

JOHANN SEBASTIAN BACH
ST. MATTHEW
PASSION

MARCH 25, 2023 6 P.M. + MARCH 26, 2023 4 P.M.

Welcome to Grace Lutheran Church

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

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

The translation here is by Dr. Karen P. Danford, member of Grace Church and its choir. This translation eschews the poetic license of some earlier translations. It aims to stay as close as possible to the German text, while maintaining comprehensibility in English, so that listeners are able to follow how the music expresses the text. Background notes on the Passion are included in this program on page 36.

Admission to this concert is free, thanks to the generous donations of those listed in the back of this program. Nevertheless, costs associated with this performance are significant. A free-will offering will be gathered during a short interlude at the conclusion of Part One. A suggested donation of \$25 per person will support the Bach Cantata Vespers ministry in underwriting this concert.

During the twenty-minute intermission you are invited to join us for a reception in the gymnasium, to the south of the sanctuary, which is generously sponsored by Women@Grace.

Please silence all cell phones and pagers.

Recording or photography of any kind is strictly forbidden.

Passio Domini Nostri J. C. Secundum Evangelistam Matthaeum, BWV 244

The Passion of Our Lord Jesus Christ According to the Evangelist Matthew

Johann Sebastian Bach, 1685–1750

Part One

1. Chorus (Choirs 1 and 2) & Chorale

Kommt, ihr Töchter, helft mir klagen,
Sehet! — Wen? — Den Bräutigam!
Seht ihn! — Wie? — Als wie ein Lamm.
Sehet! — Was? — Seht die Geduld,
Seht! — Wohin? — Auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.

O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unsrer, o Jesu.

(O Lamm Gottes unschuldig, stanza 1)

Come, you daughters, help me lament,
See! — Whom? — The bridegroom!
See him! — How? — As like a lamb.
See! — What? — See the patience,
See! — Where? — At our guilt.
See him, out of love and grace,
Himself carrying the wood of the cross.

O Lamb of God, who is guiltless,
Upon the cross was slaughtered,
Ever enduring patiently,
Though you were despised.
All sin you have carried,
Or else we must despair.
Have mercy on us, O Jesus!

2. Recitative

Evangelist

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

Jesus

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

Evangelist

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

Jesus

You know that after two days it will be Passover,
and the Son of Man will be handed over
to be crucified.

3. Chorale

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

(Herzliebster Jesu, stanza 1)

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

4a. Recitative

Evangelist

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

Evangelist

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

4b. Chorus (Choirs 1 and 2)

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

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

4c. Recitative

Evangelist

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

Evangelist

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

4d. Chorus (Choir 1)

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

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

4e. Recitative

Evangelist

Da das Jesus merkete, sprach er zu ihnen:

Jesus

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

Evangelist

When Jesus noticed this, he said to them:

Jesus

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

5. Recitative (Choir 1 Alto)

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

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

6. Aria (Choir 1 Alto)

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

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

7. Recitative

Evangelist

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

Judas

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

Evangelist

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

Evangelist

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

Judas

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

Evangelist

And so they offered him thirty silver coins.
And from then on he sought an opportunity
to betray him.

8. Aria (Choir 2 Soprano)

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

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

9a. Recitative

Evangelist

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

Evangelist

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

9b. Chorus (Choir 1)

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

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

9c. Recitative

Evangelist

Er sprach:

Jesus

Gehet hin in die Stadt zu einem
und sprecht zu ihm: Der Meister lässt dir sagen:
Meine Zeit ist hier,
ich will bei dir die Ostern halten
mit meinen Jüngern.

Evangelist

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

Jesus

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

Evangelist

He said:

Jesus

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

Evangelist

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

Jesus

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

9d. Recitative

Evangelist

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

Evangelist

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

9e. Chorus (Choir 1)

Herr, bin ichs?

Lord, is it I?

10. Chorale

Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.
(O Welt, sieh hier dein Leben, stanza 5)

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

11. Recitative

Evangelist

Er antwortete und sprach:

Jesus

Der mit der Hand mit mir in die Schüssel tauchet,
der wird mich verraten.
Des Menschen Sohn gehet zwar dahin,
wie von ihm geschrieben stehet;
doch wehe dem Menschen,
durch welchen des Menschen Sohn verraten wird!
Es wäre ihm besser,
daß derselbige Mensch noch nie geboren wäre.

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ichs, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagests.

Evangelist

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

Und er nahm den Kelch und dankete,
gab ihnen den und sprach:

Jesus

Trinket alle daraus;
das ist mein Blut des neuen Testaments,
welches vergossen wird für viele
zur Vergebung der Sünden. Ich sage euch:
Ich werde von nun an nicht mehr
von diesem Gewächs des Weinstocks trinken
bis an den Tag, da ichs neu trinken
werde mit euch in meines Vaters Reich.

Evangelist

He answered and said:

Jesus

He who dips his hand with me in this bowl
will betray me.
The Son of Man will pass away,
just as it is written about him;
but woe to that person,
by whom the Son of Man is betrayed!
It would have been better for him
that he had never been born.

Evangelist

Then Judas, who betrayed him, answered and said:

Judas

Is it I, Rabbi?

Evangelist

He said to him:

Jesus

You say it is.

Evangelist

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

Jesus

Take, eat, this is my body.

Evangelist

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

Jesus

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

12. Recitative (Choir 1 Soprano)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

Though my heart is swimming in tears,
That Jesus takes his leave of me,
Nonetheless his testament makes me rejoice:
His flesh and blood, oh treasure,
He bequeaths into my hands.
Just as he, while in this world with his own,
Could not think to do evil,
So he loves them even to the end.

13. Aria (Choir 1 Soprano)

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

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

14. Recitative

Evangelist

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

Jesus

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

Evangelist

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

Jesus

This night you will all become angry at me.
For it is written:
“I will strike the shepherd,
and the sheep of the flock will scatter.”
When I rise again, however,
I will go before you into Galilee.

15. Chorale

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

(O Haupt voll Blut und Wunden, stanza 5)

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

16. Recitative

Evangelist

Petrus aber antwortete und sprach zu ihm:

Petrus

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

Petrus sprach zu ihm:

Petrus

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

Evangelist

Desgleichen sagten auch alle Jünger.

Evangelist

But Peter answered and said to him:

Peter

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

Evangelist

Jesus said to him:

Jesus

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

Evangelist

Peter said to him:

Peter

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

Evangelist

The same thing was said by the other disciples.

17. Chorale

Ich will hier bei dir stehen,
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Als denn will ich dich fassen,
In meinen Arm und Schoß.

(O Haupt voll Blut und Wunden, stanza 6)

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

18. Recitative

Evangelist

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

Jesus

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

Evangelist

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

Jesus

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

Evangelist

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

Jesus

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

Evangelist

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

Jesus

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



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

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

Was ist die Ursach aller solcher Plagen?

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

Ach! meine Sünden haben dich geschlagen;
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.

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

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

(Herzliebster Jesu, stanza 3)

Oh, pain!
Here that tormented heart trembles;
How it sinks down, how pale his face becomes!

What is the cause of such affliction?

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

Ah! My sins have smitten you;
He suffers all hell's torments,
He should pay for others' crimes.

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

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

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

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

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

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

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

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

— Therefore, for us his worthy suffering
Must be quite bitter, and yet sweet. —

21. Recitative

Evangelist

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

Jesus

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

Evangelist

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

Jesus

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

22. Recitative (Choir 2 Bass)

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

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

23. Aria (Choir 2 Bass)

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

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

24. Recitative

Evangelist

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

Jesus

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

Evangelist

Zum andernmal ging er hin, betete und sprach:

Jesus

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

Evangelist

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

Jesus

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

Evangelist

And once again he went away and prayed and said:

Jesus

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

25. Chorale

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

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

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

26. Recitative

Evangelist

Und er kam und fand sie aber schlafend,
und ihre Augen waren voll Schlafs.
Und er ließ sie und ging abermal hin
und betete zum drittenmal
und redete dieselbigen Worte.
Da kam er zu seinen Jüngern und sprach zu ihnen:

Jesus

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

Evangelist

Und als er noch redete,
siehe, da kam Judas, der Zwölften einer,
und mit ihm einer große Schar mit Schwerten
und mit Stangen von den Hohenpriester
und Ältesten des Volks.

Und der Verräter

hatte ihnen ein Zeichen gegeben und gesagt:
“Welchen ich küssen werde, der ists, den greifet!”
Und alsbald trat er zu Jesu und sprach:

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küssete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

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

Evangelist

And he came and found them sleeping,
and their eyes were full of sleep.
And he left them and went back once again
and prayed for the third time
and said the same words.

Then he came to his disciples and said to them:

Jesus

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

Evangelist

And as he was still talking,
see, there came Judas, one of the Twelve,
and with him a large crowd with swords
and spears sent from the high priests
and elders of the people.

The betrayer

had given them a sign and said:
“He whom I will kiss is the one, seize him!”
And then he went over to Jesus and said:

Judas

Greetings to you, Rabbi!

Evangelist

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

Jesus

My friend, why have you come?

Evangelist

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

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

So ist mein Jesus nun gefangen.
— Laßt ihn, haltet, bindet nicht! —

Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.
Sie führen ihn, er ist gebunden.

Thus my Jesus now is captured.

— Leave him, stop, do not bind him! —

Moon and light
Have in pain disappeared,
For my Jesus is captured.
They lead him, he is bound up.

27b. Chorus (Choirs 1 and 2)

Sind Blitze, sind Donner in Wolken verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümme, verderbe, verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut!

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

28. Recitative

Evangelist

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

Jesus

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

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

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

Evangelist

Da verließen ihn alle Jünger und flohen.

Evangelist

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

Then Jesus said to him:

Jesus

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

Evangelist

At that time Jesus said to the crowds:

Jesus

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

Evangelist

Then all the disciples left him and fled.

29. Chorus

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

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

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

Please hold your applause until the conclusion of the concert.

The offering is received during the interlude.

A generous donation will assist us in underwriting this concert.



Interlude: *O Mensch, bewein dein Sünde groß*

Johann Sebastian Bach

*Following the interlude join us for a reception in the gymnasium, sponsored by Women@Grace.
Intermission is twenty minutes.*



Part Two

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

Ach, nun ist mein Jesus hin!

Oh, now my Jesus is no more!

— Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern? —

— Where then has your friend gone,
O you most beautiful among women? —

Ist es möglich, kann ich schauen?

Is it possible, can I look?

— Wo hat sich dein Freund hingewandt? —

— Where has your friend turned to? —

Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?

Oh, my lamb in the tiger's claws,
Oh, where has my Jesus gone?

— So wollen wir mit dir ihn suchen. —

— We want to search for him with you. —

Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen:
Ach! wo ist mein Jesus hin?

Oh, what should I say to the soul,
When it asks me fearfully:
Oh, where has my Jesus gone?

31. Recitative

Evangelist

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

Evangelist

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

32. Chorale

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

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

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

33. Recitative

Evangelist

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

Zeugen

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

Evangelist

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

Witnesses

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

Evangelist

Und der Hohepriester stand auf
und sprach zu ihm:

Evangelist

And the High Priest stood up
and said to him:

Hohepriester

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

High Priest

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

Evangelist

Aber Jesus schwieg stille.

Evangelist

But Jesus kept silent.

34. Recitative (Choir 2 Tenor)

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

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

35. Aria (Choir 2 Tenor)

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

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

36a. Recitative

Evangelist

Und der Hohenpriester antwortete
und sprach zu ihm:

Hohepriester

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

Da zerriß der Hohepriester seine Kleider und sprach:

Hohepriester

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

Evangelist

Sie antworteten und sprachen:

Evangelist

And the High Priest answered
and said to him:

High Priest

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

Evangelist

Jesus said to him:

Jesus

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

Evangelist

Then the High Priest tore his clothing and said:

High Priest

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

Evangelist

They answered him and said:

36b. Chorus (Choirs 1 and 2)

Er ist des Todes schuldig!

He is guilty to the point of death!

36c. Recitative

Evangelist

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

Evangelist

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

36d. Chorus (Choirs 1 and 2)

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

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

37. Chorale

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

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

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

38a. Recitative

Evangelist

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

Magd I

Und du warest auch mit dem Jesus aus Galiläa.

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Petrus

Ich weiß nicht, was du sagst.

Evangelist

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

Magd II

Dieser war auch mit dem Jesu von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Petrus

Ich kenne des Menschen nicht.

Evangelist

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

Evangelist

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

Maid I

And you were also with this Jesus of Galilee.

Evangelist

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

Peter

I do not know what you are saying.

Evangelist

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

Maid II

This man was also with this Jesus of Nazareth.

Evangelist

But he denied it again and swore upon it:

Petrus

I do not know this person.

Evangelist

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

38b. Chorus (Choir 2)

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

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

38c. Recitative

Evangelist

Da hub er an sich zu verfluchen und zu schwören:

Petrus

Ich kenne des Menschen nicht.

Evangelist

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

Evangelist

Then he began to curse and to swear:

Peter

I do not know this person.

Evangelist

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

39. Aria (Choir 1 Alto)

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

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

40. Chorale

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befindet.

(Werde munter, mein Gemüte, stanza 6)

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

41a. Recitative

Evangelist

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

Judas

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

Evangelist

Sie sprachen:

Evangelist

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

Judas

I have done evil
by betraying innocent blood.

Evangelist

They said:

41b. Chorus (Choirs 1 and 2)

Was geht uns das an? Da siehe du zu!

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

41c. Recitative

Evangelist

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

Hohenpriester

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

Evangelist

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

High Priests

It is not suitable
that we should put them into the holy treasury,
since it is blood money.

42. Aria (Choir 1 Bass)

Gebt mir meinen Jesum wieder!
Seht das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

Give me my Jesus back again!
See, the money, the murderer's pay,
Is thrown by that lost son
At your feet!

43. Recitative

Evangelist

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

Pilatus

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagest.

Evangelist

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

Pilatus

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

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

Evangelist

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

Pilate

Are you the King of the Jews?

Evangelist

But Jesus said to him:

Jesus

You say that I am.

Evangelist

And when he was accused
by the high priests and the elders,
he did not answer.

Then Pilate spoke to him:

Pilate

Do you not hear how harshly they accuse you?

Evangelist

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

44. Chorale

Befiel du deine Wege,
und was dein Herze kränkt,
Der allertreusten Pflege,
Des, der den Himmel lenkt,
Der Wolken, Luft und Winden
Gibt Wege, Lauf, und Bahn,
Er will auch Wege finden
Daß dein Fuß gehen kann.

(Befiel du deine Wege, stanza 1)

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

45a. Recitative

Evangelist

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

Pilatus

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

Evangelist

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

Pilati Weib

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

Evangelist

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

Pilatus

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

Evangelist

Sie sprachen:

Chor I & II

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

Evangelist

Sie sprachen alle:

Evangelist

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

Pilate

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

Evangelist

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

Pilate's Wife

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

Evangelist

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

Pilate

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

Evangelist

They said:

Choirs I & II

Barrabas!

Evangelist

Pilate said to them:

Pilate

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

Evangelist

They all said:

45b. Chorus (Choirs 1 and 2)

Laß ihn kreuzigen!

Crucify him!

46. Chorale

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

(Herzliebster Jesu, stanza 4)

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

47. Recitative

Evangelist
Der Landpfleger sagte:
Pilate
Was hat er denn Übels getan?

Evangelist
The governor said:
Pilate
What evil has he done?

48. Recitative (Choir 1 Soprano)

Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht' er gehend,
Er sagt' uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgericht',
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

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

49. Aria (Choir 1 Soprano)

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

Out of love, my Savior will die,
Though he knows nothing of sin,
So that the eternal corruption
And the punishment of judgment
May not remain on my soul.

50a. Recitative

Evangelist
Sie schrien aber noch mehr und sprachen:

Evangelist
They shouted even more and said:

50b. Chorus (Choirs 1 and 2)

Laß ihn kreuzigen!

Crucify him!

50c. Recitative

Evangelist

Da aber Pilatus sahe, daß er nichts schaffete,
sondern daß ein viel größer Getümmel ward,
nahm er Wasser und wusch die Hände
vor dem Volk und sprach:

Pilatus

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

Evangelist

Da antwortete das ganze Volk und sprach:

50d. Chorus (Choirs 1 and 2)

Sein Blut komme über uns und unsre Kinder.

Evangelist

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

Pilate

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

Evangelist

Then all the people answered him and said:

50e. Recitative

Evangelist

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

Evangelist

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

51. Recitative (Choir 2 Alto)

Erbarm es, Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweichet euch der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

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

52. Aria (Choir 2 Alto)

Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.

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

53a. Recitative

Evangelist

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

Evangelist

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

53b. Chorus (Choir 1 and 2)

Gegrüßet seist du, Jüdenkönig!

Greetings to you, King of the Jews!

53c. Recitative

Evangelist

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

Evangelist

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

54. Chorale

O Haupt, voll Blut und Wunden,
Voll Schmerz und voller Hohn!
O Haupt, zu Spott gebunden
Mit einer Dornenkron!
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret:
Gegrüssset seist du mir!

Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so verspeit,
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht?

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

O head, covered in blood and wounds,
Full of pain and full of scorn,
O head, in mockery bound
With a crown of thorns,
O head, else beautifully adorned,
With highest honor and ornament,
But now so greatly disgraced,
Greetings to you from me!

You noble countenance,
Before which great worldly might
Otherwise cringes and cowers,
How spat upon you are,
How pale you have become!
Who has trimmed the light in your eyes,
To which no other light compares,
So shamefully!

55. Recitative

Evangelist

Und da sie ihn verspottet hatten,
zogen sie ihm den Mantel aus
und zogen ihm seine Kleider an
und führten ihn hin, daß sie ihn kreuzigten.
Und indem sie hinausgingen,
fanden sie einen Menschen von Kyrene
mit Namen Simon;
den zwungen sie, daß er ihm sein Kreuz trug.

Evangelist

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

56. Recitative (Choir 1 Bass)

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

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

57. Aria (Choir 1 Bass)

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

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

58a. Recitative

Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha,
das ist verdeutschet Schädelstätt,
gaben sie ihm Essig zu trinken mit Gallen vermischet;
und da ers schmeckete,
wollte ers nicht trinken.
Da sie ihn aber gekreuziget hatten,
teilten sie seine Kleider und w提醒en das Los darum,
auf das erfüllt würde,
das gesaget ist durch den Propheten:
“Sie haben meine Kleider unter sich geteilet,
und über mein Gewand haben sie das Los geworfen.”
Und sie saßen allda und hüteten sein.
Und oben zu seinem Häupten hefteten sie die Ursach seines Todes geschrieben, nämlich:
“Dies ist Jesus, der Jüdenkönig.”
Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken.
Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

Evangelist

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

58b. Chorus (Choirs 1 and 2)

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber!
Bist du Gottes Sohn, so steig herab vom Kreuz!

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

58c. Recitative

Evangelist

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

Evangelist

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

58d. Chorus (Choirs 1 and 2)

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

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

58e. Recitative

Evangelist

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

59. Recitative (Choir 1 Alto)

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

Evangelist

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

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

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

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

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

61a. Recitative

Evangelist

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

Jesus

Eli, Eli, lama asabthani?

Evangelist

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

Evangelist

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

Jesus

Eli, Eli, lama sabachthani?

Evangelist

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

61b. Chorus (Choir 1)

Der rufet dem Elias!

He is calling to Elijah!

61c. Recitative

Evangelist

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

Evangelist

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

61d. Chorus (Choir 2)

Halt!

Laß sehen, ob Elias komme und ihm helfe.

Stop!

Let us see whether Elijah will come and help him.

61e. Recitative

Evangelist

Aber Jesus schrie abermal laut und verschied.

Evangelist

But Jesus cried out loudly then and died.

62. Chorale

Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein.
(O Haupt voll Blut und Wunden, stanza 9)

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

63a. Recitative

Evangelist

Und siehe da,
der Vorhang im Tempel zerriß
in zwei Stück von obenan bis untenaus.
Und die Erde erbebete, und die Felsen zerrissen,
und die Gräber täten sich auf,
und stunden auf viel Leiber der Heiligen,
die da schliefen,
und gingen aus den Gräbern
nach seiner Auferstehung
und kamen in die heilige Stadt
und erschienen vielen.
Aber der Hauptmann
und die bei ihm waren
und bewahreten Jesum,
da sie sahen das Erdbeben
und was da geschah,
erschraken sie sehr und sprachen:

Evangelist

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

63b. Chorus (Choirs 1 and 2)

Wahrlich, dieser ist Gottes Sohn gewesen.

Truly, this was the Son of God.

63c. Recitative

Evangelist

Und es waren viel Weiber da,
die von ferne zusahen,
die da waren nachgefolget aus Galiläa,
und hatten ihm gedienet,
unter welchen war Maria Magdalena,
und Maria die Mutter Jacobi und Joses,
und die Mutter der Kinder Zebedäi.
Am Abend aber kam
ein reicher Mann von Arimathia,
der heiß Joseph,
welcher auch ein Jünger Jesu war,
der ging zu Pilato und bat ihn
um den Leichnam Jesu.
Da befahl Pilatus,
man sollte ihm ihn geben.

Evangelist

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

64. Recitative (Choir 1 Bass)

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder,
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kommt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

In the evening, when it was cool,
Adam's fall was revealed;
In the evening the Savior's head bowed down.
In the evening the dove came again
And carried an olive leaf in its mouth.
O beautiful time! O evening hour!
The peaceful end is now made with God
For Jesus has completed his cross.
His body should be at rest,
Ah, dear soul, I implore you.
Go, have them give you the dead Jesus,
O salutary, o exquisite memory!

65. Aria (Choir 1 Bass)

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

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

66a. Recitative

Evangelist

Und Joseph nahm den Leib
und wickelte ihn in ein rein Leinwand,
und legte ihn in sein eigen neu Grab,
welches er hatte in einen Fels hauen,
und wälzte einen großen Stein
vor die Tür des Grabes, und ging davon.
Es war aber allda Maria Magdalena
und die andere Maria,
die satzten sich gegen das Grab.
Des andern Tages,
der da folget nach dem Rüsttage,
kamen die Hohenpriester
und Pharisäer sämtlich zu Pilato und sprachen:

Evangelist

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

66b. Chorus (Choirs 1 and 2)

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

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

66c. Recitative

Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

Evangelist

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

Evangelist

Pilate said to them:

Pilate

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

Evangelist

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

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

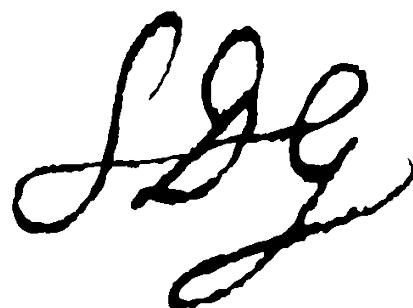
Nun ist der Herr zur Ruh gebracht.
— Mein Jesu, gute Nacht! —
Die Müh ist aus, die unsre Sünden ihm gemacht.
— Mein Jesu, gute Nacht! —
O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!
— Mein Jesu, gute Nacht! —
Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.
— Mein Jesu, gute Nacht! —

Thus is the Lord brought to rest.
— My Jesus, good night! —
The toil is gone, which our sins made for him.
— My Jesus, good night! —
O blessed bones,
See, how I weep for you with repentance and regret,
That my fall brought you such distress!
— My Jesus, good night! —
I have my life long,
a thousand thanks for your suffering,
That my salvation was worth so much to you.
— My Jesus, good night! —

68. Chorus (Choirs 1 and 2)

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruhet, ihr ausgesognen Glieder!
— Ruhet sanfte, ruhet wohl. —
Euer Grab und Leichenstein
Soll den ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
— Ruhet sanfte, sanfte ruht! —
Höchst vergnügt
Schlummern da die Augen ein.

We sit down now in tears
And call to you in the grave:
Rest gently, gently rest!
Rest, you limbs sucked dry!
— Rest gently, rest well. —
Your grave and your gravestone
Shall be for the fearful conscience
A comfortable pillow of rest
And the resting place of souls.
— Rest gently, gently rest! —
Most pleasantly
Our eyes there now fall asleep.



Soli Deo Gloria

Bach Cantata Vespers Chorus and Orchestra

Chicago Choral Artists

Michael D. Costello, director
 Derek Chester, tenor (Evangelist)
 Keven Keys, baritone (Jesus)
 Maura Janton Cock, soprano

Sarah Ponder, mezzo-soprano
 Ryan Townsend Strand, tenor
 Douglas Anderson, baritone

Chorus 1

Soprano
 Maura Janton Cock*
 Joan Marie Dauber
 Donna Dumpys
 Tracey Furling*
 Sarah Gruendler-Ladner
 Kate Hogenson
 Lillian Hohmann
 Marybeth Kurnat*
 Dana Plazak
 Ngaire Whiteside-Bull

Alto
 Jeanne Fornari
 Lois Guebert
 Cynthia Hill
 Francesca Huemer Kelly
 Christa Krout
 Jennifer Murtoff
 Emlynn Shoemaker
 Irmgard Swanson
 Liz Thompson
 Helen VanWyck
 Debby Wilder

Tenor
 John Beed
 Kyle Cothorn
 Michael Grider
 Dennis Kalup
 Dan Krout
 Geoffrey Roupas

*soloist

Chorus 2

Soprano
 Gwen Gotsch
 Julie Hinz
 Amanda Kohl
 Leslie Mataya
 Val Poulos
 Ellen Pullin
 Elizabeth Shuman*

Tenor
 Paul Aanonsen
 Justin Martin*
 Mason Montuoro

Paul Reineck
 Blaine Willhoft

*soloist

Alto
 Christina Bernardoni
 Karen Brunssen
 Leanne Cribbs
 Eunice Eifert
 Ruth Ginelle Heald*
 Martha Houston
 Johanna Johnson
 Marilyn Moehlenkamp
 Karen Rohde
 Aidan Spencer

Bass
 John Bouman
 Jonathan Cortez*
 Jeff Cribbs
 Luke Duroc-Danner
 David John Hailey
 Jay Jingst
 Jake Just
 Nick Roach
 Jon Siegel

Orchestra 1

Violin I
 Betty Lewis
 Paul Zafer
 Mark Agnor
 Lou Torick

Violin II
 Carol Yampolsky
 Caroline Slack
 Elliot Lee

Viola
 Naomi Hildner
 Becky Coffman

Cello
 Jean Hatmaker

Double Bass
 Douglas Johnson

Flute
 Cynthia Fudala
 Leslie Short

Oboe/d'amore/English horn
 Christine Janzow Phillips
 Meg Busse

Bassoon
 Dianne Ryan

Viola da Gamba
 Kate Shuldiner

Continuo
 Michael D. Costello
 Jeremy Zimmer

Orchestra 2

Violin I
 Francois Henkins
 Meg Lanfear
 Nina Saito

Violin II
 Elizabeth Brausa
 Amanda Fenton

Viola
 Ben Weber
 Claudia Lasareff-Mironoff

Cello
 Victoria Mayne

Double Bass
 Michael Hovnanian

Flute
 Donna Port
 Ann Anderson

Oboe/d'amore
 Adele-Marie Buis
 Natalie Johnson

Bassoon
 Lynette Pralle

Continuo
 Jeremy Zimmer

Soprano in ripieno

Guy Ahmad*
Zara Ahmad*
Elliott Balke*
Kathleen Bautista*
Reagan Bautista*
Susannah Bautista*

Shelby Beals^
Andreea Benzar^
Jackson Brayton^
Lydia Marie Costello^
Mae Hutton^
Laney Juel^

Andy Leininger^
Eden Ling^
Matthew Maus*
Quinn McClurg^
Alba Munge*
Ashwin Munge*

John Reineck
Sebastian Reineck
Mateo Rivera*
Ava Watson^
Amalia Weddle*
Nicholas Weddle*
Steven Wente, organ

*Member of the St. James Cathedral Choristers, Chicago

Stephen Buzard, choirmaster

^Student of Grace Lutheran School, River Forest

Michael D. Costello, cantor

Johanna Johnson, assistant cantor



52nd Year

2022–2023

BACH

Cantata Vespers



**Grace Lutheran Church
River Forest, Illinois**

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

April 23
BWV 104

Du Hirte Israel, höre You shepherd of Israel, hear
Benjamin M. Stewart, Lutheran School of Theology at Chicago, homilist
Richard Hillert, The Alleluia Sequence; Prelude to Evening Prayer
Kapelle of Concordia University Chicago, guest choir; Charles P. Brown, conductor

May 21
BWV 44

Sie werden euch in den Bann tun They will put you under a ban
Jennifer Powell McNutt, Wheaton College, Wheaton, Illinois, homilist
Steven Wente, Concordia University Chicago, organist

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Biographies

Michael D. Costello, director, is the Cantor at Grace Lutheran Church and School in River Forest, Illinois, and Artistic Director of Chicago Choral Artists. A native of Harrisburg, Pennsylvania, Michael has served parishes in Pennsylvania, North Carolina, and South Carolina as a church musician and also served St. Andrew's Lutheran Church in Columbia, South Carolina as an assistant pastor. Costello graduated with a Bachelor of Arts degree from Lenoir-Rhyne University in Hickory, North Carolina, where he studied Sacred Music with Paul D. Weber and Florence Jowers, and graduated in 2006 from Lutheran Theological Southern Seminary with a Master of Divinity degree. Costello was ordained at the South Carolina Synod Assembly of the Evangelical Lutheran Church in America (ELCA) in May 2006 and served in Columbia, South Carolina for two years before being called to River Forest, Illinois. Known best for his creative hymn improvisations and sensitive service playing, Costello is a composer of music for both choir and organ. Many of his choral pieces and organ collections are published by MorningStar Music Publishers, several of which are included in a series called Sacred Music from Lenoir-Rhyne. Other pieces are published by Augsburg Fortress, and Concordia Publishing House, among others. Costello is an active member of the Association of Lutheran Church Musicians, the American Guild of Organists, and the American Choral Directors Association.

Derek Chester, tenor (Evangelist), has quickly established himself as a preeminent interpreter of early music, oratorio repertoire, and a teacher of the vocal arts. He is an avid performer across North America and occasionally Europe, including recent concert appearances with the Colorado Symphony, the Handel Society of Dartmouth, Pacific Chorale and Orchestra, Barokksolistene of Norway, Boston Baroque, Bach Collegium San Diego, Berkshire Choral Festival, the Korean Broadcasting System Symphony Orchestra, Buffalo Philharmonic, and American Bach Soloists. Though his career is concentrated primarily in concert work, Dr. Chester is expanding his work on the operatic stage. Chester received his Bachelor's degree in Vocal Performance from the University of Georgia and his Master's Degree in Vocal Performance on full scholarship from the Yale School of Music and Institute of Sacred Music. As a Fulbright Scholar, he spent a year in Germany working as a freelance musician and furthering his training. While maintaining an active performing career, Dr. Chester received his DMA in Voice Performance and Opera Studies with full scholarship and a graduate teaching fellowship from the University of North Texas, with a dissertation on the juvenile song compositions of Samuel Barber. Chester recently left a ten year post as tenured voice and early music professor at the University of Northern Colorado to pursue full time performance.

Keven Keys, baritone (Jesus), has appeared with orchestras throughout the Midwest and beyond, including Music of the Baroque, Grant Park Orchestra, Kalamazoo Bach Festival, Fort Wayne Philharmonic, Colorado Mahlerfest, Fox Valley Symphony, and numerous appearances with the Peninsula Music Festival. His concert repertoire includes Rachmaninoff's *Bells*, J.S. Bach's *Mass in B minor*, *Christmas Oratorio*, *St. John* and *St. Matthew Passions*, the Duruflé *Requiem*, and Mahler's monumental Symphony No. 8, as well as the Rückert *Lieder*, Vaughn-Williams' *A Sea Symphony* and *Five Mystical Songs*, and Mendelsohn's *Elijah*. Upcoming performances include the Duruflé *Requiem* with the Fort Wayne Philharmonic and Beethoven's Ninth Symphony with the Highland Park Strings. His voice is featured on the recordings *Jubilate: Music for Brass and Choir* by Music of the Baroque and Grammy-nominated *The Divine Liturgy of St. John Chrysostom* by Kurt Sander. Mr. Keys performed the role of Jesus in the *St. Matthew Passion* at Grace in 2013 and the same role in the *St. John Passion* in 2017.

Maura Janton Cock, soprano, is Adjunct Professor of Voice at Valparaiso University. She earned degrees from the University of Arizona (Tucson) and Minnesota State University-Moorhead. She has appeared as soloist with the Fargo-Moorhead Symphony, the Tucson Symphony, the Southwest Michigan Symphony, and the Northwest Indiana Symphony. She has worked extensively with Robert Shaw and Helmuth Rilling. Recent engagements include performances with the Michigan Bach Collegium, Bach Chamber Choir and Orchestra of Rockford (Illinois), Miami Bach Society, Dayton (Ohio) Bach Society and the Cuesta Master Chorale and Orchestra (California). She gave the Midwest premiere of Bach's lost aria, "*Alles mit Gott und nichts ohn' ihn*," and has frequently been a soloist for Bach Cantata Vespers at Grace Lutheran Church.

Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and versatile ensemble singer, performing with Chicago institutions such as Lyric Opera Chicago, Chicago Symphony Chorus, Chicago a cappella, William Ferris Chorale, and Music of the Baroque in addition to various appearances in the region. A passionate educator and performer, Sarah holds an outreach position with the Chicago Symphony Orchestra where she works with at-risk youth and has also recorded original works with Carnegie Hall's Lullaby Project. She has also performed several solo concerts with famed Maestro Riccardo Muti at the piano, bringing opera to new audiences.

Ryan Townsend Strand, tenor, is a Minnesota native with an expanding career as a concert and oratorio soloist. Strand most recently was a featured soloist performing BWV 48, *Ich elender Mensch, wer wird mich erlösen*. Along with being thrilled to return to Bach Cantata Vespers in River Forest, highlights of the 2022–2023 season include solo performances with Nicholas Kramer and Music of the Baroque in November, performances of Handel's Messiah with Apollo Chorus and the Illinois Philharmonic in December, Bach's St. Matthew Passion with Bach Cantata Vespers in March, and performances with Constellation Men's Ensemble throughout the year. This November, Strand will perform a solo recital entitled *Letters To Jackie* in honor of the 60th-anniversary of the assassination of JFK, premiering 15 newly commissioned works for tenor and piano. Strand has sung with the Grammy award-winning contemporary vocal ensemble The Crossing in Philadelphia under the direction of Donald Nally. Locally, he performs with the Chicago Symphony Chorus, Music of the Baroque, Stare at the Sun, Bella Voce, William Ferris Chorale, and the Grant Park Festival Chorus. Strand is a founding member and executive director of Constellation Men's Ensemble in Chicago.

Douglas Anderson, baritone, has been the baritone soloist for the Grace Bach Cantata Vespers series since 1978. He is a featured soloist on two recordings produced by Chicago's Music of the Baroque including Telemann's *Day of Judgment* and the nationally syndicated Public Television performances of Music of the Baroque's *A Renaissance Christmas*. With the Music of the Baroque for 25 years, he sang the baritone roles of several baroque operas. He has appeared as a soloist with the Grant Park Symphony Orchestra and Chorus, the Bach Week Festival (Evanston), the Victoria Bach Festival (Texas), the Washington Island Music Festival (Wisconsin), and in Leipzig, Germany (Michael D. Costello, conducting). He has had the opportunity to sing numerous performances of Handel's *Messiah*, Mendelssohn's *St. Paul* and *Elijah*, Bach's *St. Matthew Passion*, *Mass in B Minor*, and *St. John Passion*. He has been a frequent soloist for the Oak Park Symphony in Mahler's *Symphony of a Thousand*, Brahms' *German Requiem* (Jay Friedman conducting), and Copland's *Old American Songs* (Joseph Kreines, conducting). He has performed Mahler's *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) with the Rembrandt Chamber Players (Jane Glover conducting), Vaughn Williams' *Five Mystical Songs* (numerous conductors), and Vaughn Williams' *Serenade to Music* with St. Charles Singers (John Rutter, conducting). Dr. Anderson is the Mary Anne Kirchschlager Professor and Chair of the Department of Neurological Surgery at Loyola University's Medical Center/Stritch Medical School.

Betty Lewis, concertmaster, received her bachelor's degree from Chicago Musical College at Roosevelt University as a student of Elaine Skorodin. She is an active violinist and violist in the Chicago area, performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra and the Milwaukee Symphony. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She teaches violin and viola at the Chicago School of Violin Making and at Grace Lutheran School.

François Henkis, violinist, distinguished himself at an early age by winning national chamber music and solo competitions in his native South Africa, and performing as guest soloist with the Johannesburg and Free State Symphonies. He came to the U.S. with a full scholarship to the Interlochen Arts Academy and continued his studies under Chicago Symphony Orchestra concertmaster Robert Chen, Los Angeles Philharmonic associate concertmaster Nathan Cole, and Renata Artman Knific. An experienced orchestral performer, François has a deep love of teaching and is currently on the faculty of Elmhurst University. He is second violinist with the Kontras Quartet.

Background Notes on the St. Matthew Passion

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

Recent research indicates that the *St. Matthew Passion* was first performed on April 11, 1727 (Good Friday), in the Leipzig Church of St. Thomas. Bach revisited the *Passion* several times over the course of his career in Leipzig, performing it at least thrice more (Good Friday of 1729, 1736, and 1742), and completing a final revision of the work between 1743 and 1746. The version performed today is Bach's final revision.

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

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

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

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

As we journey through this season of Lent, through Holy Week and then to Easter, we recall Jesus' suffering, death, and resurrection. May our experience of this monumental work be a reminder of God's love for each of us, in and through Jesus, the Son of God.

Pastor Michael D. Costello, Grace Cantor

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Special thanks are extended to Karen P. Danford for her translation of the Passion text from German to English.

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