

Thursday, March 20, 7pm | the joyce and edward linde concert  
Friday, March 21, 7pm  
Saturday, March 22, 7pm

**BERNARD HAITINK** conducting

J.S. BACH *THE PASSION ACCORDING TO ST. MATTHEW, BWV 244*

PART I

{ intermission }

PART II

IAN BOSTRIDGE, TENOR (EVANGELIST)

THOMAS E. BAUER, BARITONE (JESUS)

MARLIS PETERSEN, SOPRANO

CHRISTIANNE STOTIJN, MEZZO-SOPRANO

STEVE DAVISLIM, TENOR

PETER HARVEY, BASS-BARITONE

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, CONDUCTOR

PALS CHILDREN'S CHORUS,

ALYSOUN KEGEL, ARTISTIC DIRECTOR

Kendra Colton, soprano (pilate's wife; 1st maidservant)

Paula Murrphy, mezzo-soprano (1st witness; 2nd maidservant)

William Hite, tenor (2nd witness; 1st priest)

David Kravitz, baritone (peter; pilate; pontifex; 2nd priest)

Mark Andrew Cleveland, bass (judas)

JAMES JOHNSTONE, ORGAN CONTINUO

RICHARD TUNICLIFFE, CELLO CONTINUO

EDWIN BARKER, DOUBLE BASS CONTINUO

JAMES DAVID CHRISTIE, ORGAN

LAURA JEPPESEN, VIOLA DA GAMBA

MARK MCEWEN, ROBERT SHEENA, OBOES D'AMORE,

ENGLISH HORNS

ELIZABETH ROWE, LINDA TOOTE, RECORDERS

Please note that text and translation are being  
distributed separately.

IAN BOSTRIDGE'S APPEARANCES THIS WEEK ARE SUPPORTED BY  
CATHERINE AND PAUL BUTTENWIESER.

THIS WEEK'S PERFORMANCES BY THE TANGLEWOOD FESTIVAL CHORUS ARE SUPPORTED  
BY THE ALAN J. AND SUZANNE W. DWORSKY FUND FOR VOICE AND CHORUS.

**Johann Sebastian Bach**

**The Passion of Our Lord Jesus Christ According to the Evangelist Matthew, BWV 244**

JOHANN SEBASTIAN BACH WAS BORN IN EISENACH, THURINGIA, ON MARCH 21, 1685, AND DIED IN  
LEIPZIG, SAXONY, ON JULY 28, 1750. THE "SAINT MATTHEW" PASSION WAS FIRST PERFORMED IN SAINT  
THOMAS'S CHURCH, LEIPZIG, ON GOOD FRIDAY (APRIL 15) 1729, THOUGH POSSIBLY TWO YEARS  
EARLIER, ON GOOD FRIDAY (APRIL 11) 1727. BACH EXPANDED THE WORK CONSIDERABLY FOR THE

PERFORMANCE ON GOOD FRIDAY (MARCH 30) 1736, MAKING FURTHER SLIGHT CHANGES INTO THE 1740S. IT IS IN ITS FINAL FORM THAT THE WORK IS KNOWN TODAY. THE PERFORMANCES UNDER BACH'S DIRECTION WERE PART OF A CHURCH SERVICE THAT INCLUDED CONGREGATIONAL HYMNS, A MOTET SUNG BY THE CHOIR, PRAYERS AND A BENEDICTION, AND A SERMON OF PROBABLY AN HOUR'S DURATION.

THE SCORE CALLS FOR TENOR AND BASS SOLOISTS FOR THE PARTS OF THE EVANGELIST AND JESUS, RESPECTIVELY, AND A SOLO QUARTET OF SOPRANO, ALTO, TENOR, AND BASS FOR THE ARIAS, AND THE ROLES (OFTEN TAKEN BY ADDITIONAL SINGERS, AS IS THE CASE HERE) OF PONTIUS PILATE, JUDAS, PETER, THE HIGH PRIEST AND TWO OTHER PRIESTS, TWO MAIDS, PILATE'S WIFE, AND TWO WITNESSES. THERE ARE TWO CHORUSES AND TWO ORCHESTRAS. EACH CHORUS HAS THE USUAL FOUR SECTIONS OF SOPRANOS, ALTOS, TENORS, AND BASSES, BUT THE OPENING AND CLOSING CHORUSES OF PART I CALL FOR AN ADDITIONAL GROUP OF SOPRANOS (CHILDREN'S CHORUS IN THESE PERFORMANCES). ORCHESTRA I CONSISTS OF TWO FLUTES, OBOE, OBOE D'AMORE, TWO OBOES DA CACCIA, VIOLA DA GAMBA, A STRING SECTION OF VIOLINS, VIOLAS, CELLOS, AND BASSES, PLUS ORGAN. (THE OBOE DA CACCIA WAS AN ALTO OBOE IN F, OF THE SAME RANGE AS THE ENGLISH HORN. THE VIOLA DA GAMBA HAS SIX STRINGS, LOOKS A LITTLE LIKE A CELLO WITH SLOPING SHOULDERS AND AN UNUSUALLY LONG NECK, AND IS BOWED PALM UP.) ORCHESTRA II HAS TWO FLUTES, OBOE, TWO OBOES D'AMORE, VIOLA DA GAMBA, STRINGS, AND ORGAN.

Fifty and more years ago it was the custom for the organ to remain silent in church on Palm Sunday, and on that day, because it was the beginning of Holy Week, there was no music. But gradually the Passion story, which had formerly been sung in simple plainchant, humbly and reverently, began to be sung with many kinds of instruments in the most elaborate fashion, occasionally mixing in a little setting of a Passion Chorale which the whole congregation joined in singing, and then the mass of instruments fell to again.

When in a large town this Passion music was done for the first time, with twelve stringed instruments, many oboes, bassoons, and other instruments, many people were astonished and did not know what to make of it. In the pew of a noble family in church, many Ministers and Noble Ladies were present, who sang the first Passion Chorale out of their hymnbooks with great devotion. But when this theatrical music began, all these people were thrown into the greatest bewilderment, looked at each other, and said: "What will come of this?" An old widow of the nobility said, "God save us, my children! It's just as if one were at an Opera Comedy." But everyone was genuinely displeased by it and voiced just complaints against it.

There are, it is true, some people who take pleasure in such idle things, especially if they are of sanguine temperament and inclined to sensual pleasure. Such persons defend large-scale church compositions as best they may, and hold others to be crochety and of melancholy temperament—as if they alone possessed the wisdom of Solomon, and others had no understanding.

These paragraphs are drawn from Christian Gerber's *History of Church Ceremonies in Saxony* (1732); Karl Heinrich Bitter, who completed his two-volume Bach biography in 1881 while he was Bismarck's Secretary of the Treasury, was the first to suggest that the account refers to the first performance of the *Saint Matthew* Passion three (or possibly five) years earlier. Bitter's assumption has been challenged, but even so, it is not altogether off-base. It is easy to imagine just such a reaction to Bach's extraordinarily vivid setting of the Passion story. For that matter, one might wonder what the Honorable and Most Wise Council of the City of Leipzig must have thought about this music by their often scratchy employee, their reluctant third choice for appointment to the churches of Saint Thomas and Saint Nicholas, who on May 5, 1723, had signed a contract in which he undertook to "arrange the music [in the churches] so that it should not last too long, and should be of such a nature as not to make an operatic impression, but rather to incite the listeners to devotion."

Elaborate Passion music was new to Leipzig, though the practice of singing the Passion story was centuries old. In the Middle Ages it was done in plainsong, with different singers, each with his own distinctive style and speed of declamation, assigned to the roles of the narrating Evangelist, Jesus, and the other *dramatis personae*. Both text and music changed over the centuries. Gradually, and specifically as part of the Protestant tradition, commentary came to be added to the story. In the

fifteenth century, composers began to set some portions of the text polyphonically; in the seventeenth century, recitative and aria (and for that matter the orchestra itself) were borrowed from opera as a way of enriching the language of the Passion. The way for Bach was well-prepared. As Arthur Mendel put it, “Bach’s Passions contained no new element—except Bach’s music.”

The *Saint Matthew* Passion comprises words and music from many sources, among them the New Testament Gospel According to Saint Matthew (in Dr. Martin Luther’s German translation) and several hymnals of the sixteenth and seventeenth centuries. Bach’s living collaborator was Christian Friedrich Henrici (1700-64), a civil servant who rose to positions of high authority in the Saxon postal and internal revenue departments and who, under the *nom de plume* of Picander, was a fluent, musically expert, versatile, and well-paid poet. Bach set about thirty of his cantata texts, and his now lost *Saint Mark* Passion was also Picander’s work.

The core of the libretto is Chapters 26 and 27 of the Gospel According to Saint Matthew. (That in itself is a lot of words. It takes about twenty minutes to read the two chapters aloud.) Upon this, Bach superimposes an elaborate body of commentary—for religious as well as artistic reasons. For the one, his purpose in composing a Passion was not just to tell the story as vividly and affectingly as possible, but also to teach its meaning, and this is the force of the added material. For the other, Picander’s arias and the congregational hymns require a different kind of music from that used for the Biblical narrative, the sustained melodies and stable rhythms providing welcome contrast to the looser, less densely composed reciting styles of the Evangelist and the *dramatis personae*.

The commentary is of two distinct kinds. One consists of fifteen arias, ten of which are preceded by recitatives that are also contemplative in character. I use “aria” to include “*So ist mein Jesus nun gefangen*” (“So Jesus is now taken”) near the end of Part I, which is in fact a duet and which has choral interjections. Several arias in the Passion have such interjections—in effect, commentary on the commentary. When Bach omits the recitative, it is for a special reason. “*Ach, nun ist mein Jesus hin*” (“Ah, now Jesus has gone away”) has none because it opens Part II, and an aria-plus-chorus makes a stronger architectural pillar than does a recitative. The other arias without recitative all occur at points of particular intensity, specifically after “and from that moment he sought an opportunity to betray him,” the arrest of Jesus, the remorseful weeping of Peter, and the suicide of Judas. The opening and closing choruses of the Passion also form part of this layer of freely invented poetic commentary.

The other layer is embodied in the interpolated hymns. These share the didactic and hortatory function of the poetic recitatives, arias, and choruses, but both method and effect are altogether different, not to say opposed. Of these hymns or chorales there are also fifteen, though only eight different tunes are involved. Twelve of these hymns appear in simple four-part settings; however, “*O Mensch, beweine dein’ Sünde gross*” (“O Man, bewail your great sins”), which closes Part I, is given in richly elaborated form, and two other chorales are embedded in the opening chorus and in the tenor recitative “*O Schmerz!*” (“O pain!”) that is the response to Jesus’ sorrow in Gethsemane.

The contemplative arias and the interpolated hymns, and the differences between them, give rise to a rich and telling counterpoint—verbal, spiritual, musical, psychological—that lies at the base of much of the expressive power of the *Saint Matthew* Passion. In the imagery of their poetry and the sophisticated elaboration of their music, the arias represent the highest level of complexity. The chorales are plainer as verse, and they are the most popular sort of music in the Passion. Members of the Good Friday congregation in Saint Thomas’s or Saint Nicholas’s may even on occasion have joined in singing them. The two kinds of commentary thus shed light on the Bible from two different directions, the arias, being “difficult” and new, offering challenge by their demands on the listeners’ attention, the chorales, simple and as familiar as the Gospel itself, providing assurance and stability.

At once, Bach establishes his intention to present—and fill—a vast canvas. Never before had he, or anyone else, written a single movement on such a scale as this opening chorus; only once more would he approach it, in the first *Kyrie* of his Mass in B minor. To the complex orchestral texture Bach adds a vocal polyphony that becomes more and more involved as the dialogue of the Daughter of Zion and the Faithful unfolds. (The Daughter of Zion is a personification of the city of Jerusalem.) To this, at a

different pace and in a different key, Bach adds the chorale “*O Lamm Gottes, unschuldig*” (“O innocent Lamb of God”). Within one piece, Bach gathers the principal themes of the Passion (lament, the mystic union of Christ and his church, his innocence, his bearing of the cross even as he bore for others their sins, his patience, his free acceptance of death to effect redemption and reconciliation with God); Bach conveys an extraordinary sense of motion, of tension, of gathering throngs; he combines both his chosen modes of commentary; and he erects a pillar that holds the weight of his immense design effortlessly. It is no wonder that he came to sense the need for something larger than a simple chorale at the close of Part I to balance this chorus.

Both these great choral movements, the opening chorus and the closing “*O Mensch, beweine*” are in the key of E (to be precise, the first is in E minor with a final cadence in major, the other is in E major). The Passion as a whole will, however, end in a darker place, C minor. This casting of a harmonic shadow appears throughout the Passion as a microcosm of the large structure. At the Last Supper, for instance, Jesus says to the twelve, “...one of you shall betray me,” and at that moment the harmony moves to C minor, and the word “*verraten*” (“betray”) is underlined by poignant dissonance between Jesus’ voice and the accompanying strings. And as, in response, the disciples become “exceedingly sorrowful,” the harmony moves still further toward the dark side.

Very soon it happens again, still more dramatically. Jesus has reminded his disciples of Zechariah’s prophecy, “I will smite the shepherd, and the sheep of the flock shall be scattered abroad,” after which the symbolic congregation in the form of the chorus sings for the first time the so-called Passion Chorale to the words “*Erkenne mich mein Hüter*” (“Remember me, my guardian and shepherd”). Less than a minute later we hear it again, identically harmonized, but a half-step lower in pitch. In that brief interval Jesus has said to Peter, “Before the cock crow, you will deny me three times,” and Peter has replied, “Even if I must die with you, I will not deny you.” The shadow is unmistakable.

The original tonality of E is asserted for the last time when the chief priests and scribes and elders mock the crucified Jesus. Their derisive unison as they fling into his face the words “*Ich bin Gottes Sohn*” (“I am the Son of God”) is the most shocking musical detail in the Passion. The next few words of the Evangelist—“And the thieves who were crucified with Him reviled Him also”—violently slue the harmony into C minor and, except for the moment of transfigured serenity of the chorale immediately after Jesus’ death, it remains in generally darker regions until the end of the work. The darkest moment of all is brought about by Jesus’ “crying out in a loud voice” the beginning of the Twenty-second Psalm, “*Eli, Eli, lama sabachthani?*” (“My God, my God, why hast Thou forsaken me?”), and it is there that Bach withdraws the aureole of string tone that has, up to then, shed its radiance upon every one of his words and set them apart from those of the other participants.

Some comment, finally, on a few details and special features:

Bach was an inveterate illustrator in music. When, after Jesus has prophesied betrayal by one of the twelve, they respond with “*Herr, bin ich’s?*” (“Lord, is it I?”), “*Herr*” really is pronounced eleven times. Judas does not join in, because he needs to ask his very own, “Master, is it I?” And in the very first aria, Bach makes the two flutes draw a clear picture of the sinning alto’s teardrops. Likewise, there is no missing the snake in the soprano aria that follows upon Judas’s covenant with the chief priests.

The first two pieces for solo tenor, the recitative “*O Schmerz!*” (“O pain!”) and the aria “*Ich will bei meinem Jesu wachen*” (“I will keep watch with Jesus”) are among the most remarkable in the score. The harmonies and orchestral colors, the trembling of the anguished heart, take hold of our imagination. What is still more extraordinary—and subtle—is the role of the chorus, whose interventions, to begin with in a recapitulation of the first chorale in the Passion, then in freely invented music of great evocative power, grow increasingly bold, to the point where they cease to be commentary but become the very heart of the matter.

The duet “*So ist mein Jesus nun gefangen*” (“So Jesus now is taken”) shows Bach as a master both of unexpected conclusions and of powerful dramatic contrast. Nothing could set off the outraged exclamations of “*Lasst ihn!*” (“Release Him!”) and the thunder-and-lightning chorus more strikingly than the despondent beginning, full of pathos, almost directionless, with no instrument lower than a viola.

Bach’s feeling for dramatic pacing is evident as well in his choice of where to put the division between the two parts of the Passion. Chapter 26 of the Gospel ends with the weeping of Peter; Bach prefers to stop with Jesus’ arrest. The mob, guided by Judas and absurdly armed for the taking of an itinerant teacher, arrives in the garden; there is violence and confusion, and all the disciples abandon Jesus and flee into the darkness. Then: “O Man, bewail your great sins.”

As the drama of Jesus’ trial and death moves toward its terrible and violent climax, the musical contrasts are more and more drastic. The commentary grows richer and more elaborate, but the narrative itself becomes ever more terse and, in the crowd choruses, ever more brutal. The cry for the release of Barabbas is an astonishing stroke of economy and power. The very placement of the commentary plays a role in this development. What could be bolder than to interrupt the proceedings at the height of the furor by giving a softly ironic, infinitely touching answer to Pilate’s question to the mob, “Why, what evil hath he done?” When the story is resumed, the force of “Let him be crucified” is the greater for the sweetness—the musical and verbal sweetness—of what has intervened.

When the famous Passion Chorale is sung after Jesus’ giving up the ghost, and sung in a particularly fragrant harmonization, it is the fifth time we hear it. Four of the five occurrences were late additions by Bach, and these additions symbolize Jesus’ progress toward his end by being so arranged that each comes in a lower key than the preceding one.

After the eclipse, the earthquake; and with the earthquake, physical violence reaches its highest point. From that violence Bach moves directly into one of the most wondrous phrases in all music, the two measures in which the awed centurion and his soldiers suddenly understand that “truly, this was the Son of God” (“*...erschrecken sie sehr*”—“they were filled with awe”—brings the last of those shuddery shifts to darker harmony). It sounds like nothing else in the Passion. It is in a key hardly touched, it suggests the simplicity of a hymn, though the writing, for a few seconds’ duration, is far more elaborate. It had, of course, to be a special place; for to find in the experience of the crucifixion the meaning of Jesus’ life is to understand the essence and the purpose of the Passion.

From here on, the music is at peace. Picander’s beautiful apostrophe to eventide evokes in Bach a quietly ecstatic response, and the aria that follows—“*Mache dich, mein Herze, rein*” (“Purify my heart”)—is a masterpiece of serene euphony.

At the last, the Daughter of Zion and the Faithful are again brought together in dialogue. Each soloist speaks a line of love, of remorse, of thanks. The chorus responds with its refrain of “good night.” It is a farewell gently touching in its solemnity, and the whole vast contemplation ends in a lullaby that is at once grand and gravely tender.

Michael Steinberg

MICHAEL STEINBERG was the Boston Symphony Orchestra’s Director of Publications from 1976 to 1979, having previously been music critic of the Boston Globe from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published three compilations of his program notes: “The Symphony—A Listener’s Guide,” “The Concerto—A Listener’s Guide,” and “Choral Masterworks—A Listener’s Guide.” Essays by Mr. Steinberg on a variety of musical subjects also appear in “For the Love of Music—Invitations to Listening,” also from Oxford University Press. His program note on Bach’s “St. Matthew” Passion is reprinted here by kind permission of the San Francisco Symphony Orchestra.

**THE FIRST AMERICAN PERFORMANCES** of Bach's "St. Matthew" Passion were given by the Handel & Haydn Society of Boston under the direction of Carl Zerrahn, who offered excerpts in 1871, a fairly complete performance on May 8, 1874, and finally, on Good Friday (April 11) 1879, the entire work. The Society chose the date to commemorate both the 150th anniversary of the probable premiere and the fiftieth anniversary of the Berlin Singakademie performance under the twenty-year-old Felix Mendelssohn, an event that restored the Passion to the repertoire after long oblivion and that marked the beginning of the 19th-century Bach revival. A chorus of 600 augmented by sixty boys from the Rice School and an orchestra of ninety took part in the 1879 Boston performance. The soloists were Mmes. Wynne and Adelaide Phillips and Messrs. William J. Winch (Evangelist), J.F. Rudolphsen, and Myron W. Whitney. The concertmaster was Eduard Reményi, the Hungarian violinist with whom Brahms had made his first concert tours and from whom he learned so much about gypsy music.

**THE BOSTON SYMPHONY PROGRAM BOOK** for performances of the "St. Matthew" Passion under Charles Munch on March 23 and 24, 1951, with soprano Adele Addison, contralto Martha Lipton, tenor David Lloyd, bass Marko Rothmuller, bass Grant Garnell, and the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, summarizes earlier BSO performances: "There was a performance by the Boston Symphony Orchestra in conjunction with the Cecilia Society, under Max Fiedler, on April 14, 1911. The full work was performed at a special concert of this Orchestra on March 26, 1918 (repeated April 2). Ernst Schmidt conducted both performances, which Dr. Karl Muck had prepared. The 'Boston Symphony' Chorus had been trained by Stephen Townsend. There were two performances at Pension Fund concerts April 26 and 27, 1936, the Harvard and Radcliffe choruses assisting. The soloists were Jeannette Vreeland, Kathryn Meisle, Frederick Jagel, Keith Faulkner, David Blair McClosky. Serge Koussevitzky conducted, and repeated the work at a Pension Fund Concert March 26, 1937, with the same chorus and vocal soloists except that John Priebe and Fritz Lechner took the tenor and second bass parts, respectively. This performance was recorded." Subsequent to the above-mentioned 1951 performances, Munch led the final chorus of the "St. Matthew" Passion in memory of Serge Koussevitzky, who had died June 4, 1951, in the opening, all-Bach concert of that summer's Tanglewood season on July 7. Munch also led somewhat cut performances of the work—all with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor—in April 1953 (with Mariquita Moll, Florence Kopleff, Herbert Handt, Gérard Souzay, and Paul Matthen; April 1957 (with Adele Addison, Florence Kopleff, John McCollum, Mack Harrell, and James Joyce); at Tanglewood on July 7, 1957 (with Donald Gramm replacing Mack Harrell in the previous group of soloists); and March 1959 (with Saramae Endich, Florence Kopleff, Hugues Cuénod, Mack Harrell, and James Joyce). Until this season, all subsequent BSO performances were led by Seiji Ozawa, and always, between 1976 and 1985, with the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director: at Symphony Hall in April 1976, with Robert Tear (Evangelist), Richard Stilwell (Jesus), Elly Ameling, Maureen Forrester, John Aler, and Michael Devlin; at Tanglewood on August 29, 1976, with Kenneth Riegel (Evangelist), Richard Stilwell (Jesus), Phyllis Bryn-Julson, Maureen Forrester, Seth McCoy, and Benjamin Luxon; and again at Tanglewood (two performances), on August 16 (when John Oliver led Part II after Ozawa became ill) and 17, 1985, with Anthony Rolfe Johnson (Evangelist), Benjamin Luxon (Jesus), Edith Mathis, Carolyn Watkinson, Keith Lewis, and Richard Stilwell, in a staging by David Kneuss with design by John Michael Deegan and Sarah G. Conly. Most recently, Ozawa led subscription performances in April 1998, with John Mark Ainsley (Evangelist), Wolfgang Holzmair (Jesus), Christiane Oelze, Nathalie Stutzmann, Kurt Streit, David Wilson-Johnson; the Tanglewood Festival Chorus, John Oliver, conductor; and the PALS Children's Chorus, Johanna Hill Simpson, artistic director.

### To Read and Hear More...

The most recent comprehensive biography of J.S. Bach is *Johann Sebastian Bach: Life and Work* by Martin Geck, a professor at the University of Dortmund, Germany; this was translated by John Hargraves and published in the U.S. in 2006 (Harcourt). Another recent addition to the bibliography is Peter Williams's *J.S. Bach: A Life in Music*, which takes the intriguing path of constructing a life of the composer using, as a jumping-off point, the famous 1754 obituary written by his son, Carl Philip Emanuel Bach, and J.S. Bach's pupil J.F. Agricola (Cambridge University Press). Also important and recent is *Johann Sebastian Bach: The Learned Musician*, a detailed yet readable

biography by Harvard professor Christoff Wolff, one of the world's most eminent Bach scholars (Oxford University paperback). Wolff's *Bach: Essays on His Life and Music* is an earlier collection of self-contained essays, tending toward greater specificity of subject. Of great general interest, and fun to peruse, is *J.S. Bach* in the Oxford Composer Companions series. Laid out like an encyclopedia with entries by dozens of scholars on hundreds of individual Bach-related topics, this was edited by Malcolm Boyd, who also wrote the general-interest biography *Bach* in Oxford's Master Musicians series. Also of broad appeal is *The Cambridge Companion to Bach*, edited by John Butt (Cambridge). The J.S. Bach essay in the recently revised New Grove Dictionary of Music and Musicians (2001) is by Christoph Wolff, somewhat but not radically changed from Wolff's essay in the 1980 New Grove. The earlier essay, along with the essays on Bach's musically significant family members, was reprinted as a separate volume, *The New Grove Bach Family* (Norton paperback). *The New Bach Reader*, edited by Arthur Mendel and Hans David and revised by Christoff Wolff, compiles a biographical picture of Bach via citations from letters and other period documents in English translation (Norton). For important older sources, Albert Schweitzer's and Philip Spitta's biographies are still available in reprint editions (both Dover paperback). Indiana University associate professor Daniel Melamed's *Hearing Bach's Passions* concentrates on the two extant Passions, *St. John* and *St. Matthew*, with some discussion of the reconstructed partial *St. Mark* and the spurious *St. Luke* works (Oxford University). Basil Smallman's brief *The Background of Passion Music*, although predating the most recent scholarship, is a good starting point for reading about Bach's Passion compositions in historical context.

There are dozens of recordings of Bach's Passions in the catalog, and *St. Matthew* tops them all. Period-performance scholarship of the past thirty years that may initially have seemed to beget overly cautious, precious performances has ultimately led to a number of robust and enjoyable period-instrument recordings that satisfy even while drawing attention to different possibilities in performance practice. Beyond that, even modern-instrument orchestras have benefited immeasurably from their Baroque-focused colleagues, so if you can't get over the sound of gut-strung violins it's still possible to get a reasonably period-informed recording by a modern-instrument orchestra. Without overwhelming with detail, and by no means meant to discourage exploration of other possibilities, here are a few well-received period-instrument recordings, listed by conductor with ensemble: Paul McCreech and the Gabrieli Consort (DG Archiv); Helmuth Rilling with Bach-Collegium Stuttgart (Hänssler Classic); Masaaki Suzuki with Bach-Collegium Japan (BIS); Philippe Herreweghe with Collegium Vocale Gent (there are two, one from 1984, generally less available, and one from 1999; both Harmonia Mundi), and Nikolaus Harnoncourt with Concentus Musicus Wien (again two, one from 1985, and more recently from 2001; both Teldec). Gustav Leonhardt, one of the earliest proponents of period style, recorded the *St. Matthew* Passion with La Petite Bande in 1989 (Deutsche Harmonia Mundi). Examples of modern-orchestra versions with period influence are Hanno Müller-Brachmann's with the Cologne Chamber Orchestra (Naxos) and Peter Schreier's with the Dresden Staatskapelle; Schreier also takes the tenor role of the Evangelist (Philips). Older recordings that still hold an important place in the catalog include Otto Klemperer's 1962 version with the Philharmonia Orchestra (EMI "Great Recordings of the Century"), Wilhelm Furtwängler's 1954 live Vienna Philharmonic recording (EMI "References"; but note that Furtwängler made cuts that would not be sanctioned today), and Herbert von Karajan's with the Berlin Philharmonic from 1972 (Deutsche Grammophon). Finally, of local and historical interest is a live 1937 Symphony Hall recording by Serge Koussevitzky and the Boston Symphony Orchestra, sung in English (Rockport Records; originally RCA).

Robert Kirzinger

### Guest Artists Bernard Haitink

With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Appointed principal conductor of the Chicago Symphony Orchestra in 2006, Mr. Haitink has led many of the world's major orchestras, including more than twenty-five years as music director of Amsterdam's Royal Concertgebouw Orchestra. He has also previously held posts as music director of the Dresden Staatskapelle, the

Royal Opera–Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is conductor laureate of the Royal Concertgebouw Orchestra, conductor emeritus of the Boston Symphony Orchestra, and an honorary member of the Berlin Philharmonic. He has made frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Symphony Orchestra, London Symphony Orchestra, and other leading orchestras. Mr. Haitink's 2007-08 season began with a tour with the Royal Concertgebouw Orchestra to the Proms and the Salzburg, Berlin, and Lucerne festivals. In December Mr. Haitink returned to Covent Garden for performances of Wagner's *Parsifal*. At the Lucerne Easter Festival in 2008 he begins a cycle of all the Beethoven symphonies, concertos, and overtures with the Chamber Orchestra of Europe; the cycle will be completed during the summer 2008 and Easter 2009 Lucerne festivals. Other highlights of the season include concerts with the Chicago Symphony Orchestra in Chicago and at New York's Carnegie Hall, and performances of Bach's *St. Matthew* Passion with the Boston Symphony Orchestra. Mr. Haitink has recorded widely for the Philips, Decca, and EMI labels, including complete cycles of Mahler, Bruckner, and Schumann symphonies with the Concertgebouw and extensive repertoire with the Berlin Philharmonic, Vienna Philharmonic, and Boston Symphony Orchestra. His most recent recordings are the complete Brahms and Beethoven symphonies with the London Symphony Orchestra on LSO Live. His discography also includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian Radio Orchestra and Dresden Staatskapelle. His recording of Janáček's *Jenufa* with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden, received a Grammy Award for best opera recording in 2004. With the Boston Symphony Orchestra he has recorded Brahms's four symphonies and Alto Rhapsody, orchestral works of Ravel, and Brahms's Piano Concerto No. 2 with soloist Emanuel Ax. Mr. Haitink has received many international awards in recognition of his services to music, including both an honorary Knighthood and the Companion of Honour in the United Kingdom, and the House Order of Orange-Nassau in the Netherlands. He was recently named *Musical America's* "Musician of the Year" for 2007. Bernard Haitink made his Boston Symphony Orchestra debut in February 1971, became the orchestra's principal guest conductor in 1995, and was named conductor emeritus of the BSO in 2004. In addition to concerts in Boston, he has led the orchestra at Tanglewood (appearing there for the first time in 1994), Carnegie Hall, and on a 2001 tour to the European summer music festivals. Prior to this year, his most recent BSO appearances were for the final two weeks of the BSO's 2006-07 season, leading music of Brahms, Shostakovich, and Beethoven.

### Ian Bostridge

Tenor Ian Bostridge was a post-doctoral fellow in history at Corpus Christi College, Oxford, before embarking on a full-time singing career. International recital engagements have taken him to the world's major concert halls and the Edinburgh, Munich, Vienna, Aldeburgh, and Schubertiade festivals. In recent seasons he has premiered a song cycle written for him by Hans Werner Henze, held artistic residencies at the Vienna Konzerthaus and the Schubertiade Schwarzenberg, shared a Carte-Blanche series with Thomas Quasthoff at the Amsterdam Concertgebouw, and been featured in his own Carnegie Hall "Perspectives" series. This year he is similarly featured at the Barbican in London. Mr. Bostridge made his operatic debut as Lysander in Britten's *A Midsummer Night's Dream* with Opera Australia at the 1994 Edinburgh Festival. In 1996 he made his debut as Tamino in *Die Zauberflöte* at English National Opera, returning for Jupiter in *Semele*. In 1997 he sang Quint in Britten's *The Turn of the Screw* for the Royal Opera, where he has since returned as Caliban in Adès's *The Tempest*. In 1998 he made his debut at the Munich Festival singing Nerone in *L'incoronazione di Poppea*, returning for Tom Rakewell in *The Rake's Progress* and the Male Chorus in *The Rape of Lucretia*. He sang Janáček's *Diary of One Who Vanished* in London, Paris, Munich, Amsterdam, and New York. Most recently he sang Don Ottavio in *Don Giovanni* at Vienna State Opera and his first Aschenbach in Britten's *Death in Venice* for English National Opera. His recordings include Schubert's *Die schöne Müllerin* with Graham Johnson (1996 *Gramophone* Award), Tom Rakewell with Sir John Eliot Gardiner (1999 Grammy Award), and Belmonte in Mozart's *Die Entführung aus dem Serail* with William Christie. Under his exclusive contract with EMI Classics, he has recorded Schubert Lieder and Schumann Lieder (1998 *Gramophone* Award), English song and Henze Lieder with Julius Drake, Britten's *Our Hunting Fathers* with Daniel Harding, *Idomeneo* with Sir Charles Mackerras, Janáček with Thomas Adès, Schubert with Leif Ove

Andsnes, Noel Coward with Jeffrey Tate, Britten orchestral cycles with the Berlin Philharmonic and Sir Simon Rattle, Wolf with Antonio Pappano, and, for EMI/Virgin, Bach cantatas with Fabio Biondi, Britten's *Canticles* and *The Turn of the Screw* (2003 *Gramophone* Award), and Handel arias with Harry Bicket. In concert he has sung with the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony, Boston Symphony, London Symphony, London Philharmonic, BBC Symphony, Rotterdam Philharmonic, Royal Concertgebouw, New York Philharmonic, Los Angeles Philharmonic, and the Metropolitan Opera Orchestra under such conductors as Sir Simon Rattle, Sir Colin Davis, Sir Andrew Davis, Seiji Ozawa, Riccardo Muti, Mstislav Rostropovich, Daniel Barenboim, Daniel Harding, Donald Runnicles, James Levine, and Antonio Pappano. In 2001 he was elected an Honorary Fellow of Corpus Christi College, Oxford, and in 2003 he was made an Honorary Doctor of Music by the University of St. Andrew's. He was created a CBE in the 2004 New Year's Honours. Mr. Bostridge's only previous appearances with the Boston Symphony Orchestra were in February and March 2000, in Britten's *War Requiem* under Seiji Ozawa, in Boston and at Carnegie Hall.

### Thomas E. Bauer

Thomas E. Bauer's versatility and unerring sense of style have made him one of today's most sought-after baritones. This week he makes his debut with the Boston Symphony Orchestra under the baton of Bernard Haitink as Jesus in Bach's *St. Matthew* Passion. During the 2008-09 season he will debut in the title role of Peter Ruzicka's *Celan* in a new production at the Bremen Theater, conducted by the composer. Mr. Bauer collaborates closely with Philippe Herreweghe, who engages him regularly for numerous projects. During the current season he appears with the Luxembourg Philharmonic Orchestra under Emmanuel Krivine, the NDR Radio Philharmonic under Cornelius Meister, Anima Eterna under Jos van Immerseel, Combattimento Consort Amsterdam under Jan Willem de Vriend, Musikpodium Stuttgart under Frieder Bernius, and the Orquesta Sinfónica de Galicia, in works by Bach, Brahms, Fauré, Pergolesi, and Schumann. An acclaimed interpreter of new music, Mr. Bauer made his debut at the Salzburg Festival in 2006 in Salvatore Sciarrino's *Quaderno di strada*. In 2007 he sang Ruzicka's *Sechs Nietzsche Gesänge* in Munich, a work that he is recording together with the *Hölderlin Lieder*, which he also premiered. He will sing all performances of Krzysztof Penderecki's Eighth Symphony—*Lieder der Vergänglichkeit*, following the work's great success in Paris when Radio France broadcast the concert in 26 countries. In addition, Mr. Bauer has premiered works by Luigi Nono, Wilhelm Killmayer, and Wolfgang Rihm. In 2003 he received the Schneider-Schott Music Award for his outstanding achievements in contemporary music. He made his operatic debut in 1997 at Munich's Prince Regent Theater under August Everding's direction. His repertoire includes the title roles in Monteverdi's *Orfeo*, Rossini's *Il barbiere di Siviglia*, Berg's *Wozzeck*, Busoni's *Doktor Faust*, Henze's *Der Prinz von Homburg*, Rihm's *Jakob Lenz*, and Pelléas in Debussy's *Pelléas et Mélisande*. His recording of the complete Schumann Lieder with pianist Uta Hielscher will be completed in 2008. He frequently gives song recitals in Japan, where he received the prestigious Aoyama Music Award. He also appears in recital with the fortepiano specialist Jos van Immerseel, with whom he has performed Schubert's *Schwanengesang* and Mayrhofer Lieder at the Cité de la Musique in Paris. In 2007 the two artists also presented a recital of Schubert Lieder at the Bruges Concertgebouw. Thomas E. Bauer has recently attracted the attention of a wide public with such musical projects as the September 2005 premiere of Moritz Eggert's soccer oratorio *Die Tiefe des Raumes*. Klaus Voswinckel's documentary television film "Winterreise—Schubert in Siberia" recounts the story of Mr. Bauer's adventurous concert tour with the Trans-Siberian Railway from Moscow to Beijing, which he made with pianist and musicologist Siegfried Mauser in September 2004.

### Marlis Petersen

After her studies at the Academy of Music in Stuttgart and with Prof. Sylvia Geszty, soprano Marlis Petersen won several renowned singing competitions and continued her education in opera and contemporary music as well as in dance. As a regular member of Städtische Bühnen Nuremberg she sang roles such as Ännchen in *Der Freischütz*, Blonde in *Die Entführung aus dem Serail*, Adele in

*Die Fledermaus*, Oscar in *Un ballo in maschera*, Rosina in *Il barbiere di Siviglia*, the title role in *Lulu*, and the Queen of the Night in *The Magic Flute*. Guest performances have brought her to the opera houses of Berlin, Bremen, Düsseldorf, Hannover, Karlsruhe, Munich, Frankfurt, and Wiesbaden. From the beginning of the 1998-99 season, she was a regular member of Deutsche Oper am Rhein in Düsseldorf, where she sang Susanna in *Le nozze di Figaro*, *The Daughter of the Regiment*, Sophie in *Der Rosenkavalier*, Norina in *Don Pasquale*, *The Cunning Little Vixen*, Viola in Manfred Trojahn's *Was ihr wollt (What you will)*, Konstanze in *Die Entführung aus dem Serail*, and Ophélie in *Hamlet*. Ms. Petersen made her Vienna State Opera debut as Lulu, enjoying further success in that role in Peter Konwitschny's production at Hamburg State Opera and in a new production in Athens. Other highlights include Zerbinetta in *Ariadne auf Naxos* at Covent Garden, Oscar at the Bregenz Festival, the Nightingale in Walter Braunfels's *Die Vögel* in Geneva, Adele at Bastille Opera Paris, the Metropolitan Opera, and Chicago Lyric Opera, Elisa in *Il re pastore* at the Salzburg Festival, Konstanze at La Monnaie in Brussels and the Festival of Aix-en-Provence, Aphrodite in the world premiere of Hans Werner Henze's *Phaedra* in Berlin and Brussels (with further performances in Frankfurt and at Vienna Festival), and Donna Clara in *Der Zwerg* in Athens. Marlis Petersen's numerous concert activities include frequent collaborations with Helmuth Rilling and the International Bach Academy Stuttgart, with René Jacobs, and performances of *The Creation* with RAI Orchestra Torino under Jeffrey Tate and Santa Cecilia Rome. Current and future engagements include concerts with the Deutsches Sinfonieorchester Berlin, Gewandhaus Orchestra of Leipzig, and Boston Symphony Orchestra, and a European tour with Brahms's *Liebeslieder*. Appearances in opera include the world premiere of Trojahn's *La grande magia* at Semperoper Dresden, *Lulu* at Chicago Lyric Opera, Susanna in Los Angeles, Natalie in *Der Prinz von Homburg* at the Theater-an-der-Wien, and guest appearances at Munich State Opera (Zdenka in *Arabella*), Vienna State Opera (Sophie in *Der Rosenkavalier* and *Medea*), Metropolitan Opera (*Lulu* and Ophélie in *Hamlet*), and Festival d'Aix-en-Provence (Pamina and Donna Anna). She makes her Boston Symphony debut with these performances of Bach's *St. Matthew Passion*.

### Christianne Stotijn

Making her Boston Symphony debut this week, Dutch mezzo-soprano Christianne Stotijn earned her solo diploma for violin in 2000 at the Amsterdam Conservatoire. She pursued her vocal studies in Metz, London, and Amsterdam, where, under the supervision of Udo Reinemann, she graduated in 2003 with the highest distinction. Since then, her vocal coaches have included Noelle Barker, Udo Reinemann, Marilyn Horne, Dame Janet Baker, and Jard van Nes. Ms. Stotijn has won several prizes, including the ECHO Rising Stars Award and the Borletti Buitoni Award. In 2005 she joined the BBC New Generation Artists, enabling her to collaborate with BBC orchestras throughout the United Kingdom. She has worked with such celebrated conductors as Bernard Haitink, Gustavo Dudamel, Sir Andrew Davis, Jaap van Zweden, Gennady Rozhdestvensky, Philippe Herreweghe, Hartmut Haenchen, Frans Brüggen, and Mark Wigglesworth, and has performed with such leading orchestras as the Royal Concertgebouw Orchestra, Die Akademie für Alte Musik, Orchestre des Champs-Élysées, Orchestre National de France, Concerto Köln, Sinfonietta Amsterdam, Combattimento Consort Amsterdam, the Residence Orchestra, and the Radio Philharmonic Orchestra. In addition, she has performed at such festivals as the Delft Chamber Music Festival, Gergiev Festival, La Roque d'Anteron, Aix-en-Provence, and at the Proms in London's Royal Albert Hall. With her regular duo-recital partners Joseph Breinl, Julius Drake, and David Selig, she has appeared in such concert halls as the Kleine Zaal and Grote Zaal of the Concertgebouw in Amsterdam, London's Wigmore Hall, Vienna's Konzerthaus and Musikverein, Carnegie Hall, the Théâtre des Champs-Élysées and Théâtre du Châtelet in Paris, the Mozarteum Salzburg, Palais des Beaux Arts Brussels, and Teatro alla Scala, Milan. For Onyx Classics she has recorded songs by Schubert, Berg, and Wolf with Joseph Breinl and Mahler songs with Julius Drake. Since her 2003 operatic debut with the Nationale Reisopera as Carilda in Handel's *Arianna in Creta*, she has sung Pauline in *Pique Dame* at the Opéra National de Paris and Isabella in *L'italiana in Algeri* at the Festival of Aix-en-Provence. Recent and future operatic engagements include Varvara in *Kátya Kabanová* at the Royal Opera House, Covent Garden, Ottavia in *L'incoronazione di Poppea* at Netherlands Opera, and Cornelia in *Giulio Cesare* at the Théâtre de la Monnaie in Brussels, Netherlands Opera, and Bilbao Opera. Recital and concert engagements include *Das Lied von der Erde* with the Rotterdam Philharmonic and Budapest Festival

Orchestra under Iván Fischer; Bach's *St. Matthew* Passion with the Boston Symphony Orchestra and Mahler's *Rückert Lieder* with the Chicago Symphony Orchestra, both under Bernard Haitink; three concerts with the Residentie Orchestra in The Hague with conductors Neeme Järvi, Marc Minkowski, and Jaap van Zweden; the *Missa Solemnis* with the Dresden Musikfestspiele, and a month-long tour of Australia, where she will appear with three orchestras. On the recital platform she will appear at Wigmore Hall, Tonhalle Zurich, De Doelen Hall Rotterdam, Sage Gateshead, and in four North American cities.

### Steve Davislim

Making his Boston Symphony debut this week, the Australian tenor Steve Davislim began his musical training as a horn player and studied voice at the Victorian College of the Arts with Dame Joan Hammond. He has also studied with Gösta Winbergh, Neil Shicoff, and Luigi Alva, and attended Irwin Gage's Lieder class and the International Opera Studio in Zurich. In Australia he was awarded the Queen Elizabeth II Silver Jubilee Award and the Australia Council Overseas Study Grant. After attending the Opernstudio of the Zurich Opera, he began his career there, in such roles as Almaviva in *Il barbiere di Siviglia*, Paolino in *Il matrimonio segreto*, the Steersman in *The Flying Dutchman*, Camille in *The Merry Widow*, Tamino in *Die Zauberflöte*, the Painter in *Lulu*, Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, and the Prince in Heinz Holliger's *Schneewittchen*. Career highlights include Almaviva in Berlin, Almaviva and Tom Rakewell in *The Rake's Progress* in Hamburg, Fenton in *Falstaff* at London's Royal Opera, Haydn's *Orfeo* at the Schwetzingen Festspiele, Tamino at the Ludwigsburg Festival, Don Ottavio in Sydney and Naples, Tamino, Belmonte in *Die Entführung aus dem Serail*, *Die lustige Witwe*, and Tom Rakewell at Vienna's Volksoper, *Così fan tutte* in Helsinki, Weber's *Oberon* in Paris, Caen, and London (also recorded for Decca), Pong in *Turandot* at the Salzburg Festival, and, at Sydney Opera, Lensky in *Eugene Onegin* and David in *Die Meistersinger von Nürnberg*. His Chicago Lyric Opera debut was as Jaquino in *Fidelio*, and he recently sang a much-acclaimed Gorge in Zemlinsky's *Traumgöрге* in Berlin. A turning point in his career was his interpretation of the title role in *Idomeneo* at the December 2005 opening of La Scala in Milan under Daniel Harding. Steve Davislim has performed with prestigious orchestras in Europe, the United States, and Australia, under such conductors as Yuri Ahronovitch, Gary Bertini, Sir Colin Davis, Rafael Frühbeck de Burgos, Adam Fischer, John Eliot Gardiner, Valery Gergiev, Michael Gielen, Nikolaus Harnoncourt, Bernard Haitink, Thomas Hengelbrock, René Jacobs, Armin Jordan, Simone Young, Lorin Maazel, Marc Minkowski, Roger Norrington, Antonio Pappano, Michel Plasson, Riccardo Chailly, Marcello Viotti, Franz Welser-Möst, Philippe Herreweghe, and David Zinman. He has recorded works by Bach, Beethoven, Brahms, Handel, Haydn, Martin, Mozart, and Rossini, as well as *Schneewittchen* and Richard Strauss orchestral songs. Recent and upcoming engagements include the world premiere of Fabio Vacchi's *Teneke* at La Scala, Haydn's *Creation* under William Christie on tour, Tippett's *A Child of Our Time* with Sir Colin Davis in London, Bach's *St. Matthew* Passion in Munich and with the Boston Symphony under Bernard Haitink, *Messiah* in Washington, *Elijah* in Berlin, Mendelssohn's *Lobgesang* in Paris and *Walpurgisnacht* with NDR Hamburg, Liszt's *Faust-Symphonie* with Alan Gilbert in Zurich, Handel's *Il trionfo del tempo* in Madrid, Pedrillo in *Die Entführung aus dem Serail* in Chicago and at the Met, and David in *Die Meistersinger* and the Italian Singer in *Der Rosenkavalier* with Christian Thielemann in Baden-Baden and Munich.

### Peter Harvey

Making his BSO debut with these performances of the *St. Matthew* Passion, Peter Harvey studied at Magdalen College, Oxford, and later at London's Guildhall School of Music and Drama, at which time he was a prizewinner in the Walther Grüner International Lieder Competition and received both the English Song Award and the Peter Pears Award. His broad repertoire includes works from the early Baroque to contemporary composers, although he is principally known for his performances as soloist with ensembles specializing in early music. His more than eighty solo recordings cover a wide variety of works from the seventeenth century to the present day, with the music of J.S. Bach forming the core of his repertoire, both in performance and on recordings. The year 2000 was

dominated by the Bach celebrations, and he was busy as a soloist on Sir John Eliot Gardiner's "Bach Cantata Pilgrimage"; recordings made during this project have been released to considerable acclaim, the first in the series winning *Gramophone's* "Disc of the Year" award. Among many other works, Mr. Harvey has recorded Bach's solo cantata for bass voice, *Ich habe genug*. Other major Bach discs include acclaimed recordings of the *Christmas Oratorio* with the Netherlands Bach Society, and a solo-voices version of the *St. Matthew Passion* with the Gabrieli Consort, in which he sings both the role of Jesus and the arias. His performance in the recent release of the B minor Mass with the Netherlands Bach Society has been well received. Recent concert performances include the role of Jesus in the *St. Matthew Passion* with the Orchestra of the Age of Enlightenment under Iván Fischer, and his participation in the Lutheran Masses under Gustav Leonhardt. In May 2007 he undertook a United States tour with the Netherlands Bach Society and a series of performances in Japan of Fauré's Requiem with the Ensemble Vocal de Lausanne directed by Michel Corboz. Later in May he performed *Winterreise* with Roger Vignoles in festivals in Cambridge and Lugo, Spain. Engagements for 2008 include the *St. Matthew Passion* with the Washington Bach Consort, and with the Boston Symphony Orchestra directed by Bernard Haitink. Peter Harvey is a visiting professor at the Royal College of Music, London.

### Kendra Colton

American soprano Kendra Colton has been soloist with the Boston Symphony Orchestra, Cleveland Orchestra, and Los Angeles Philharmonic, under conductors including Bicket, Haitink, Marriner, McGegan, and Rilling. Particularly sought after for Baroque and Classical repertoire, Ms. Colton has sung works by Bach, Handel, Mozart, Beethoven, and Haydn, appearing regularly with the Handel & Haydn Society, Washington Bach Consort, and Bach Choir of Bethlehem. She has also been praised for her performances of concert works by Barber, Berg, Brahms, Fauré, Mahler, Nielsen, Orff, Poulenc, Saint-Saëns, and Vaughan Williams and has been actively engaged in presenting new or seldom-heard repertoire of the past fifty years. She co-commissioned Andy Vores's *Uncertainty is Beautiful*, and was soloist in the world premiere performances and recording of Tomiko Kohjiba's *Transmigration of the Soul* at the Santa Fe Chamber Music Festival. With the Boston Modern Orchestra Project, she sang the title role in Lukas Foss's *Griffelkin*, a performance recorded by Chandos. Operatic engagements have included Mozart's *Il re pastore* (Aminta) for Boston Lyric Opera, Handel's *Tolomeo* (Seleuce) at the International Handel Festival in Göttingen, Germany, Mozart's *Marriage of Figaro* (Cherubino), and Argento's *Postcard from Morocco* (Lady with the Hand Mirror). She has performed several Handel operatic roles in concert, including *Ariodante* (Dalinda) for Handel & Haydn Society, *The Triumph of Time and Truth* for Aston Magna on a European tour, and *Admeto* (Alceste) with Boston's Emmanuel Music. She was Vespetta in Telemann's *Pimpinone* at the Carmel Bach Festival, where she sings annually under the direction of Bruno Weil. Other festival engagements have taken her to Tanglewood, the Casals Festival (Puerto Rico), Banff, and Ravinia's Steans Institute. In addition to two solo CDs—"Le Charme," a collection of French art songs, and "He Brought Me Roses," Lieder by Joseph Marx—she has recorded Bach's *St. John Passion* and Cantata BWV 133 with Emmanuel Music.

### Paula Murrphy

Mezzo-soprano Paula Murrphy is a native of County Kerry, Ireland. She holds degrees from Dublin's DIT Conservatory of Music and Drama and the New England Conservatory. Ms. Murrphy has been a participant in many young artist programs, including the Britten-Pears Young Artist Program, the Tanglewood Music Center, William Walton Foundation, Opera Theatre of Saint Louis, and Santa Fe Opera. As a 2003 Vocal Fellow at Tanglewood, she performed in the world premiere of Osvaldo Golijov's opera *Ainadamar*, a work she also performed with the Los Angeles Philharmonic. Recent operatic performances include the title role in Purcell's *Dido and Aeneas* and Messagiera in Monteverdi's *Orfeo* with the Handel & Haydn Society, the Second Lady in Mozart's *Die Zauberflöte* with Santa Fe Opera, the title role in *Ariodante* for Emmanuel Music, and the Good Witch in Susa's *Transformations* with Wexford Festival Opera. She has also sung Suzy in *La Rondine*, Nancy in *Albert Herring*, and Diana in *La Calisto*. With San Francisco Opera's Merola Program, she created

the role of Lucy Perez in the world premiere of Pasatieri's *Hotel Casablanca*. Her extensive oratorio repertoire includes Vivaldi's *Gloria*, Rossini's *Petite Messe solennelle*, Schubert's Mass in C, Mozart's Requiem, Bach's *St. John* Passion and *St. Matthew* Passion, Handel's *Messiah*, Mendelssohn's *Elijah*, and Haydn's *Harmoniemesse*. An accomplished recitalist, Ms. Murrphy has performed at the Aldeburgh Festival and was invited to participate in the Marilyn Horne Foundation Master Class Series at New York's Carnegie Hall. Recent highlights include her Italian debut as Dido for the Lugo Opera Festival 2007 and Il Teatro Comunale di Bologna, and a Boston Symphony Orchestra performance of Haydn's *Paukenmesse* at Tanglewood in August 2007. This past January she appeared with the Boston Symphony Chamber Players in Falla's rarely heard *El corregidor y la molinera*.

### William Hite

Tenor William Hite has performed with the Boston Symphony Orchestra, Dresdner Philharmonie, American Symphony Orchestra, San Diego Symphony, Washington Bach Consort, New York City Ballet, Mark Morris Dance Group, New York Collegium, National Arts Center Orchestra (Ottawa), Charlotte Symphony, Boston Baroque, Toronto Consort. Emmanuel Music, Tafelmusik, and Philharmonia Baroque. Recent engagements include his Carnegie Hall debut in *Messiah*; his Kennedy Center debut in Haydn's *Paukenmesse*; appearances with the Boston Symphony in *Fidelio*, the *St. Matthew* Passion, and Schoenberg's *Moses und Aron*; Berlioz's *L'Enfance du Christ* with the Dresdner Philharmonie; Beethoven's Ninth Symphony with the Vermont Symphony; Britten's *War Requiem* at Duke University; *King Arthur* with Chicago's Music of the Baroque; Bernard Rands's *Canti del sole* with the Boston Modern Orchestra Project; and Mattheson's *Boris Goudenow* with the Boston Early Music Festival. Operatic credits include *The Rake's Progress*, *Acis and Galatea*, Handel's *Jephtha* and *Belshazzar*, Monteverdi's *Il ritorno d'Ulisse in patria*, and Cavalli's *L'Ormindo*. He was Roderick Usher in the world premiere of Philip Glass's *The Fall of the House of Usher* and has also premiered operas by Theodore Antoniou, Ellen Ruehr, and Lew Spratlan. He sang Orfeo in Peri's *Euridice* with Long Beach Opera and has been a regular at the Boston Early Music Festival. His extensive discography includes *Messiah* (Clarion), *Acis and Galatea* (NCA), Bach's *St. John* Passion with Emmanuel Music (Koch), Mozart's Requiem (Denon), and Handel's *The Triumph of Time and Truth* (Centaur). He is featured on numerous CDs with the Boston Camerata and the medieval ensemble Sequentia. William Hite has sung in music festivals at Tanglewood, Santa Fe, Monadnock, Banff, and Vancouver as well as the Vermont Mozart Festival. In Europe he has performed at the Athens Festival, the Academie Musicale in Sainte, Aix-en-Provence, and the Holland Early Music Festival. He is coordinator of the voice faculty at the University of Massachusetts in Amherst.

### David Kravitz

Baritone David Kravitz has received wide critical acclaim for his singing, acting, and careful attention to text, on both the operatic and the concert stages. He appeared with the Boston Symphony Orchestra last year under the baton of James Levine in Schoenberg's *Moses und Aron*, and he returns to the BSO this year for Bach's *St. Matthew* Passion under Bernard Haitink and Berlioz's *Les Troyens* under Mr. Levine. In the 2005-06 season he joined the roster of New York City Opera, appearing as Olivier in Strauss's *Capriccio*. Last season's opera roles included Ko-Ko in *The Mikado* with Opera Theatre of St. Louis and the title role in *Wozzeck* with the New England Philharmonic; other opera roles have included Leporello and the title role in *Don Giovanni*, Figaro in *The Barber of Seville*, Count Almaviva in *The Marriage of Figaro*, Papageno in *The Magic Flute*, Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake's Progress*, and Captain Corcoran in *HMS Pinafore*. He has performed as a featured soloist at Carnegie Hall (to which he returns this year for Handel's *Messiah*), Avery Fisher Hall, and Boston's Symphony Hall and Jordan Hall, under such conductors as Seiji Ozawa, Roger Norrington, Grant Llewellyn, Martin Pearlman, Craig Smith, David Hoose, and Gil Rose. Mr. Kravitz has presented world and regional premieres of works by John Harbison, Andy Vores, Edward Cohen, and George Rochberg, among others, and has recorded for Koch International Classics and New World. Highlights of the current season include Handel's *Semele* with Opera

Boston; Mahler's *Lieder eines fahrenden Gesellen* with the New England Philharmonic; Purcell's *King Arthur* with Boston Baroque; and return engagements with Opera Theatre of St. Louis, Emmanuel Music, and the Cantata Singers.

### Mark Andrew Cleveland

Bass Mark Andrew Cleveland has extensive credits as a soloist with choral ensembles in the northeast, including local appearances with the Back Bay Chorale, Boston Baroque, Cantata Singers, Spectrum Singers, Masterworks Chorale, Boston Cecilia, and Brookline Chorus. He was a soloist for Boston Baroque's thirtieth-anniversary tour, appearing at Tanglewood, Ravinia, and at Disney Concert Hall in Los Angeles. Mr. Cleveland has recorded for Telarc with Boston Baroque and participated in a Grammy-winning recording of Barber's *Antony and Cleopatra* with the Spoleto Festival Chorus and Orchestra. In addition, he has performed with the Vermont Symphony, Bach Choir of Bethlehem (Pennsylvania), Southwest Florida Symphony, and with the Westminster Choir at the Festival of Two Worlds in Charleston, South Carolina, and Spoleto, Italy. An active chamber musician, he has appeared with the Tyaga String Quartet, Arcadia Players, Sarasa and with La Donna Musicale in Switzerland and the Netherlands. He has given recitals in the Netherlands, in the Gardner Museum's "Young Artists Series," and throughout New England. A dramatic operatic performer, he has performed for the New Jersey June Opera Festival and in New Hampshire with Granite State Opera and Monadnock Music. Solo appearances during the past year include Bach's Mass in B minor, Beethoven's Symphony No. 9, Brahms's *Ein deutsches Requiem*, Haydn's *Creation* and *Die Jahreszeiten*, Mendelssohn's *Elijah*, Mozart's Requiem, and Granite State Opera's production of *Lucia di Lammermoor*. An adjunct faculty member at the University of Massachusetts in Lowell, Mr. Cleveland also teaches at St. Paul's School, the Concord Community Music School (Concord, New Hampshire), and Phillips Exeter Academy. In addition to his active performing and teaching schedule, Mr. Cleveland, a *magna cum laude* graduate of Westminster Choir College, serves as the director of music at Grace Episcopal Church in Manchester, New Hampshire.

### Tanglewood Festival Chorus

#### John Oliver, Conductor

The Tanglewood Festival Chorus opened its 2007-08 season in October 2007 performing Ravel's *Daphnis et Chloé* with James Levine and the Boston Symphony Orchestra in Boston and at Carnegie Hall. Also this season with the BSO the chorus performs the world and New York premieres of William Bolcom's Eighth Symphony and concert performances of Berlioz's *Les Troyens* with James Levine; Bach's *St. Matthew* Passion with BSO Conductor Emeritus Bernard Haitink, and Elgar's *The Dream of Gerontius* with Sir Colin Davis. In summer 2008 at Tanglewood, the chorus will perform *Les Troyens*, *Eugene Onegin*, and *The Rise and Fall of the City of Mahagonny* with James Levine, Mahler's Symphony No. 2, *Resurrection*, with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its summer 2007 Tanglewood performances, the chorus joined Mr. Levine and the BSO in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the group is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The Tanglewood Festival Chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's

Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

### Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, \* denotes membership of 35 years or more, # denotes membership of 25-34 years.

#### sopranos

**Chorus I** Saewon Lee Chun • Lorenzee Cole • Stefanie J. Gallegos • Ami Heusinkvelt • Kathy Ho • Nancy Kurtz • Johanna Schlegel • Cindy Vredeveld

**Chorus II** Joy Emerson Brewer • Myfanwy Callahan • Eileen Huang • Polina Dimitrova Kehayova • Sarah Koonce • Kieran Murray • Clara Schuhmacher • Katherine Slater

#### mezzo-sopranos

**Chorus I** Kristen Anderson • Betsy B. Bobo • Lauren A. Boice • Paula Folkman# • Yuko Hori • Gale Livingston#

**Chorus II** Ondine Brent • AnnMarie Darrow • Diane Droste • Jessica Hao • Kristen McEntee • Marguerite Weidknecht

#### tenors

**Chorus I** Kevin F. Doherty, Jr. • J. Stephen Groff# • David Norris# • Sean Santry • Blake Siskavich • Martin S. Thomson

**Chorus II** James F. Barnswell • Timothy Carew • Stephen Chrzan • Henry Lussier\* • Glen F. Matheson • Brian R. Robinson

#### basses

**Chorus I** David Kilroy • G.P. Paul Kowal • Timothy Lanagan • Ryan M. Landry • Eryk P. Nielsen • Peter Rothstein# • Bradley Turner

**Chorus II** Thomas Anderson • Daniel E. Brooks# • Jonas U. Cartano • Matthew Collins • Michel Epsztein • Jeramie D. Hammond • Bruce Kozuma

Mark Rulison, Chorus Manager  
Meryl Atlas, Assistant Chorus Manager  
Jodi Goble, Rehearsal Pianist

### PALS Children's Chorus

Alysoun Kegel, Artistic Director

PALS Children's Chorus is dedicated to the transformation of children into performing artists. With singing at its core, and training in drama and dance, PALS indelibly changes the lives of the children in its charge, building confidence, discipline, and leadership, and a passion for music that will last a lifetime. The children of PALS have performed in dozens of collaborations with ensembles including the Boston Symphony Orchestra, Boston Pops, Cantata Singers, Back Bay Chorale, Boston Modern Orchestra Project, Boston Early Music Festival, and Boston Philharmonic, in venues including Symphony Hall, Carnegie Hall, and Tanglewood. Founded in 1990 at the W.H. Lincoln School, a public school in Brookline, Massachusetts, PALS has grown from one ensemble of sixteen children to three choruses serving over one hundred children. PALS founder Johanna Hill Simpson served as its artistic director through 2006 when she retired; she remains involved as artistic director emerita. In 1999, PALS introduced the VOICES Concert Series to feature children as artists and celebrate their achievements of artistic excellence. In 2000, PALS introduced the PALS Musical Philanthropy initiative, a series of benefit concerts that support important children's causes throughout the Greater Boston area. PALS is supported, in part, by a grant from the Massachusetts Cultural Council.

An accomplished conductor, music educator, and soprano, Alysoun Kegel was appointed artistic director of PALS in 2008. From 2005 to 2007, Ms. Kegel served on the faculty of Phillips Exeter Academy, where she conducted the women's chorus and the glee club, as well as teaching a performance master class and giving private vocal instruction. She has also served as assistant conductor of the Concord Chorus and as director of the choral program at the Phillips Exeter Summer School. In 2002 she was named musical director of Whim N' Rhythm, Yale University's elite women's ensemble, and conducted performances in Japan, South Korea, Italy, France, and the UK. As a choral director, Ms. Kegel has been influenced by her work under the direction of Richard Webster, Robert Lehman, and Simon Carrington. She was a charter member of the Yale Schola Cantorum, a twenty-four-voice ensemble specializing in early and contemporary music. She maintains her singing career as a recitalist, and is soprano soloist and section leader at Trinity Church in Copley Square. Ms. Kegel graduated from Yale with a B.A. in music and English and is currently pursuing a master's in Dalcroze Studies at the Longy School of Music.

### PALS Children's Chorus

Ella Bunnell • Nina Cummins • Rebecca Danning • Olivia Ericcson • Elena Flammia • Lucy Florman • Sylvie Florman • Eliza Fox • Suzanna Jack • Jenna Keyne • Susan Kikinis • Alisa Korkhin • Alexandra Mamalakis • Kyranna Mamalakis • Anne Martland • Emy Metzger • Frederick Metzger • Sophia Moreno • Zoe Petryk • Mellissa Picker • Danya Potter • Regina Raphael • Sally Regan Ruderman • Carlos Rios • Chloe Sasson • Brittany Shelton • Audrey Stitt • Jordan Underwood • Jake Wilder-Smith • Amanda Zhou

JOHANN SEBASTIAN BACH  
THE PASSION OF OUR LORD  
JESUS CHRIST  
ACCORDING TO SAINT MATTHEW

PART ONE

CHORUS (ZION AND THE FAITHFUL) WITH 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 unser, o Jesu.

THE GOSPEL  
Recitative

[Evangelista] 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  
gekreuziget werde.

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?

THE GOSPEL  
Recitative

[Evangelista] 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:

Chorus

[Hohenpriester] Ja nicht auf das Fest,  
auf daß nicht ein Aufruhr werde im

Volk.

Recitative

[Evangelista] 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:

Chorus

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

Recitative

[Evangelista] Da das Jesus merketete, 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 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.

RECITATIVE (ALTO)

Du lieber Heiland du,  
Wenn deine 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!

ARIA (ALTO)

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

THE GOSPEL

Recitative

[Evangelista] Da ging hin der Zwölfen einer mit Namen Judas Ischariot 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.

ARIA (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!  
Blute nur, du liebes Herz!

THE GOSPEL

Recitative

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

Chorus

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

Recitative

[Evangelista] 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 zu Tische mit den  
Zwölfen. Und da sie aßen, sprach er:

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

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

Chorus

[Jünger] Herr, bin ichs?

CHORALE

Ich bin's, 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.

THE GOSPEL

Recitative

[Evangelista] 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.

[Evangelista] Da antwortete Judas, der  
ihn verriet, und sprach:

[Judas] Bin ichs, Rabbi?

[Evangelista] Er sprach zu ihm:

[Jesus] Du sagests.

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

[Jesus] Nehmet, esset, das ist mein Leib!

[Evangelista] 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.

#### RECITATIVE (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.

#### ARIA (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.

#### THE GOSPEL Recitative

[Evangelista] 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 stehet 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.

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 Himmelslust.

THE GOSPEL  
Recitative

[Evangelista] Petrus aber antwortete und sprach zu ihm:

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

[Evangelista] Jesus sprach zu ihm:

[Jesus] Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

[Evangelista] Petrus sprach zu ihm:

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

[Evangelista] Desgleichen sagten alle Jünger.

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,  
Alsdenn will ich dich fassen  
In meinen Arm und Schoß.

THE GOSPEL  
Recitative

[Evangelista] 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.

[Evangelista] Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach

Jesus zu ihnen:  
[Jesus] Mein Seele ist betrübt bis an den  
Tod, bleibet hie und wachet mit mir!

RECITATIVE (ZION [TENOR] AND THE FAITHFUL)

O Schmerz!  
Hier zittert das gequälte Herz;  
Wie sinkt es hin, wie bleich sein  
Angesicht!  
Der Richter führt ihn vor Gericht,  
Da ist kein Trost, kein Helfer nicht.  
Er leidet alle Höllenqualen,  
Er soll vor fremden Raub bezahlen.  
Ach, könnte meine Liebe dir,  
Mein Heil, dein Zittern und dein Zagen  
Vermindern oder helfen tragen,  
Wie gerne blieb ich hier!  
Was ist die Ursach aller solcher Plagen?  
Ach! meine Sünden haben dich  
  
Ich, ach Herr Jesu, habe dies verschuldet,  
Was du erduldet.

ARIA (ZION [TENOR] AND THE FAITHFUL)

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.

THE GOSPEL  
Recitative

[Evangelista] 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 willst.

RECITATIVE (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.

ARIA (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.

THE GOSPEL  
Recitative

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

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

[Evangelista] 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.

CHORALE

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

THE GOSPEL  
Recitative

[Evangelista] 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.

[Evangelista] Und als er noch redete, siehe,  
da kam Judas, der Zwölfen einer, und  
mit ihm eine große Schar mit Schwertern  
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!  
[Evangelista] Und küsstete ihn. Jesus  
aber sprach zu ihm:  
[Jesus] Mein Freund, warum bist du  
kommen?  
[Evangelista] Da traten sie hinzu und  
legte die Hände an Jesum und  
griffen ihn.

ARIA AND CHORUS (ZION [SOPRANO, ALTO] AND THE FAITHFUL)

So ist mein Jesus nun gefangen.  
Laßt ihn, haltet, bindet nicht!  
Mond und Licht  
Ist vor Schmerzen untergangen,  
Weil mein Jesus ist gefangen.  
Laßt ihn, haltet, bindet nicht!  
Sie führen ihn, er ist gebunden.  
Sind Blitze, sind Donner in Wolken verschwunden?  
Eröffne den feurigen Abgrund, o Hölle,  
Zertrümmre, verderbe, verschlinge, zerschelle  
Mit plötzlicher Wut  
Den falschen Verräter, das mörderische Blut!

THE GOSPEL  
Recitative

[Evangelista] Und siehe, einer aus  
denen, die mit Jesu waren, rekkete  
die Hand aus, und schlug des  
Hohenpriesters Knecht und hieb ihm  
ein Ohr ab. Da sprach Jesus zu ihm:  
[Jesus] Stekke 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  
erfüllet? Es muß also gehen.  
[Evangelista] Zu der Stund sprach Jesus  
zu den Scharen:  
[Jesus] Ihr seid ausgegangen als zu  
einem Mörder, mit Schwerten und  
mit Stangen, mich zu fahen; bin ich  
doch täglich bei euch gesessen und  
habe gelehret im Tempel, und ihr  
habt mich nicht gegriffen. Aber das  
ist alles geschehen, daß erfüllet  
würden die Schriften der Propheten.  
[Evangelista] Da verließen ihn alle  
Jünger und flohen.

CHORALE

O Mensch, beweine dein Sünde groß,  
Darum Christus seines 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,  
Trug unsrer Sünden schwere Bürd,  
Wohl an dem Kreuze lange.

{ intermission }

PART TWO

ARIA (ZION [ALTO] AND THE FAITHFUL)

Ach, nun ist mein Jesus hin!  
Ist es möglich, kann ich schauen?  
Ach! mein Lamm in Tigerklauen,  
Ach! wo ist mein Jesus hin?  
Ach! was soll ich der Seele sagen,  
Wenn sie wird mich ängstlich fragen?  
Ach! wo ist mein Jesus hin?  
  
Wo ist denn dein Freund hingegangen,  
O du Schönste unter den Weibern?  
Wo hat sich dein Freund hingewandt?  
So wollen wir mit dir ihn suchen.

THE GOSPEL

Recitative

[Evangelista] Die aber Jesum gegriffen  
hatten, führeten ihn zu dem Hohen-  
priester Kaiphas, dahin die Schrift-  
gelehrten und Ältesten sich versammelt  
hatten. Petrus aber folgte ihm nach  
von ferne bis in den Palast des Hohen-  
priesters und ging hinein und satzte  
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 töteten, und funden  
keines.

CHORALE

Mir hat die Welt trüglich gericht't  
Mit Lügen und mit falschem G'dicht,  
Viel Netz und heimlich Stricken.  
Herr, nimm mein wahr  
In dieser G'fahr,

B'hüt mich für falschen Tücken.

THE GOSPEL  
Recitative

[Evangelista] Und wiewohl viel falsche Zeugen herzutraten, funden 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.

[Evangelista] Und der Hohepriester stund auf und sprach zu ihm:

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

[Evangelista] Jesus aber schwieg stille.

RECITATIVE (TENOR)

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

ARIA (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.

THE GOSPEL  
Recitative

[Evangelista] Und der Hohepriester antwortete und sprach zu ihm:

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

[Evangelista] 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.

[Evangelista] Da zerriß der Hohepriester seine Kleider und sprach:

[Hohepriester] Er hat Gott gelästert; was dürfen wir weiter Zeugnis?

Siehe, itzt habt ihr seine Gottes-  
lästerung gehöret. Was dünket euch?  
[Evangelista] Sie antworteten und sprachen:

Chorus

[Schriftgelehrten und Ältesten] Er ist des  
Todes schuldig!

Recitative

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

Chorus

[Schriftgelehrten und Ältesten] Weissage  
uns, Christe, wer ists, der dich schlug?

CHORALE

Wer hat dich so geschlagen,  
Mein Heil, und dich mit Plagen  
So übel zugericht't?  
Du bist ja nicht ein Sünder  
Wie wir und unsre Kinder;  
Von Missetaten weißt du nicht.

THE GOSPEL

Recitative

[Evangelista] 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.

[Evangelista] Er leugnete aber vor ihnen  
allen und sprach:

[Petrus] Ich weiß nicht, was du sagest.

[Evangelista] Als er aber zur Tür hinaus  
ging, sahe ihn eine andere und  
sprach zu denen, die da waren:

[Magd II] Dieser war auch mit dem  
Jesu von Nazareth.

[Evangelista] Und er leugnete abermal  
und schwur dazu:

[Petrus] Ich kenne des Menschen nicht.

[Evangelista] Und über eine kleine  
Weile traten hinzu, die da stunden,  
und sprachen zu Petro:

Chorus

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

Recitative

[Evangelista] Da hub er an, sich zu  
verfluchen und zu schwören:

[Petrus] Ich kenne des Menschen nicht.  
[Evangelista] 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.

ARIA (ALTO)

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

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 in mir befinde.

THE GOSPEL  
Recitative

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

[Judas] Ich habe übel getan, daß ich unschuldig Blut verraten habe.

[Evangelista] Sie sprachen:

Chorus

[Hohenpriester und Ältesten] Was gehet uns das an? Da siehe du zu!

Recitative

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

[Priester] Es taugt nicht, daß wir sie in den Gotteskasten legen, denn

es ist Blutgeld.

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

ARIA (BASS)

THE GOSPEL  
Recitative

[Evangelista] Sie hielten aber einen Rat  
und kauften einen Töpfersacker  
darum zum Begräbnis der Pilger.  
Daher ist derselbige Acker genennet  
der Blutacker bis auf den heutigen Tag.  
Da ist erfüllet, das gesaget ist durch  
den Propheten Jeremias, da er spricht:  
Sie haben genommen dreißig Silberlinge,  
damit bezahlet ward der Verkaufte,  
welchen sie kauften von den Kinder  
Israel, und haben sie gegeben um  
einen Töpfersacker, als mir der Herr  
befohlen hat. Jesus aber stund vor  
dem Landpfleger; und der Land-  
pfleger fragte ihn und sprach:  
[Pilatus] Bist du der Jüden König?  
[Evangelista] Jesus aber sprach zu ihm:  
[Jesus] Du sagests.  
[Evangelista] 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?  
[Evangelista] Und er antwortete ihm  
nicht ein Wort, also, daß sich auch  
der Landpfleger sehr verwunderte.

CHORALE

Befiehl 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,  
Der wird auch Wege finden,  
Da dein Fuß gehen kann.

THE GOSPEL  
Recitative

[Evangelista] 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 vor andern, der hieß  
Barabbas. Und da sie versammelt  
waren, sprach Pilatus zu ihnen:  
[Pilatus] Welchen wollet ihr, daß ich  
euch losgebe? Barabbam oder Jesum,  
von dem gesaget wird, er sei Christus?  
[Evangelista] 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:  
[Uxor Pilati] Habe du nichts zu schaffen  
mit diesem Gerechten; ich habe heute  
viel erlitten im Traum von seinetwegen!

[Evangelista] Aber die Hohenpriester und  
die Ältesten überredeten das Volk, daß  
sie um Barabbam 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?  
[Evangelista] Sie sprachen:  
[Volk] Barabbam!  
[Evangelista] Pilatus sprach zu ihnen:  
[Pilatus] Was soll ich denn machen mit  
Jesu, von dem gesagt wird, er sei Christus?  
[Evangelista] Sie sprachen alle:

Chorus

[Volk] Laß ihn kreuzigen!

CHORALE

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

THE GOSPEL  
Recitative

[Evangelista] Der Landpfleger sagte:  
[Pilatus] Was hat er denn Übels getan?

RECITATIVE (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.

ARIA (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 bleibe.

THE GOSPEL  
Recitative

[Evangelista] Sie schrieen aber noch  
mehr und sprachen:

Chorus

[Volk] Laß ihn kreuzigen!

Recitative

[Evangelista] 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!

[Evangelista] Da antwortete das ganze  
Volk und sprach:

Chorus

[Volk] Sein Blut komme über uns und  
unsre Kinder.

Recitative

[Evangelista] Da gab er ihnen  
Barabbam los; aber Jesum ließ er  
geißeln und überantwortete ihn,  
daß er gekreuziget würde.

RECITATIVE (ALTO)

Erbarm es, Gott!  
Hier steht der Heiland angebunden.  
O Geißelung, o Schläg, o Wunden!  
Ihr Henker, haltet ein!  
Erweicht 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!

ARIA (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!

THE GOSPEL  
Recitative

[Evangelista] Da nahmen die Kriegsknechte des Landpflegers Jesum 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:

Chorus

[Kriegsknechte] Gegrüßet seist du, Jüdenkönig!

Recitative

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

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,  
Gegrüßet 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 gleicht,  
So schändlich zugericht'?

THE GOSPEL

Recitative

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

RECITATIVE (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.

ARIA (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.

THE GOSPEL  
Recitative

[Evangelista] 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 wurfen das Los darum, auf daß erfüllet 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:

Chorus

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

Recitative

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

Chorus

[Hohenpriester] 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.

Recitative

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

RECITATIVE (ALTO)

Ach Golgatha, unselges Golgatha!  
Der Herr der Herrlichkeit  
Muß schimplich 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!

ARIA (ZION [ALTO] AND THE FAITHFUL)

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 Kücklein, ihr,  
Bleibet! Wo? In Jesu Armen.

THE GOSPEL

Recitative

[Evangelista] Und von der sechsten  
Stunde an war eine Finsternis über  
das ganze Land bis zu der neunten  
Stunde. Und um die neunte Stunde  
schrie Jesus laut und sprach:  
[Jesus] Eli, Eli, lama asabthani?  
[Evangelista] Das ist: Mein Gott, mein  
Gott, warum hast du mich verlassen?  
Etliche aber, die da stunden, da  
sie das höreten, sprachen sie:  
[Volk] Der rufet den Elias!  
[Evangelista] Und bald lief einer unter  
ihnen, nahm einen Schwamm und  
füllte ihn mit Essig, und steckete  
ihn auf ein Rohr und tränkete ihn.  
Die andern aber sprachen:

Chorus

[Volk] Halt! Laß sehen, ob Elias  
komme und ihm helfe?

Recitative

[Evangelista] Aber Jesus schrie  
abermal laut und verschied.

CHORALE

Wenn ich einmal soll scheiden,  
So scheid nicht von mir,  
wenn ich den Tod soll leiden,  
So tritt du dann herfür!  
Wenn mir am allerbängsten  
Wird um das Herze sein,  
So reiß mich aus den Ängsten  
Kraft deiner Angst und Pein.

THE GOSPEL  
Recitative

[Evangelista] 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  
erschieden vielen. Aber der Haupt-  
mann und die bei ihm waren und  
bewahreten Jesum, da sie sahen das  
Erdbeben und was da geschah,  
erschranken sie sehr und sprachen:

Chorus

[Kriegsknechte] Wahrlich, dieser ist  
Gottes Sohn gewesen.

Recitative

[Evangelista] 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 hieß 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.

RECITATIVE (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 kömmt zur Ruh,  
Ach! liebe Seele, bitte du,  
Geh, lasse dir den toten Jesum schenken,  
O heilsames, o köstlichs Angedenken!

ARIA (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!

THE GOSPEL  
Recitative

[Evangelista] Und Joseph nahm den  
Leib und wickelte ihn in ein rein  
Leinwand und legte ihn in sein  
eigen neu Grab, welches er hatte  
lassen in einen Fels hauen, und  
wälzete 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:

Chorus

[Hohenpriester und Pharisäer] Herr,  
wir haben gedacht, daß dieser  
Verführer sprach, da er noch lebete:  
Ich will nach dreien Tagen wider  
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 Betrüg ärger  
denn der Erste!

Recitative

[Evangelista] Pilatus sprach zu ihnen:  
[Pilatus] Da habt ihr die Hüter; gehet  
hin und verwahrets, wie ihrs wisset!

[Evangelista] Sie gingen hin und  
verwahreten das Grab mit Hütern

und versiegelten den Stein.

RECITATIVE (ZION [QUARTET] AND THE FAITHFUL)

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!

CHORUS

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgesognen Glieder!

(Ruhet sanfte, ruhet wohl!)

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

(Ruhet sanfte, sanfte ruh!)

Höchst vergnügt

Schlummern da die Augen ein.

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Come, ye daughters, help me mourn!  
See him! Who? The Bridegroom comes!  
See him! How? Brought like a lamb!  
Look! At what? His acceptance of pain!  
Look! Look where? Upon our shame!  
See Him in His love and mercy  
Bear the very beams to the Cross!

Oh Lamb of God unsinuing,  
Upon the Crosstree offered;  
Who bore all things with patience,  
Who cruel rejection suffered;  
The sins of all to bear,  
Else we had needs despaired:  
Have mercy on us, oh Jesu.

[Evangelist] When Jesus had finished this lesson, he said to his disciples:

[Jesus] You know that in two days it will be Easter, and the Son of Man will be bound over to be crucified.

Heart's dearest Jesu, what law have You broken,  
That such a bitter sentence should be spoken?  
What is Your crime, in what kind of misdeed  
Are You betrayed?

[Evangelist] Then the high priests and scribes and elders of the people assembled themselves in the palace of the High Priest, who was then one Caiaphas, and took counsel, how they might take Jesus by treachery and kill him. But they said:

[High Priests] Not during the Holy Days, lest there be an uproar among the people.

[Evangelist] Now when Jesus was in Bethany, in the house of Simon the leper, there came to him a woman, who had a glass of precious water and poured it over his head, as he sat to table. When his disciples saw it, they were outraged and said:

[Disciples] What is the good of this extravagance? This water could have been sold for much and given to the poor.

[Evangelist] When Jesus marked this, he said to them:

[Jesus] Why do you trouble the woman? She has done a great charity upon me. You have the poor with you always, but me you will not always have. That she poured this water upon my head, she did that I might be buried. Truly I say to you: Wherever this Gospel is preached in all the world, even there it shall be spoken in her memory, what she did.

Beloved Savior mine,  
If Your disciples blindly wrangle,  
Because this pious dame  
Anoints your limbs with scent  
To fit them for the grave,  
Then suffer me, while they continue,  
From the tear-springs of my eyes  
To pour a fragrant water on Your head!

Grief and shame, grief and shame  
Grind the sinning heart in twain,

That the dripping of my tear drops  
Might bear a pleasing balm,  
Faithful Jesu, unto Thee.

[Evangelist] Then went off one of the Twelve, whose name was Judas Ischariot, to the high priests and said:

[Judas] What will you give me? I will betray him to you.

[Evangelist] And they bid him thirty pieces of silver. And from then on he watched for an occasion, when he might betray him.

Bleed You must, beloved heart!  
Ah! the foster child You nurtured,  
That was suckled at Your breast,  
Leads its Guardian to slaughter,  
For it has become a viper!  
Bleed You must, beloved heart!

[Evangelist] Now on the first day of the unleavened bread the disciples came to Jesus and said:

[Disciples] Where do you wish that we prepare the Easter lamb for you to eat?

[Evangelist] He said:

[Jesus] Go up into the city to a certain man, and say to him: The Master bids us tell you: My time is come, I would keep the Easter in your house with my disciples.

[Evangelist] And the disciples did as Jesus commanded, and prepared the Easter lamb. And in the evening he sat to table with the twelve. And as they ate, he said:

[Jesus] Truly I say to you: One among you will betray me.

[Evangelist] And they became very troubled and raised their voices, every one among them, and said to him:

[Disciples] Lord, is it I?

'Tis I, I should atone this,  
Bound by hand and feet  
To lie in Hell.  
The lashes and the shackles  
And all that you endured,  
These things were earned by my own soul.

[Evangelist] He answered and said:

[Jesus] He who dips his hand into the dish with me, even he will betray me. The Son of Man shall surely pass away, as it stands written of him: but alas for the man by whom the Son of Man is betrayed! It would be better for him, had the man never been born.

[Evangelist] Then answered Judas, who betrayed him, and said:

[Judas] Is it I, Rabbi?

[Evangelist] He said to him:

[Jesus] You say this.

[Evangelist] And as they ate, Jesus took the bread, gave thanks and broke it and 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 you all of it; this is my blood of the New Testament, which shall be poured out for many for the forgiveness of sins. I say to you: From now on I shall drink no more of this fruit of the vine until the day when I shall drink it anew with you in my

Father's kingdom.

Although my heart is drowned in tears  
That Jesus must take leave of me,  
Yet this His testament makes me glad:

His flesh and blood—  
oh preciousness!—  
He bequeaths into my hands.  
As He while on this earth  
Could wish His own no hurt,  
So now He loves them to the end.

Let me give my heart to You,  
My Savior, plunge inside!  
Let me drown myself in You:  
Though all the world's too small for You,  
Ah, You alone shall be to me  
Wider than the earth and sky.

[Evangelist] And when they had said the Hymn of Praise, they went out to the Mount of Olives. Then Jesus said to them:

[Jesus] In this night you will all reject me. For it stands written: I will strike the shepherd, and the sheep of the flock will flee. But when I rise again, I will go before you into Galilee.

Please know me, my Protector,  
My Shepherd, name me Thine!  
From You, fount of all goodness,  
Great gladness has been mine.  
Your lips have made me happy  
With milk and with sweet fare;  
Your spirit has endowed me  
With Heaven for my share.

[Evangelist] But Peter answered and said to him:

[Peter] Even if they all reject you, I will never reject you.

[Evangelist] Jesus said to him:

[Jesus] Truly I say to you: This very night, before the cock crows, you will deny me three times.

[Evangelist] Peter said to him:

[Peter] Even if I had to die with you, I would never deny you.

[Evangelist] And all the disciples said the same.

I want to stay here by You;  
Do not send me away!  
I do not want to leave You  
While Your poor heart breaks.  
For when Your heart is failing  
In the last throes of death,  
'Tis then I want to hold You  
In my arms and breast.

[Evangelist] Then Jesus came with them to a garden, that was called Gethsemane, and said to his disciples:

[Jesus] Sit you down here, while I go over there and pray.

[Evangelist] And took with him Peter and the two sons of Zebedee, and began to lament and to tremble. Then Jesus said to them:

[Jesus] My soul is sorrowful unto death: stay here and keep watch with me.

Oh grief!  
See how His heart in torment quakes,  
See how it sinks, how deathly pale His face!  
The court convenes to hear His case,  
No mercy there, no advocate.  
All pains of Hell He suffers,  
He goes to pay the crimes of others.  
Ah, if but my love for You,  
My Savior, could ease or help You bear  
Your trembling and Your sighing,  
How gladly I'd stay here!

What is the cause of all this sorrow?  
Alas! my sins have fallen on You;  
geschlagen;  
I, oh Lord Jesus, all these ills incurred  
That You endured.

Let me keep watch beside my Jesus;  
And may our sins thus fall asleep.  
For my death  
His heart's distress would make amends;  
His sorrow makes me filled with joy.  
Thus must we find his obedient suffering  
Most bitter and yet sweet to see.

[Evangelist] And went apart a little, fell down upon his face and prayed, saying:

[Jesus] My father, if it be possible, let this cup go from me; yet not as I will, but as you will.

The Savior falls  
Down before His Father,  
Whereby He lifts Himself and all  
From our downfall  
Up to the grace of God again.

He is prepared  
To take death's bitter cup  
For drink,  
In which the sins of all the world  
Are poured and foully stink,  
Because it is His dear God's will.

Gladly I will bow myself  
To take up the Cross and Cup:  
I'll drink as my Savior did.  
For His lips,  
Whence milk and honey stream,  
Have taken the lees  
And suffering's bitter shame  
And sweetened them by drinking first.

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

[Jesus] Can you not watch even an hour with me? Watch and pray, lest you fall into temptation! The spirit is willing, but the flesh is weak.

[Evangelist] And another time he went apart, prayed, and said:

[Jesus] My father, if it be not possible that this cup should go from me, then I will drink it: your will be done.

Let my God's will be always done,  
His will is for the best.  
He is at hand to help all those  
Whose faith in Him holds fast.  
He helps in need, our gentle God,  
And chastises with measure.  
Who trusts in God builds strong indeed,  
For He will not forsake him.

[Evangelist] And he came and found them sleeping all the same, and their eyes were full of sleep. And he left them and went apart once more, and prayed a third time and said the same words. Then he came to his disciples and said to them:

[Jesus] Ah! must you still lie down and sleep? Behold, the hour is come when the Son of Man will be bound over into the hands of sinners. Stand up, let us go; look, he is here, he who betrays me.

[Evangelist] And even as he was speaking, behold, Judas came, one of the twelve, and with him a great band with swords and staves from the high priests and elders of the people. And the betrayer had given them a signal, saying: The one I kiss, he is the one, seize him! And he went at once to Jesus and said:

[Judas] Greetings to thee, Rabbi!

[Evangelist] And kissed him. But Jesus said to him:

[Jesus] Beloved, why have you come?

[Evangelist] Then they came up and laid hands on Jesus and seized him.

Now my Jesus has been seized.  
Free him, stop this, bind him not!

Moon and sun  
Have gone down for grief,  
Because my Jesus has been seized.  
Free him, stop this, bind him not!  
They lead him off, his hands are bound.  
Are lightning and thunder no more in the clouds?  
Then open your fiery abysses, oh Hell,  
And shatter, and slay, and engulf, and destroy  
With swift and fierce rage  
That faithless betrayer, that murderer's blood!

[Evangelist] And behold, one of those that were with Jesus reached out his hand and struck the High Priest's servant, and hewed his ear off. Then Jesus said to him:

[Jesus] Put your sword back in its place: for whoever takes up the sword shall perish by the sword. Or did you think that I could not call on my Father for more than twelve legions of angels? But how then would Scripture be fulfilled? It must be this way.

[Evangelist] And in that hour spoke Jesus to the guards:

[Jesus] You have come out as if for a murderer, with swords and staves to take me; yet I have sat daily among you and taught in the Temple, and you never seized me. But all this has happened that the writings of the Prophets might be fulfilled.

[Evangelist] Then all the disciples forsook him and fled.

Oh Man, lament your sin so great,  
That Christ came down to manifest  
His Father's love on Earth:  
Out of a virgin pure and mild,  
For our sake, born here as a child  
To plead for our rebirth.  
He gave new life to them that died,  
And all their ills He set aside,  
Until the time drew nigh  
When He for us must offered be,  
And bear the weight of our misdeeds,  
Raised high upon the Tree.

Ah, my Jesus now is gone!  
Is it possible, can I look?  
Ah! my Lamb in tiger's claws,  
Ah! where has my Jesus gone?  
Ah! what shall I tell my soul,  
When in fear she says to me:  
Ah! where has my Jesus gone?  
Where then has thy Lover gone,  
Oh thou fairest among women?  
Whither has thy Lover turned?  
For we would seek Him with thee.

[Evangelist] Now those who had seized Jesus led him to the High Priest Caiaphas, where the scribes and elders had assembled. But Peter followed after, at a distance, even to the High Priest's palace,

and went inside and sat among the servants, that he might see where things would lead. Now the high priests and elders and the whole council sought false witness against Jesus, that they might put him to death, and found none.

The world has wrongly sentenced me  
With lies and false imaginings,  
With traps concealed to snare me.  
Lord, keep with me  
This hour of need,  
From lying spite preserve me.

[Evangelist] And however many false witnesses came to them, still they found nothing. At last there came a pair of false witnesses and said:

[Witnesses] He said: I can throw down God's Temple and build it again in three days.

[Evangelist] And the High Priest stood up and said to him:

[High Priest] Will you make no answer to what these two have said against you?

[Evangelist] But Jesus kept silence.

My Jesus answers  
Unjust lies with silence,  
That He thereby might show us  
How His will, with mercy filled,  
Will bow to suffer for our sake,  
And how we, even in like pain,  
Should bear ourselves like Him,  
In persecution keeping silence.

Endure, endure,  
When the tongues of liars cut you!  
If beyond my guilt I bear  
Shame and scorn,  
Ah, then let my loving God  
Avenge my poor heart's innocence.

[Evangelist] And the High Priest answered and said to him:

[High Priest] I adjure you before the Living God, to say if you are Christ, the Son of God.

[Evangelist] Jesus said to him:

[Jesus] You say this. Yet I say to you: from this very day it shall come to pass, that you will see the Son of Man sit upon the right hand of Power and come upon the clouds of heaven.

[Evangelist] Then the High Priest tore his garments and said:

[High Priest] He has blasphemed God; how can we wait for further witness? Behold, even now you have heard his blasphemy. How do you judge?

[Evangelist] They answered and said:

[Scribes and Elders] He owes his death!

[Evangelist] Then they spat in his face and struck him with their fists. And some of them struck him in the face and said:

[Scribes and Elders] Prophecy to us,  
oh Christ, who is it that struck you?

Who was it dared to strike You,  
My Savior, and to sorrow  
So cruelly sentenced You?  
For You are not a sinner  
Like us and like our children,  
Who evil never thought to do.

[Evangelist] Now Peter was sitting outside in the palace, and a maidservant came to him and said:

[Maid I] And you too were with this Jesus from Galilee.

[Evangelist] But he denied it before them all and said:

[Peter] I don't know what you mean.

[Evangelist] Now when he went out to the door, another one saw him, and said to those that were there:

[Maid II] This man too was with that Jesus of Nazareth.

[Evangelist] And he denied it again, and swore to it:

[Peter] I know nothing of the man.

[Evangelist] And over a little time, those who were standing nearby came over and said to Peter:

[Servants] Surely, you also are one of them; for your speech betrays you.

[Evangelist] Then he began to call down curses on his head and to swear:

[Peter] I know nothing of the man.

[Evangelist] And even then the cock crowed. Then Peter remembered the words of Jesus, that he had said to him: Before the cock crows you will deny me three times. And went away and wept bitterly.

Have mercy, oh my God,  
In pity for my tears!  
Look on me, heart and eye  
Weeping for You bitterly.

Though I too fell away from You,  
Yet I'll take my place again;  
For Your Son has paid our debt  
By His anguish and death's pain.  
I do not deny my guilt;  
But Your mercy and Your grace  
Are much greater than the sins  
That I know are in my breast.

[Evangelist] Now in the morning all the high priests and elders of the people took counsel concerning Jesus, that they might kill him. And they bound him, and led him away, and bound him over to the Governor, Pontius

Pilate. When Judas saw this, who had betrayed him, that Jesus was condemned to death, he rued it, and brought the thirty pieces of silver back to the high priests and elders and said:

[Judas] I have done evil, for I have betrayed innocent blood.

[Evangelist] They said:

[High Priests and Elders] What is that to us? See to it yourself!

[Evangelist] And he threw the thirty pieces of silver into the Temple, turned his back on them, and went away and hanged himself. But the high priests picked up the pieces of silver and said:

[Priests] It will not do for us to put them in God's coffers, for it is blood money.

Give my Jesus back again!  
See the coins, the price of blood:  
The lost son throws them down  
At your feet again!

[Evangelist] So they took counsel together, and bought a potter's field for the burial of pilgrims. For which this same field is called the Field of Blood even to this day. Thus was fulfilled what was spoken by the Prophet Jeremiah, where he said: They have taken thirty pieces of silver, the purchase price of him that they bought of the children of Israel, and given them for a potter's field, as the Lord bade me. Now Jesus stood before the Governor; and the Governor questioned him, saying:

[Pilate] Are you the King of the Jews?

[Evangelist] And Jesus said to him:

[Jesus] You say this.

[Evangelist] And when he had been accused by the high priests and elders, he answered nothing. Then Pilate said to him:

[Pilate] Do you not hear how bitterly they accuse you?

[Evangelist] And he answered him not one word, so that even the Governor wondered greatly.

Commend the way you follow  
And all your heart's desires  
Into the faithful guidance  
Of Him who rules the skies.  
Who gives clouds, winds, and breezes  
Their courses, paths, and ways  
Will also find a highway  
Where you can set your feet.

[Evangelist] Now on the Holy Day it was the Governor's custom, to release to the people one man out of prison, whomever they wished. Now he had at this time a prisoner, more famous than all the others, whose name was Barabbas. And when they were gathered, Pilate said to them:

[Pilate] Which do you want me to release to you: Barabbas, or Jesus, of whom it is said, he is the Christ?

[Evangelist] For he well knew that they had bound him over out of spite. And when he was seated on the Judgment Seat, his wife sent a message to him, saying:

[Pilate's Wife] See you do nothing to this righteous one; I have suffered much this day in a dream on his account!

[Evangelist] But the high priests and elders persuaded the whole people that they should ask for Barabbas, and that Jesus should be killed. Then the Governor answered and said to them:

[Pilate] Which of these two do you want, that I should release him to you?

[Evangelist] They said:

[People] Barabbas!

[Evangelist] Pilate said to them:

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

[Evangelist] They all said:

[People] Have him crucified!

How marvelous this judgment is!  
The Shepherd goes to suffer for His sheep,  
The Master pays the debt, the Just One,  
For His servants.

[Evangelist] The Governor said:

[Pilate] But what evil has he done?

He did good to all of us,  
To the blind He gave new sight,  
The lame He made to walk,  
He spoke His Father's word to us,  
He drove the devils forth,  
Those that grieved He comforted,  
He raised up sinners and made them His—  
And that is all my Jesus did.

For love my Savior goes to die,  
Who never even thought to sin,  
Lest destruction everlasting  
And Last Judgment's punishment  
Should weigh upon my soul.

[Evangelist] But they cried out all the more and said:

[People] Have him crucified!

[Evangelist] Now when Pilate saw that he was accomplishing nothing, save to create an even greater tumult, he took water and washed his hands before all the people and said:

[Pilate] I am innocent of the blood of this righteous one, see to it yourselves!

[Evangelist] Then the whole people answered and said:

[People] Let his blood come upon us and our children.

[Evangelist] Then he let Barabbas go; but Jesus he had flogged and bound him over to be crucified.

Forgive this, God!  
Here stands the Savior in His bonds.  
Oh lashes, blows, and wounds!  
Oh hangman, stay your hand!  
Are you not moved by His soul's distress  
Or by the sight of so much pain?  
Oh yes! you have a heart,  
It must outmatch your whipping post,  
It must be twice as hard.  
Have pity, stay your hand!

If my cheeks, all wet with weeping,  
Pay for nothing,  
Oh, then take my heart within!  
Only let it catch the streaming,  
When Your wounds are sweetly bleeding,  
For a cup of offering!

[Evangelist] The Governor's soldiers took Jesus with them into the House of Judgment, and collected the whole guard around him and brought him out and put a scarlet robe on him and wove a crown of thorns and set it on his head and put a reed in his right hand and bent their knees to him and mocked him and said:

[Soldiers] All hail, King of the Jews!

[Evangelist] And they spat on him and took the reed and beat his head with it.

Oh bloodied Head and wounded,  
All heaped with shame and scorn;  
Oh Head bound to derision  
With a crown of thorns;  
Oh Head once decked so fairly  
With marks of high degree,  
And now abused most cruelly:  
All Hail! say I to Thee.

Oh countenance so lordly,  
Before which else should cower  
The world and all its powers,  
How spat upon You are,  
And Your face so ashen!  
Who took Your eyes' fair light,  
To which no light is equal,  
And judged it with such spite?

[Evangelist] And when they had mocked him, they took the robe off and put his clothes back on him and led him away to crucify him. And as they went forth, they found a man from Cyrene whose name was Simon; whom they forced to carry the cross for him.

'Tis true indeed! the flesh and blood in us  
Must be forced to take the cross.  
The more it does our poor souls good,  
The harder 'tis to bear.

Come, sweet cross, and I will say:  
My Jesus, give it me forever!  
If once my sorrow grows too heavy,  
You Yourself will help me bear it.

[Evangelist] And when they had come to the place called Golgotha, which is translated Place of Skulls, they gave him vinegar to drink mixed with gall; and when he had tasted it, he would not drink it. Now when they had crucified him, they divided his clothes and cast lots for them, that it might be fulfilled, what was spoken of the Prophets: They have divided my clothes among them, and for my cloak they have cast lots. And they sat down in that place and kept watch on him. And over his head they raised a writing of the cause of his death, namely: This is Jesus, King of the Jews. And there were two murderers crucified with him, one to his right and one to his left. Now those who were passing by blasphemed at him and shook their heads and said:

[People] You who tear down God's Temple and build it up again in three days, help yourself! If you are God's Son, then climb down from the cross!

[Evangelist] The high priests mocked him in the same tenor, together with the scribes and elders, and said:

[High Priests] Others he helped and cannot help himself! If he is King of Israel, then let him climb down now from the cross and we will believe in him. He trusted in God, let Him deliver him now if He fancies him; for he said: I am God's Son.

[Evangelist] And likewise even the murderers reviled him, that were crucified with him.

Ah Golgotha, thou joyless Golgotha!  
The King above all kings  
Must die here in abuse,  
The Joy and Savior of the world  
Nailed accursed to a cross.  
Who made the heavens and the earth  
Shall be deprived of earth and breath.  
Here innocence must die of guilt—

How close that touches my own soul!  
Ah Golgotha, thou joyless Golgotha!

Look! our Jesus stretches out  
His hands to gather us to Him,  
Come! Come where? In Jesus' arms  
Seek redemption and find mercy,  
Seek them! Where? In Jesus' arms.  
Live and die and find peace here,  
Oh my poor forsaken chicks,  
Stay here! Where? In Jesus' arms.

[Evangelist] And from the sixth hour there was a darkness over the whole country until the ninth hour. And about the ninth hour, Jesus cried aloud and said:

[Jesus] Eli, Eli, lama asabthani?

[Evangelist] That is: My God, my God, why have You forsaken me? Now several of those who were standing nearby, when they heard this, said:

[People] He is calling Elijah!

[Evangelist] And one of them ran quickly, took a sponge and filled it with vinegar and set it upon a reed, and gave him to drink. But the others said:

[People] Stop! Let us see if Elijah will come and help him!

[Evangelist] But Jesus cried aloud once more and was gone.

When one day I depart,  
Do not depart from me;  
When I must suffer death,  
Then hasten Thou to me!  
When all that makes me tremble  
Around my heart is ranged,  
Then lift me free from terror  
By Thine own fear and pain.

[Evangelist] And behold, the Veil of the Temple was rent in two pieces, from the top even to the bottom. And the earth quaked, and the rocks split, and the graves burst open, and there arose from them many bodies of saints that slept there, and they left their graves after his resurrection and came into the Holy City and appeared to many. Now the captain and those who were with him and were guarding Jesus, when they saw the earthquake and all that happened, were greatly afraid and said:

[Guards] Truly, this was God's Son.

[Evangelist] And there were many women there, watching from a distance, who had followed him from Galilee and had ministered to him, among them Mary Magdalene, Mary the mother of James and Joseph, and the mother of the sons of Zebedee. Now in the evening there came a rich man of Arimathea, whose name was Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate gave orders that they should give it to him.

'Twas evening and the air was cool

When Adam's downfall was revealed,  
'Tis evening when the Savior lays Him down.  
'Twas evening when the dove flew home,  
An olive leaf borne in her beak.  
Oh lovely hour! Oh eventide!  
Hour when our pact of peace is made with God,  
For Jesus has fulfilled his cross.  
His body, let it sleep;  
Ah, my soul, only ask—  
Haste!—to be given the dead Jesus,  
Oh healing, oh precious remembrance!

Make yourself, my heart, all pure,  
I myself will entomb Jesus.  
For in me shall He henceforth,  
Evermore,  
Have His sweet sleep.  
World, get out, let Jesus in!

[Evangelist] And Joseph took the body and wrapped it in a pure linen cloth and laid it in his own new tomb, which he had caused to be cut into a rock, and rolled a great stone across the door of the tomb and went away. Now Mary Magdalene was there and the other Mary, and they sat down in front of the tomb. The next day, the one that follows the Day of Preparation, the high priests and Pharisees came jointly to Pilate and said:

[High Priests and Pharisees] Lord, we have reason to believe, that this deceiver said while yet he lived: After three days I shall rise again. Therefore command, that the grave be watched through the third day, lest his disciples come and steal him, and say to the people: He is risen from the dead, and the last fraud be worse than the first!

[Evangelist] Pilate said to them:

[Pilate] You have your own watchmen; go away and watch it yourselves, you know what to do!

[Evangelist] They went away and secured the tomb with watchmen and set a seal upon the stone.

Now the Lord is laid to rest.

My Jesu, good night!  
The toil is done, that all our sins had made for Him.

My Jesu, good night!  
Oh blessed limbs,  
See! how I mourn you with grief and shame,  
That my downfall should bring you to such pain!

My Jesu, good night!  
Accept my lifelong, countless thanks for all your woes,  
That you took so much care to save my soul.  
My Jesu, good night!

We sit down in tears  
And call to Thee in Thy grave:  
Sleep Thou softly, softly sleep!

Sleep now, ye exhausted limbs  
(Sleep ye softly, sleep ye well!),  
For your grave and marker stone  
Shall be to every fearful mind  
A gracious pillow for its slumber  
And the soul's last resting place.  
(Sleep ye softly, softly sleep!)  
Deeply content,  
The eyes fall shut in sleep....