and chorus, the work calls for 2 flutes, 2 oboes, oboe d'amore, 2 English horns, strings and continuo.

In his intense and highly “personal” setting of the story of the Passion (suffering) of Christ as it appears in the Gospel of John, Bach describes musically the events leading to the triumph of Christ, the “victorious victim,” over death, the most ferocious and most fearsome enemy. According to accounts of the music Bach left at his death, he composed five settings of the Passion story, but only two survive intact: the *St. John Passion* from around 1723 and the *St. Matthew Passion* (approximately 1729). Bach’s *St. John Passion* is one of the most stunningly powerful of all the musical settings of the Passion, following in its choruses and solos the biblical text (in Martin Luther’s German translation) that describes what transpired during the final days of Jesus’ life. The narrative is interspersed with contemplative reflections in freely composed verse and highly expressive chorales (hymns) that comment penetratingly on events as they unfold.

J.S. Bach was born into a family that produced at least 53 prominent church and town-band musicians over seven generations. Young Sebastian began his professional career at 18, when he was appointed organist at a church in Arnstadt. At age 23 he became court organist and chamber musician to the Duke of Weimar, and during his nine years in this post (1708–1717) he gained fame as an organ virtuoso and composer. From 1717 to 1723, he served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments and a large quantity of keyboard music.

When he was 38, Bach secured one of the most important musical posts in Germany: the position of Cantor (music director, composer, choirmaster and organist) of St. Thomas’ Church in Leipzig, a job that also involved teaching at St. Thomas’ choir school and directing the music at the city’s four main Lutheran churches (including St. Thomas and St. Nicholas). In this post, which made him, for all practical purposes, the “music director of the city of Leipzig,” the seemingly indefatigable composer produced monumental musical masterworks despite being occupied by the cares of his large family and circle of friends, and the tasks of his very busy professional life. He also suffered ongoing struggles with the officials of town, school and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living “amidst continual vexation, envy, and persecution,” but he remained at his post in Leipzig for 27 years. At last, Bach went blind and suffered a stroke, followed by a raging fever. On July 28, 1750, he died, leaving a meager worldly estate, but bequeathing an incalculable wealth of musical treasures to succeeding generations.

The tradition of reading on Good Friday one of the four Gospel narratives that describe Jesus’ suffering and death dates back some two millennia, and continues today in most liturgical churches. From Medieval times, these texts were chanted by multiple readers, a medium voice singing the words of the narrator (“Evangelist”), a lower voice singing those of Jesus, and higher voices singing the words of the Jews and of various individual characters in the “drama” (Peter, Judas, Pontius Pilate, etc.). By the late 1400s, Passion settings appeared in which the simple plainchants began to be embellished by the addition of more vocal lines to create harmonies. In the 17th century, Passions started to receive more elaborate operatic treatments: orchestral accompaniments were included, and the Passion texts from the Gospels began to be paraphrased and poeticized, or expanded by insertions of other biblical passages, freely written poetic meditations and verses from familiar hymns. The Good Friday Passion presentation was meant not only to tell a well-known story as dramatically and memorably as possible, but to convey the story’s deeper meanings to the assembled worshippers — therefore composers of Passion settings were expected to be “musical theologians” as well. Bach, sometimes called the “fifth evangelist” (the other four being the authors of the Gospels of Matthew, Mark, Luke and John) because of his unparalleled evocations of the suffering and death of Jesus, was better able than any other composer to explore both the Gospel texts (usually set as dramatic musical recitations by a soloist or as shorter choral declamations) and their significance to himself and his hearers (through the arias, hymn texts and extended choruses).

Bach’s setting of St. John’s Passion narrative was probably composed either early in 1723 or during early 1724. Bach had applied for the post of Cantor of St. Thomas’ at the end of 1722, expected to receive the appointment, and thus needed to be prepared to perform a dramatic Passion setting at St. Thomas’ Church during Good Friday Vespers in 1723. Since, however, Bach was not appointed Cantor until May, he was not able to present a Good Friday Passion until the next year. The *St. John Passion* was performed for the first time, therefore, on Good Friday of 1724, at St. Nicholas’ Church. Bach altered the work in various ways over the course of 25 years and through several more presentations under his direction, but in the years before his death he revoked most of his structural changes and increased the orchestral forces required for the work’s performance.

Passion music was still a central part of the evening worship that took place on Good Friday in the Lutheran churches of Bach’s Leipzig, and Passion settings were required to contain the complete and unchanged text of the Gospel (John 18–19). Devotional poems and chorale verses could be added to the biblical text, however, to enhance its meaning. The *St. John Passion*’s librettist remains unknown, but if Bach himself chose its texts (as is likely), he added two excerpts from St. Matthew’s Passion account to St. John’s: the weeping of Peter following the cock’s crowing, and the descriptions of the rending of the Temple’s curtain and of the earthquake that occurred after Jesus’ death. He also

based some arias and ariosos and the last great chorus upon portions of the famous poetic paraphrase of the Passion story published in 1712 by Barthold Heinrich Brockes (a multi-talented Hamburg town councilor) called *Jesus Martyred and Dying for the Sins of the World*, which was set to music by numerous musical luminaries of the day, including Handel. Bach also included some texts from librettist and lawyer Christian Heinrich Postel's *St. John Passion* of about 1700 (for which Handel had composed music at the age of 19) and from the 1675 *Thoughts Necessary to Growing Youth* by the poet and dramatist Christian Weise, in addition to choosing appropriate chorale texts.

The *St. John Passion* consists of 68 sections or movements of varying textures and lengths grouped into two parts, both of which conclude with straightforward four-part chorale harmonizations, the first part to be presented before the sermon, and the second and much longer part after it. A tenor (the Evangelist, the "voice" of the author of the Gospel of John himself) narrates the story of Jesus' suffering, death and burial through recitatives accompanied by organ and bass instruments only. The parts of individual characters, including Jesus, are taken by soloists, while the speeches of several persons and of the crowds are sung by the chorus. Solo arias and ariosos (a "lighter" form of aria that lacks repeated sections) inserted here and there express the reactions of individuals to the events of the story, and chorale verses give voice to the responses of the entire Christian congregation. These chorales, generally set quite simply in four parts, play a very significant role in the work and provide rare touches of tenderness. Two mighty choruses frame the entire composition and express the main idea of the Passion: Christ's divine power and love triumph over evil and death through his willing submission to suffering, and he thereby frees us as well from death's power so that we can become his disciples and share his life. But the history-changing and heart-shattering events of the Passion are so powerful that they spill out of this framework; hence Bach concludes the work with a wondrous chorale expressing the longing of the worshiper to experience, after death, the Easter joy of seeing and eternally praising Jesus who is both Savior and throne of mercy.

The first portion of Part One of the *St. John Passion* deals with the betrayal and capture of Jesus. Following a roiling, anguished orchestral introduction, the chorus begins its statement of the work's main concept (Christ the Lord as victorious victim), asking to be shown how the Lord's glorification — despite the greatest abasement — was accomplished through suffering. The music, both an anthem of praise and a lament, features the bitter, dissonant sighing of the oboes, circling and sorrowing (but somehow regal) repeated sixteenth-note patterns in the strings, and a throbbing eighth-note heartbeat in the bass. The voices of the chorus descend at the words "even in deepest humiliation" and strive to rise again at "are glorified." The Evangelist begins the story with Jesus' betrayal by Judas, with the chorus taking the part of the crowd, then reflecting on the events through the texts of the chorale verses. As Jesus is bound

and led away, an alto aria contrasts the bondage of the Savior with the freedom from sin that his bondage wins for the believer as imitatively interlacing oboes bring to mind the cords that secure Jesus' hands.

The second portion of Part One describes Peter's denial that he has ever known or been associated with Jesus. Initially, Peter follows his captured master and the soprano soloist affirms the believer's commitment to follow him as well in an aria in a joyful, dance-like triple meter with flute accompaniment. The musical lines imitate one another as the disciple should imitate Christ. As the questioning of Jesus begins and he is struck on the face, a chorale verse observes that it is our sins that caused his beating. When Peter has denied his knowledge of Jesus three times, the text of Matthew 26:75 describing Peter's bitter tears of remorse is inserted into St. John's narrative: the long, jagged, highly chromatic vocal line at the words "wept bitterly" brings to the listeners' ears Peter's agonized wail of sorrow. As the first part of the Passion ends, the tenor soloist — his lines filled with dramatic leaps, stabbing rhythms and deep signs — laments the fact that the soul can find no refuge (now that the servant has denied his Lord) and the chorus asks that the worshipers' consciences be kept from slumbering as Peter's slept.

Part Two of the *Passion*, which deals with the interrogation and flogging of Jesus and with his death and burial, opens with a chorale wondering at the fact that the innocent Savior is taken like a thief and forsaken by his friends. When Pontius Pilate begins to question the hostile crowd, the increasingly agitated music given to the chorus features a rising chromatic "stalking" figure and the three-note (long-short-short) motive reminiscent of flogging that later becomes the crowd's cry, "Crucify!" This part of the work features "chiastic" structures, musical architectures named after the Greek letter χ (*chi*, which is not only cross-shaped but also the first letter of the name of Christ) and built symmetrically around central axes: ABCBA. To construct them, Bach uses the same music for different short texts spoken during the Passion narrative by the "crowds" and sung by the chorus. In order to arrange his musical numbers symmetrically around a "center" of particular theological importance, he distributes related choruses in sometimes widely separated portions of his score. The "centerpiece" (literally the "crux") of this portion of the Passion — its core, focus and "fulcrum" — is the chorale "Through your imprisonment, Son of God, must come our freedom" (40), which expresses for Bach the essential meaning of Christ's passion. In this scene in the Judgment Hall before Pilate, two choruses (29, 34) separated by solos (31, 32) form a unit that reappears with similar music in later choruses (46, 50) separated by another solo (48). Two more chorales (27, 52) frame the section as a whole. Bach thus builds the following musical structure (omitted numbers correspond to settings of the biblical texts as recitatives):

A	B	C	D	E	D	C	B	A
27	29,31,32,34	36	38	40	42	44	46,48,50	52

One of the work's most beautiful and distinctive portions is the bass arioso (31) with its following tenor aria (one of the most technically demanding solos Bach ever wrote), in which Bach employs the text's reference to a rainbow (the arch of bloody welts left by the whip on Jesus' back) to illustrate musically the concept of endless mercy. Here Bach contrasts the wrenching picture of the pain-wracked, nearly fatally scourged Jesus with the ineffable joy arising from his self-sacrifice. These two pieces depict with heart-piercing power Bach's deepest faith. The choruses of the Jews (whom the author of the Gospel of John sees as the "nationalists" or "patriots" who could not see God enfleshed in the person of Jesus) in this part of the work are wild, chaotic and frenzied: Bach paints a frighteningly realistic portrait of a crowd degenerating into an uncontrolled mob through the use of angry dissonances, the "crucify" motive and clashing parallel musical lines. The somewhat pompous populace (38), supposedly concerned with following the Jewish law (the music, ironically, takes the form of a fugue, in which the voice lines follow the strict "laws" of imitative counterpoint), becomes increasingly lawless in its insistence that Jesus' "making himself the son of God" must be punished by death. These scenes fit well with the highly forceful, nearly violent recitatives. The "hurrying" bass aria (48), in which agitated exclamations of the chorus ("Where to?") continually disrupt the music of the soloist as he urges the listeners to hasten to Golgotha (the place of crucifixion where salvation blossoms) is especially dramatic.

The rattling and rolling of dice by the soldiers who are gambling at the foot of Jesus' cross can be heard (54) in instruments and voices — Jesus' garment is finally won by the sopranos on a high A! Soon after another chorale (sung to the same music that ended Part One as Bach contrasts Jesus' concern for his mother as he dies with Peter's thoughtlessness) comes one of Bach's most formally unconventional arias (58), "It is completed." This alto aria's initial section is developed from the descending melodic line in which Jesus, his head drooping in death, gasps out his last words, but the contrasting triumphal section reminds us that Jesus' death is not a defeat, but a victory: his great struggle with death "is finished," salvation "is accomplished," Jesus is the conqueror, and all creation can dance for joy (as the music of the ensuing bass aria [60], upon which is superimposed the chorale music, softly sung, that ended Part One, and which is the counterpart to the previous bass aria [48], reminds the listener). This victory, however, celebrated with lilting dance and gentle hymn combined (60), will not be clear until Easter Day! Bach emphasizes the significance of this aria to the *Passion's* theme of "Christ as victor" by giving the alto aria (58) the central place in three different chiasmic structures in Part Two of the *Passion*.

The Evangelist next describes (61) the frightening events that accompany Jesus' death as related in Matthew 27:51–52. The veil of the Temple is ripped apart through two octaves of rapidly descending notes in the accompaniment, while the low instruments shake and the Earth quakes; the Evangelist's line rises as dead bodies emerge from their

graves. Solo tenor and then solo soprano observe that the whole world is plunged into grief and woe as Jesus dies; in the soprano lament (63), the deepest grief is expressed through recurring bursts of short notes, sobbing off-the-beat repeated-note figures in the bass, and sighing figures in voice and winds. The Evangelist then presents St. John's description of Jesus' removal from the cross, and a chorale (65) expresses the worshipers' desire for the Savior's help in vanquishing evil and giving proper thanks for Jesus' sacrifice: Bach uses the same music that begins the second part of the *Passion*, bringing it full circle. After the Evangelist describes Jesus' burial in the garden sepulcher, the chorus, in a majestic "funeral procession/lullaby," wishes that Jesus might "rest well," because the grave will at length release him, and he will close Hell's gates and open Heaven for the believer. As noted above, the work concludes with one last chorale: "Ah Lord, when comes that final day, may Angels bear my soul away," which might be interpreted as Bach's own prayer that he be allowed to exercise such prodigious musical gifts as he displays in this masterpiece in the eternal praise of his risen Lord.

Donald Teeters, longtime music director of The Boston Cecilia, observed that, for the past 70 years, the *St. John Passion* and its performance have engendered controversy because of the anti-Judaism that some perceive in the work. The Gospel of John does attribute most of the responsibility for Jesus' death to "the Jews," understood not as all those of Jewish descent, but as those who refused to recognize Jesus as the promised Messiah and who were chiefly concerned with the maintenance of the Jewish state — the Christian Church has, to its shame, demonstrated an anti-Jewish prejudice that has been used to rationalize the persecution of Jewish people over many centuries. Bach, however, takes the Gospel text as eyewitness history and sets it powerfully as such, but through the devotional elements in his *Passion* setting (the arias and chorales), which comment and reflect upon the scriptural texts, he emphasizes the responsibility of everyone, including the individual Christian and the Christian community: "I, I and my sins, that are as many as grains of sand by the sea, have provoked for you the misery that has struck you, and the host of troubles and torment" (15). Bach identifies his listeners with St. John's "Jews," implicating the people of Leipzig in the crucifixion of Jesus, and with them all who seek personal power and comfort rather than justice, mercy and the good of others. As a "musical theologian," Bach calls everyone to turn to the one whose victory is achieved through the willing sacrifice of himself for the life of the cosmos. The meaning of Bach's composition is therefore rendered personal and contemporary (for Bach's listeners as well as for ourselves), and Bach does not lay the blame for Christ's passion and death solely upon the villains of St. John's account. Viewed thus from a post-Holocaust perspective, Bach's great work can remain a superlative artist's proclamation of his own faith "to the glory of God," as well as an example of universally redemptive art.

— Lorelette Knowles

Part One

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!

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: Wen suchet ihr?

Sie antworteten: Jesum von Nazareth.

Judas spricht zu ihnen: Ich bin's.

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: Wen suchet ihr?

Sie aber sprachen: Jesum von Nazareth.

Jesus antwortete:

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

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!

Auf daß das Wort erfüllet würde welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro: Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

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!

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

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

Simon Petrus aber folgte Jesus nach und ein ander Jünger.

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.

Lord, thou our Governor, thou, whose fame
In every nation glorious is,
Show us through this thy Passion,
That thou, the very Son of God,
In every age,
E'en in the greatest depths of woe,
Most glorious art become!

Jesus crossed with his disciples over the the brook Kidron, where there was a garden. To it Jesus went with his disciples. Judas, though, who had betrayed him, knew the place as well for Jesus had often gone there with his disciples. When now Judas had brought with him the crowd and the chief priests and the Pharisees' servants, he entered there with torches, lanterns and with weapons. Since now Jesus knew all that would happen to him, he went outside and said to them: Whom do ye seek?

They replied unto him: Jesus of Nazareth.

Jesus saith unto them: I am he.

Judas also, who had betrayed him, stood though among them. And when Jesus had said to them, "I am he," they drew back and fell to the ground. Then he asked them for a second time: Whom do ye seek? And they did answer: Jesus of Nazareth.

Jesus replied, saying:

I have told you that I am he; so if ye seek me, then let these people go!

O mighty love, O love beyond all measure,
Which thee hath brought upon this way of torment!
I lived amongst the world in joy and pleasure,
And thou must suffer.

So that the word might be accomplished, which he had spoken, "I have not lost one of those thou didst give me." Now Simon Peter had a sword and drew it forth and struck at the chief priest's slave and cut his right ear off; And the slave's name was Malchus. Then spake Jesus to Peter: Put back thy sword in its scabbard! Shall I the cup not drink which my Father hath given me?

Thy will be done, Lord God, alike
On earth as e'en in heaven's realm.
Give us restraint in time of pain,
Obedience both in love and woe;
Guard and guide every flesh and blood
Which counter to thy will doth strive!

The crowd, though, and their captain, and the servants of the Jews laid hold of Jesus and bound him fast and led him away first unto Annas, who was Caiphass' wife's father, and was the high priest of that year. But it was Caiphass who had told the Jews it would be good if one man were slain for the people.

From the bondage of my sins
Me to deliver
Is my Savior fettered
He from all my body's torments,
Fully to heal me,
Lets himself be wounded.

Simon Peter followed after Jesus, and one other disciple.

I'll follow thee likewise with gladdening paces
and forsake thee not, my life and my light.
Now forward my course
And do not desist
Thyself me to draw on,
to press on, to summon.

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

Bist du nicht dieses Menschen Jünger einer?

Er sprach: Ich bin's nicht.

Es stunden aber die Knechte und Diener und hatten ein Kohlfew'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:

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 Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesagt habe.

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

Solltest du dem Hohenpriester also antworten? Jesus aber antwortete:

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

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.
Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget
Und das betrübte Marterheer.

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

Bist du nicht seiner Jünger einer?

Er leugnete aber und sprach: Ich bin's nicht.

Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte: Sahe ich dich nicht im Garten bei ihm? Da verleugnete Petrus abermal, und alsobald krähe der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

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.

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

This same disciple was acquainted with the high priest and went with Jesus within, to the palace of the high priest. Peter, though, stood outside before the door. Then came the other disciple, who was acquainted with the high priest, outside and spoke with the woman guarding the door, and Peter inside. Then said the maid who guarded the door to Peter: Art thou not also one of this man's disciples? He said: I am not.

And there the soldiers and servants were standing, who had made a fire out of charcoal (for it was cold), and were warming themselves. Peter, too, was standing with them and warming himself. But the high priest put forth questions to Jesus about his disciples and his teaching. Jesus answered:

I have spoken openly and freely before the world. And in the synagogue and in the temple have I always been teaching, where all the Jews come together, and I have spoken nought in secret. Why dost thou ask me about this? Question those about this who have already heard what I have spoken to them. See, these people know what I have said.

But when he had spoken thus, one of the attendants who stood nearby gave Jesus a slap on the cheek and said:

Shalt thou answer the high priest thus?

Jesus, though, thus replied to him:

If I have spoken ill, then bear witness to the ill therein, but if I have told the truth, why strikest thou me?

Who hath thee now so stricken,
My Savior, and with torments
Such ill upon thee laid?
For thou art not a sinner
Like us and all our children,
From evil-doing thou art free.
I, I and my transgressions,
Which to the grains are likened
Of sand beside the sea,
These have in thee awakened
The sorrow that doth strike thee
And this most grievous host of pain.

And Annas sent him in fetters unto Caiphas, the high priest. Simon Peter stood and warmed himself, when they said unto him:

Art thou not one of his disciples?

But he denied it and said: I am not.

Then saith one of the high priest's servants, an acquaintance of him whose ear Peter had smitten off: Did I not see thee with him in the garden? Peter once again denied it and at once the cock did crow. Then did Peter think back to the words of Jesus and went outside and wept most bitterly.

Ah, my mind,
Where wouldst thou go at last,
Where shall I find refreshment?
Stay I here,
Or choose to place
Hills and mountains far behind me?
In the world there is no help;
And my bosom
Keeps the sorrow
For my evil deed,
Since the servant hath denied his Lord.

Peter, when he fails to think,
Hath his God denied.
Yet when first the truth is seen,
Bitterly he weepeth.

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

Part Two

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.

*Da führeten sie Jesum von Kaiphas vor das Richt-
haus, 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:*

Was bringet ihr für Klage wider diesen Menschen?

Sie antworteten und sprachen zu ihm:

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

Da sprach Pilatus zu ihnen:

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

Da sprachen die Juden zu ihm:

Wir dürfen niemand töten.

*Auf daß erfüllet würde das Wort Jesu, welches er
sagte, da er deutete, welches Todes er sterben würde.*

*Da ging Pilaatus wieder hinein in das Richthaus
und rief Jesu und sprach zu ihm:*

Bist du der Juden König?

Jesus antwortete:

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

Pilatus antwortete:

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

Jesus antwortete:

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

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?

Da sprach Pilatus zu ihm:

So bist du dennoch ein König?

Jesus antwortete:

Du sagst'st, 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.

Spricht Pilatus zu ihm:

Was ist Wahrheit?

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

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

Da schrieten sie wieder allesamt und sprachen:

Nicht diesen, sondern Barrabam!

Jesus, look on me as well,
When I feel no sorrow;
When I wickedness have done,
Stir up thou my conscience!

Christ, who hath us blessed made,
No wrong hath committed;
He was for us in the night
Like a thief made captive,
Led before a godless crowd
And falsely indicted,
And mocked and scorned and bespat
For so it was written.

*Then they led away Jesus from Caiphas to the praec-
torium, and it was early. And they entered not the
praetorium, so that they not be defiled, but might eat
the Passover. Pilatus went forth to them outside and
said:*

What accusation bring ye against this man?

And they answered and said unto him:

Were this man here not an evildoer, we had to
thee him not delivered.

Then Pilate said unto them:

So take ye him from here and judge him accord-
ing to your law!

Then said the Jews unto him:

To death we may put no one.

*So that might be fulfilled the word of Jesus which
he had spoken when he prophesied by what death
he was to perish. Then Pilate went back inside the
praetorium and called Jesus and said to him:*

Art thou the King of the Jews?

Jesus replied to him:

Dost thou say this of thyself, or have others
said this of me to thee?

And Pilate replied to him:

Am I a Jew? Thy people and the high priests
have handed thee over to me; what hast thou
done?

Jesus replied:

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

Ah King so mighty, mighty in all ages,
How may I fitly thy devotion publish?
No human heart could ever now imagine
What it should give thee.
I cannot with my reason ever fathom
To what indeed thy mercy may be likened.
How can I then the acts of thy compassion
In deed repay thee?

Then spake Pilate unto him:

So art thou truly a king?

Jesus replied to him:

Thou say'st I am a king. I have been born
for this and into the world come, that I may
witness unto truth. All who are of the truth will
hearken to my voice.

Then Pilate saith to him:

What is truth?

*And after he had said this, he went outside again to
the Jews and said unto them:*

I find not any guilt in him. Ye have, however, a
custom, that I to you one man release; would ye
that I to you the King of the Jews release now?

They shouted again together then and answered:

Not this one, rather Barabbas!

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

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

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

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

Sei begrüßet, lieber Jüdenkönig!

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

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

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

Sehet, welch ein Mensch!

Da ihn die Hohenpriester und die Diener sahen, schriean sie und sprachen: Kreuzige, keuzige!

Pilatus sprach zu ihnen:

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

Die Jüden antworteten ihm:

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

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

Von wannen bist du?

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

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

Jesus antwortete:

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.

Von dem an trachtete Pilatus, wie er ihn losließe.

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.

Die Jüden aber schriean und sprachen:

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

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

Sehet, das ist euer König!

Barabbas, though, was a murderer. And Pilate then took Jesus and scourged him.

Observe now, O my soul, with fearful satisfaction,
With bitter joy and heart half-gripped in anguish
Thy highest good in Jesus' torments:
For thee the thorns there which have pierced him
As keys to heaven's flowers bloom!
Thou canst pluck much sweet fruit
from his most bitter wormwood,
So look unceasingly on him!

Consider how his back so stained with bleeding
In every portion
Doth heaven imitate,
On which, when once the waves and waters
From our own flood of sin have settled,
The world's most lovely rainbow, arching,
As God's own sign of blessing stands!

And then the soldiers plaited him a crown out of thorns and set it upon his head and laid on him a purple robe and said:

Be thou greeted, gracious King of the Jews!

And then with their hands they smote him. Then Pilate came again outside and said unto them:

Witness, I bring him out here unto you, that ye see clearly that I have no guilt found in him.

And thus came Jesus outside and wore both a crown of thorns and a purple robe. And he said unto them:

Behold, what a man!

But when the chief priests and their servants saw him, they cried out and said: Crucify, crucify!

Pilate said unto them:

Take him away yourselves and crucify him; for I find no guilt in him.

The Jews then replied unto him:

We have with us a law, and by this same law he should die; for he hath proclaimed himself the Son of God.

And when Pilate heard what they had said, he was yet more afraid and went once more inside the praetorium and saith to Jesus:

From where art thou?

But Jesus gave to him no answer. Then spake Pilate unto him:

Speakest thou not with me? Dost thou not know I have power to crucify thee, and power to give thee thy freedom?

Jesus replied to him:

Thou wouldst not have any power over me, if it had not been given unto thee from above; therefore, he who did hand me over to thee hath the greater sin.

From this time on did Pilate seek how he might release him.

Through this thy prison, Son of God,
Must come to us our freedom;
Thy dungeon is the throne of grace,
The refuge of the righteous;
For hadst thou not borne servitude,
Would we be slaves eternally.

The Jews, however, cried out and said:

If thou let this man go, then art thou the Emperor's friend not; for whoever maketh himself king is the foe of the Emperor.

And when Pilate had heard this, he led Jesus outside and sat down on the judgment seat, at the place which is called the High Pavement, but in Hebrew is called Gabbatha. It was Preparation Day of Passover, about the sixth hour, and he saith to the Jews:

Behold, here is your King!

Sie schriean aber:

Weg, weg mit dem, kreuzige ihn.

Spricht Pilatus zu ihnen:

Soll ich euren König kreuzigen?

Die Hohenpriester antworteten:

Wir haben keinen König denn den Kaiser.

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 heißt: Schädelstätt, welche heißt auf Ebräisch Golgatha.

Eilt, ihr angefochtenen Seelen,

Geht aus euren Marterhöhlen

Eilt — Wohin? — nach Golgatha!

Nehmet an des Glaubens Flügel,

Fliehet — Wohin? — zum Kreuzeshügel.

Eure Wohlfahrt blüht allda!

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:

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

Pilatus antwortete: Was ich geschrieben habe, das habe ich geschrieben.

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!

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:

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

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, Kleophasa Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter: Weib, siehe, das ist dein Sohn!

Darnach spricht er zu dem Jünger:

Siehe, das ist deine Mutter!

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!

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: Mich dürstet!

But they cried out:

Off, off with him, crucify him!

Pilate saith unto them:

Am I then to crucify your King?

The high priests responded:

We have no other king than the Emperor.

He handed him over then to them, that he might be crucified. And they in turn took Jesus and led him away. And he bore his cross and went thenceforth to the place which is called the Place of Skulls, but whose name is called in Hebrew Golgotha.

Haste, ye, O sorely tempted spirits,
Go forth from your torment's caverns,
Haste—Where to?—to Golgotha!

Put ye on of faith the pinions,
Flee—Where to?—the cross's hilltop,
For your welfare bloometh there!

And they crucified him there, and two others with him, one on either side, Jesus, though, between them. But Pilate wrote an inscription and set it upon the cross, and it was written, "Jesus of Nazareth, the King of the Jews." And this inscription was read by many Jews, for the city was not far from the place where Jesus was crucified. And it had been written in the Hebrew, the Greek and the Latin language. And then spake the chief priests of the Jews unto Pilate: Do not write: the King of the Jews, rather that he hath only said this: "I am the King of the Jews." But Pilate responded: What I have written, that is what I have written.

Within my heart's foundation
Thy name and cross alone
Shine forth each day and hour,
For which I can rejoice.
Appear to me the vision,
For strength in my distress,
How thou, Lord Christ, so gently
Didst give thy blood till death!

The soldiers, however, after they had crucified Jesus, gathered all his garments and made of them four parts, unto each of the soldiers giving one part, and also his cloak. The cloak, though, was made without stitching, from top to bottom it was woven throughout. They said then, each one to the other:

Let us not divide or tear it, but cast lots to settle who shall have it.

So that might be accomplished the text which declareth, "They have divided all my garments among themselves and have cast lots for my cloak." This is what the soldiers were doing. But standing beside the cross of Jesus were his mother and the sister of his mother, Mary, Cleophas' wife, and Mary Magdalen. Now when Jesus saw his mother and that disciple standing there whom he loved, he saith unto his mother: Look, woman, this is thy son!

Then he saith to the disciple:
See thou, this is thy mother!

He of all did well take heed
In those final moments,
On his motherstill intent,
Gave to her guardian.
O man, ever do the right,
God and man love dearly,
Die then free of every pain
And yield not to sorrow!

And from this hour the disciple took her to his own home. And then, as Jesus knew that everything had been accomplished that the scripture might be fulfilled, he saith: I thirst!

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

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!

Und neiget das Haupt und verschied:

Mein teurer Heiland, laß dich fragen
Jesus, der du warest tot,
Da du nunmehr aus Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Lebest nun ohn Ende,
Bin ich vom Sterben frei gemacht?
In der letzten Todesnot
Nirgend mich hinwende
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Als zu dir, der mich versühnt,
O du lieber Herr!
Du kannst vor Schmerzen zwar nichts sagen:
Gib mir nur, was du verdient,
Doch neigest du das Haupt
Und spricht stillschweigend: ja
Mehr ich nicht begehre!

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.

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

Zerfließe, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!

Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot!

Die Juden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat (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."

There stood there a bowl full of vinegar. Then they took a sponge and filled it with vinegar and set it on a branch of hyssop, and held it forth to him, to his mouth. When now Jesus accepted the vinegar, he said: It is fulfilled!

It is fulfilled!
O hope for ev'ry ailing spirit!
The night of grief
Is now its final hours counting.
The man of Judah wins with might
And ends the fight.
It is fulfilled!

And he bowed his head and was dead.

My precious Savior, let me ask thee,
Jesus, thou who suffered death Since thou
upon the cross wast fastened
And said thyself, "It is fulfilled,"
Livest now forever,
Am I from dying been made free?
In the final throes of death
Nowhere other guide me
Can I through this thy pain and dying
The realm of heaven inherit?
all the world's redemption here?
But to thee, redeemer mine,
O thou, my dear master!
Thou canst in pain, indeed, say nothing;
Give me just what thou hast earned,
But thou dost bow thy head
And sayest in silence, "Yes."
More I cannot wish for!

And now behold, the veil of the temple was parted in twain, from top down to the bottom rent. And the Earth was filled with quaking, and the rocks split asunder, and the graves were opened wide, and there rose up the bodies of many saints.

My heart, since thus doth all the world
At Jesus' passion also suffer,
The sun itself in mourning cladeth,
The veil is rent, the rocks fall down,
The earth doth quake, the graves are parted,
For they behold grown cold their maker,
What wouldst thou for thy part now do?

O melt now, my bosom, in rivers of weeping,
The Most High to honor!
Declare to the world and to heaven thy woe:
Thy Jesus is dead!

The Jews, however, it being the Preparation, so that the body might not stay upon the cross on the Sabbath (for this Sabbath was a very high day), therefore asked of Pilate to let their legs be broken and to have them taken down. There came then the soldiers and broke the legs of the first one and the other one who had been crucified with him. But when they came to Jesus and saw that he was already dead, did not break his legs, but one of the soldiers opened up his side with a spear, and straightway came blood and water therefrom. And he who hath seen these things hath born witness thereof, and his witness is true, and this very man knows that he doth speak the truth, that ye believe it. For all these things took place so that the scripture might be accomplished, "Ye shall of him no bone have broken." Again another scripture doth say, "They will behold him whom they have pierced."

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.

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

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.

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!

O help, Christ, O Son of God,
Through thy bitter passion,
That we, who thee ever serve,
May avoid all error,
May thy death and its true cause
Fruitfully consider,
For which, although poor and weak,
Thee our thanks we offer!

Then came unto Pilate Joseph of Arimathaea, who was was one of Jesus' disciples (but secretly, from fear of the Jews), that he might take away the body of Jesus. And Pilate allowed him to do it. Consequently, he came and took the body of Jesus. But also there came Nicodemus, who had come in the night to Jesus once before, and he brought a mixture of myrrh and aloes, about an hundred pound weight. Then they took away the body of Jesus and bound it up in linen cloths with the precious spices which the Jews are wont to use in burial. There was now in that same place where he had been crucified a garden, and the garden had a tomb, within which no one had ever been laid. Therein did they lay Jesus, since it was the Jews' Preparation, and since the tomb was nearby.

Rest well, ye holy bones and members,
Which I henceforth shall never weep for,
Rest well and bring me, too, to rest!
The tomb which for you is assigned,
And henceforth no distress will hold,
Doth open heav'n to me
and shut the gates of hell.

Ah Lord, let thine own angels dear
At my last hour my spirit bear
To Abraham's own bosom,
My body in its simple bed
In peace without distress and dread
Rest till the day of judgment!
And then from death awaken me,
That with mine eyes I may see thee
In fullest joy, O God's own Son,
My Savior and my gracious throne!
Lord Jesus Christ, give ear to me,
I would thee praise eternally!

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