

Bach AT THE SEM

2009-2010 Series

Concordia Seminary
The Chapel of St. Timothy and St. Titus

March 21, 2010, 3:00 p.m.



Schedule of Concerts

Bach at the Sem 2010

- Sunday, Jan. 31
3:00 p.m. Organ recital by Dennis Bergin. *Clavier Übung III*. Chorales by Bach presented by The American Kantorei. J. S. Bach, Sonata for Flute and Harpsichord in E Major, Paula Kasica, flute; Mieko Hironaka Bergt, harpsichord; Kenneth Kulosa, cello.
- Sunday, March 21
3:00 p.m. The American Kantorei, with soloists Jeral Becker, Evangelist, and Jay Willoughby, Christ, present J. S. Bach's The Passion of Our Lord According to St. John. Aria soloists are principals of The American Kantorei. A celebration of the birthday of J. S. Bach.
- Sunday, May 2
3:00 p.m. The American Kantorei sings motets by Bach, Sing Unto the Lord a New Song and The Spirit Helps Us in Our Weakness. W. A. Mozart, String Quartet in E Flat Major, featuring the Arianna String Quartet, John McGrosso, violin; David Gillham, violin; Joanna Mandoza, viola; Kurt Baldwin, cello. Dennis Bergin, organ, Fantasy and Fugue in G Major, J. S. Bach.
- Sunday, October 10
3:00 p.m. The American Kantorei performs the Kyrie and Gloria in excelsis from the Mass in B Minor of J. S. Bach.
- Sunday, December 5
3:00 p.m. The American Kantorei performs the Credo from the Mass in B Minor of J. S. Bach. The Santus and Agnus Dei will be performed in 2011.

The Chapel of St. Timothy and St. Titus
Concordia Seminary, 801 Seminary Place, St. Louis, MO 63105
www.csl.edu

We are grateful to Richard and Phyllis Duesenberg and to Robert and Lori Duesenberg for their generous gifts, which make the *Bach at the Sem* series possible. Concordia Seminary is privileged to make Johann Sebastian's music available to the St. Louis community and invites your generosity in support of this important series. If you have not received mailings from *Bach at the Sem* in the past and would like to be placed on the mailing list, please call 314-505-7362 or e-mail bach@csl.edu.

Bach AT THE SEM

The Passion According to Saint John

The American Kantorei

Robert Bergt, Music Director and Conductor

Evangelist Jeral Becker, Tenor
Christ Jay Willoughby, Bass-baritone

Aria Soloists

Joy Boland and Jean Baue, Soprano
Katharine Lawton Brown, Alto Arie Perry, Tenor
David Berger, Bass-baritone

Dramatic Voices

Pilate	David Berger, Bass-baritone	Servant	Greg Gastler, Tenor
Maid	Joy Boland, Soprano	Peter	Matthew Meyer, Bass-baritone



Bach at the Sem
March 21, 2010, 3:00 p.m.
Fifth Sunday in Lent

The American Kantorei
Robert Bergt, Music Director and Conductor

In Nomine Jesu

Part I
The Betrayal and Capture

No. 1 Chorus

*Herr, unser Herrscher,
Dessen Ruhm in allen Landen herrlich ist!
Zeig' uns durch deine Passion,
Dass du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der grössten Niedrigkeit,
Verherrlicht worden bist.*

Lord, our Master, Thou whose name
In all the nations glorious e'er shall be,
Show us how Thou in pain and woe,
Through which Thou, Son of God, didst go,
At every time wast,
Even in the darkest hour,
Forever glorified.

No. 2 Recitative

*EVANGELIST—Jesus ging mit seinen
Jüngern über den Bach Kidron; da war ein
Garten, darein ging Jesus und seine Jünger.
Judas aber, der ihn verriet, wusste den Ort
auch, denn Jesus versammelte sich oft
dieselbst mit seinen Jüngern.
Da nun Judas zu sich hatte genommen die
Schar und der Hohenpriester und Pharisäer
Diener, kommt er dahin mit Fackeln, Lampen
und mit Waffen.
Als nun Jesus wusste Alles, was ihm begegnen
sollte, ging er hinaus und sprach zu ihnen:*

EVANGELIST—Jesus went forth with His
disciples over the brook Kidron, where was a
garden into which He entered, and His disciples.
And Judas also, which betrayed Him,
knew the place: for Jesus oftentimes resorted
thither with His disciples.
Judas then, having received a band of men
and officers from the chief priests and
Pharisees, cometh thither with lanterns and
torches and weapons.
Jesus therefore, knowing all things that
should come upon Him, went forth and said
unto them:

JESUS—Wen suchet ihr?

JESUS—Whom seek ye?

EVANGELIST—Sie antworteten ihm:

EVANGELIST—They answered Him:

No. 3 Chorus

Jesum von Nazareth!

Jesus of Nazareth!

No. 4 Recitative

EVANGELIST—Jesus spricht zu ihnen:

EVANGELIST—Jesus saith unto them:

JESUS—Ich bin's.

JESUS—I am He.

EVANGELIST—Judas aber, der ihn verriet, stund auch bei ihnen.

EVANGELIST—And Judas also, which betrayed Him, stood with them.

Als nun Jesus zu ihnen sprach: Ich bin's! wichen sie zurücke und fielen zu Boden.

As soon then as He had said unto them, I am He, they went backward and fell to the ground.

Da fragete er sie abermals:

Then asked He them again:

JESUS—Wen suchet ihr?

JESUS—Whom seek ye?

EVANGELIST—Sie aber sprachen:

EVANGELIST—And they said:

No. 5 Chorus

Jesum von Nazareth!

Jesus of Nazareth!

No. 6 Recitative

EVANGELIST—Jesus antwortete:

EVANGELIST—Jesus answered:

JESUS—Ich hab's euch gesagt, dass ich's sei; suchet ihr denn mich, so lasset diese gehen!

JESUS—I have told you, that I am He; if therefore ye seek Me, let these go their way.

No. 7 Chorale

*O grosse Lieb', o Lieb' ohn' alle Masse,
Die dich gebracht auf diese Marterstrasse!*

O wondrous Love, O Love all love excelling,
Which bade Thee make this vale of tears Thy dwelling,

*Ich lebte mit der Welt in Lust und Freuden,
Und du musst leiden!*

I live on earth and earthly pleasures cherish,
And Thou must perish.

No. 8 Recitative

EVANGELIST—Auf dass das Wort erfüllet würde, welches er sagte: Ich habe der Keine verloren, die du mir gegeben hast.

EVANGELIST—That the saying might be fulfilled, which He spake: Of them which Thou gavest Me have I lost none.

Da hatte Simon Petrus ein Schwert, und zog es aus, und schlug nach des Hohenpriesters Knecht, und hieb ihm sein recht' Ohr ab; und der Knecht hiess Malchus.

Then Simon Peter, having a sword, drew it and smote the high priest's servant and cut off his right ear. The servant's name was Malchus.

Da sprach Jesus zu Petro:

Then said Jesus unto Peter:

JESUS—Stecke dein Schwert in die Scheide; soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

JESUS—Put up thy sword into the sheath; the cup which my Father hath given Me, shall I not drink it?

No. 9 Chorale

*Dein Will' gescheh', Herr Gott, zugleich
Auf Erden wie im Himmelreich;
Gieb uns Geduld in Leidenszeit,
Gehorsamsein in Lieb' und Leid,
Wehr' und steur' allem Fleisch und Blut,
Das wider deinen Willen tut.*

Thy will, O Lord our God, be done
On earth as round Thy heav'nly throne.
Thy patience, Lord, on us bestow,
That we obey in weal and woe.
Stay Thou the hand and spoil the skill
Of them that work against Thy will.

No. 10 Recitative

*EVANGELIST—Die Schar aber und der
Oberhauptmann, und die Diener der Juden
nahmen Jesum und banden ihn,
und führeten ihn aufs erste zu Hannas, der
war Caiphas' Schwäher, welcher des Jahres
Hoherpriester war:
Es war aber Caiphas, der den Juden riet, es
wäre gut, dass ein Mensch würde umbracht
für das Volk.*

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

No. 11 Aria (Alto)

*Von den Stricken meiner Sünden mich zu
entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen völlig zu heilen,
Lässt er sich verwunden.*

From the tangle of my transgressions but to
unbind me,
Is my dearest Savior bound.
From my aching wounds and bruises fully to
heal me,
He Himself is wounded.

The Denial

No. 12 Recitative

*EVANGELIST—Simon Petrus aber folgete
Jesu nach, und ein and'rer Jünger.*

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

No. 13 Aria (Soprano)

*Ich folge dir gleichfalls mit freudigen Schritten,
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen,
Zu schieben, zu bitten.*

I follow Thee also with joy-lightened footsteps,
Nor stray from Thy sight,
My Life and my Light.
O speed Thou my way,
And cease not, I pray,
To spur me and draw me,
To lead me, to call me.

No. 14 Recitative

EVANGELIST—Derselbige Jünger war dem Hohenpriester bekannt, und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draussen vor der Thür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus, und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

MAGD—Bist du nicht dieses Menschen Jünger einer?

EVANGELIST—Er sprach:

PETRUS—Ich bin's nicht!

EVANGELIST—Es stunden aber die Knechte und Diener, und hatten ein Kohlfew'r gemacht, (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

JESUS—Ich habe frei öffentlich geredet vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammen kommen, und habe nichts im Verborg'nen gered't. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe; siehe, dieselbigen wissen, was ich gesaget habe!

EVANGELIST—Als er aber solches redete, gab der Diener einer, die dabei stunden, Jesu einen Backenstreich und sprach:

DIENER—Solltest du dem Hohenpriester also antworten?

EVANGELIST—Jesus aber antwortete:

JESUS—Hab'ich übel gered't, so beweise es, dass es böse sei; hab'ich aber recht gered't, was schlägest du mich?

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

MAID—Art not thou also one of this man's disciples?

EVANGELIST—He saith:

PETER—I am not.

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

JESUS—I spake openly to the world; I ever taught in the synagogs and in the temple, whither the Jews always resort; and in secret have I said nothing.

Why asketh thou Me? Ask them which heard Me, what I have said unto them; behold, they know what I said.

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

OFFICER—Answerest thou the high priest so?

EVANGELIST—Jesus answered him:

JESUS—If I have spoken evil, bear witness of the evil; but if well, why smitest thou Me?

No. 15 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.
Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer;
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübt Marterheer.*

Who was it dared to smite Thee,
Thy good with ill requite Thee,
So foully treated Thee?
For Thou art no offender,
Nor didst to sin surrender,
From evildoing Thou art free.

Mine, mine the sins offending,
Which are like grains unending
Of sand upon the shore;
These sins it was brought Thee
Thy misery, and wrought Thee
Of martyrdom the awful store.

No. 16 Recitative

*EVANGELIST—Und Hannas sandte ihn
gebunden zu dem Hohenpriester Caiphas.
Simon Petrus stund und wärmete sich; da
sprachen sie zu ihm:*

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

No. 17 Chorus

Bist du nicht seiner Jünger einer?

Art not thou also one of His disciples?

No. 18 Recitative

EVANGELIST—Er leugnete aber und sprach:

EVANGELIST—He denied it and said:

PETRUS—Ich bin's nicht!

PETER—I am not.

*EVANGELIST—Spricht des Hohenpriesters
Knecht einer, ein Gefreund'ter des, dem
Petrus das Ohr abgehauen hatte:*

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

*DIENER—Sahe ich dich nicht im Garten bei
ihm?*

SERVANT—Did not I see thee in the garden
with Him?

*EVANGELIST—Da verleugnete Petrus
abermal, und alsobald krähet der Hahn.
Da gedachte Petrus an die Worte Jesu, und
ging hinaus und weinete bitterlich.*

EVANGELIST—Peter then denied again: and
immediately the cock crew.
And Peter remembered the words of Jesus,
and he went out and wept bitterly.

No. 19 Aria (Tenor)

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

O my soul, where wilt thou find the goal?
And where shall comfort find me, where?
Shall I stay
Or be gone
And leave hills and mountains far behind me?
This poor world no peace doth me afford,
Ever ruing my wrong doing,
My misdeed abhorred,
For the servant hath denied his Lord.

No. 20 Chorale

*Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein'n ernsten Blick
Bitterlichen weinet:
Jesu, blicke mich auch an,
Wenn ich nicht will büssen;
Wenn ich Böses hab' getan,
Rühre mein Gewissen.*

Peter, while his conscience slept,
Thrice denies his Savior.
When it woke, he bitter wept
At his base behavior.
Jesus, let not me forget,
True devotion teach me;
When on evil I am set,
Through my conscience reach me.

Hymn, "Upon the Cross Extended"

O Welt, ich muß dich lassen

Please stand to sing stanzas 1 – 4 of the hymn (Lutheran Service Book 453).

1. Upon the cross extended
See, world, your Lord suspended.
Your Savior yields His Breath.
The Prince of Life from heaven
Himself has freely given
To shame and blows and bitter death.

3. Who is it, Lord, that bruised You?
Who has so sore abused You
And caused You all Your woe?
We all must make confession
Of sin and dire transgression
While You no ways of evil know.

2. Come, see these things and ponder,
Your soul will fill with wonder
As blood streams from each pore.
Through grief beyond all knowing
From His great heart came flowing
Sighs welling from its deepest core.

4. I caused Your grief and sighing
By evils multiplying
As countless as the sands.
I caused the woes unnumbered
With which Your soul is cumbered,
Your sorrows raised by wicked hands.

Part II

The Interrogation and Scourging

No. 21 Chorale

*Christus, der uns selig macht,
Kein Bös's hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt vor gottlose Leut'
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.*

Christ, through whom we all are blest,
Knew no evildoing.
Him at night did they arrest,
Like a thief pursuing,
Led before the godless throng
And falsely convicted,
Laughed at, scoffed at, spat upon,
As the Word predicted.

No. 22 Recitative

*EVANGELIST—Da führeten sie Jesum von
Caiphäs vor das Richthaus, und es war frühe.
Und sie gingen nicht in das Richthaus, auf
dass sie nicht unrein würden, sondern Ostern
essen möchten.
Da ging Pilatus zu ihnen hinaus und sprach:*

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

*PILATUS—Was bringet ihr für Klage wider
diesen Menschen?*

PILATE—What accusation bring ye against
this Man?

*EVANGELIST—Sie antworteten und sprachen
zu ihm:*

EVANGELIST—They answered and said
unto him:

No. 23 Chorus

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

If this Man were not a malefactor, we would
not have delivered Him up unto thee.

No. 24 Recitative

EVANGELIST—Da sprach Pilatus zu ihnen:

EVANGELIST—Then said Pilate unto them:

*PILATUS—So nehmet ihr ihn hin und richtet
ihn nach eurem Gesetze!*

PILATE—Take ye Him and judge Him
according to your law!

*EVANGELIST—Da sprachen die Juden zu
ihm:*

EVANGELIST—The Jews therefore said
unto him:

No. 25 Chorus

Wir dürfen niemand töten.

It is not lawful for us to put any man to death.

No. 26 Recitative

*EVANGELIST—Auf dass erfüllet würde das
Wort Jesu, welches er sagte, da er deutete,
welches Todes er sterben würde.
Da ging Pilatus wieder hinein in das
Richthaus, und rief Jesum und sprach zu ihm:*

PILATUS—Bist du der Juden König?

EVANGELIST—Jesus antwortete:

*JESUS—Redest du das von dir selbst, oder
haben's dir Andere von mir gesagt?*

EVANGELIST—Pilatus antwortete:

*PILATUS—Bin ich ein Jude? Dein Volk und
die Hohenpriester haben dich mir
überantwortet; was hast du getan?*

EVANGELIST—Jesus antwortete:

*JESUS—Mein Reich ist nicht von dieser Welt;
wäre mein Reich von dieser Welt, meine
Diener würden darob kämpfen, dass ich den
Juden nicht überantwortet würde! Aber nun
ist mein Reich nicht von dannen.*

EVANGELIST—That the saying of Jesus
might be fulfilled, which He spake, signifying
what death He should die.

Then Pilate entered into the judgment hall
again and called Jesus and said unto Him:

PILATE—Art Thou the King of the Jews?

EVANGELIST—Jesus answered:

JESUS—Sayest thou this of thyself, or did
others tell it thee of Me?

EVANGELIST—Pilate answered:

PILATE—Am I a Jew? Thine own nation and
the chief priests have delivered Thee unto me:
What hast Thou done?

EVANGELIST—Jesus answered:

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

No. 27 Chorale

*Ach, grosser König, gross zu allen Zeiten,
Wie kann ich g'nugsam diese Treu' ausbreiten?
Kein's Menschen Herze mag indes ausdenken,
Was dir zu schenken.*

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

O mighty King, almighty through all ages,
How shall I fitly strive to sing Thy praises?
No mortal heart can ever hope to show Thee
What it doth owe Thee.

My feeble tongue no counterpart can fashion
With which it might compare Thy great
compassion.
How can I thanks for Thy good deeds so
tender
In works e'er render?

No. 28 Recitative

EVANGELIST—Da sprach Pilatus zu ihm:

PILATUS—So bist du dennoch ein König?

EVANGELIST—Pilate therefore said unto Him:

PILATE—Art Thou a king then?

EVANGELIST—Jesus antwortete:

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

EVANGELIST—Spricht Pilatus zu ihm:

PILATUS—Was ist Wahrheit?

EVANGELIST—Und da er das gesaget, ging er wider hinaus zu den Juden und spricht zu ihnen:

PILATUS—Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, dass ich euch Einen losgebe: wollt ihr nun, dass ich euch der Juden König losgebe?

EVANGELIST—Da schrieen sie wieder allesamt und sprachen:

Nicht diesen, sondern Barrabam!

*EVANGELIST—Barrabas aber war ein Mörder.
Da nahm Pilatus Jesum und geisselte ihn.*

*Betrachte, meine Seel', mit ängstlichem Vergnügen,
Mit bitt'rer Lust und halb beklemmt von Herzen,
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelschlüsselblumen blüh'n;
Du kannst viel süsse Frucht von seiner Wermut brechen,
Drum sieh ohn' Unterlass auf ihn.*

EVANGELIST—Jesus answered:

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

EVANGELIST—Pilate said unto Him:

PILATE—What is truth?

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

PILATE—I find in Him no fault at all. But ye have a custom that I should release unto you one at the Passover: will ye therefore that I release unto you the King of the Jews?

EVANGELIST—Then cried they all again, saying:

No. 29 Chorus

Not this man, but Barabbas.

No. 30 Recitative

EVANGELIST—Now Barabbas was a robber. Then Pilate therefore took Jesus and scourged Him.

No. 31 Arioso (Bass)

Bethink thee, O my soul, in agony and rapture,
What thought thy heart with bitter joy doth languish,
The greatest boon in Jesus' anguish.
For thee the thorn-crown that doth pierce Him
With heaven-scented flow'rs will bloom;
Thou canst the sweetest fruit among His
wormwood gather,
Nor cease to raise thine eyes to Him.

No. 32 Aria (Tenor)

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

Behold then, how each livid stripe
succeeding, All sore and bleeding,
Is part of heav'n above!
And see, the waves of sin subsiding,
Sunbeams again dark clouds dividing,
The rainbow fair the sky bestriding,
God's token bright of grace and love.

The Condemnation and Crucifixion

No. 33 Recitative

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

EVANGELIST—And the soldiers plaited a
crown of thorns and put it on His head, and
they put on Him a purple robe.
And said:

No. 34 Chorus

Sei gegrüßet, lieber Judenkönig!

Hail, Thou King of the Jews!

No. 35 Recitative

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

EVANGELIST—And they smote Him with
their hands.
Pilate therefore went forth again and saith
unto them:

*PILATUS—Sehet, ich führe ihn heraus zu
euch, dass ihr erkennet, dass ich keine Schuld
an ihm finde.*

PILATE—Behold, I bring Him forth to you,
that ye may know, that I find no fault in Him.

*EVANGELIST—Also ging Jesus heraus, und
trug eine Dornenkrone und Purpurkleid.
Und er [Pilatus] sprach zu ihnen:*

EVANGELIST—Then came Jesus forth,
wearing the crown of thorns and the purple
robe. And Pilate saith unto them:

PILATUS—Sehet, welch ein Mensch!

PILATE—Behold the Man!

*EVANGELIST—Da ihn die Hohenpriester
und die Diener sahen, schrieen sie und
sprachen:*

EVANGELIST—When the chief priests
therefore and officers saw Him, they cried
out, saying:

No. 36 Chorus

Kreuzige, kreuzige!

Crucify Him, crucify Him!

No. 37 Recitative

EVANGELIST—Pilatus sprach zu ihnen:

EVANGELIST—Pilate saith unto them:

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

PILATE—Take ye Him and crucify Him; for I find no fault in Him.

EVANGELIST—Die Juden antworteten ihm:

EVANGELIST—The Jews answered him:

No. 38 Chorus

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

We have a law, and by our law He ought to die, because He made Himself to be the Son of God.

No. 39 Recitative

EVANGELIST—Da Pilatus das Wort hörete, fürchtet' er sich noch mehr; und ging wieder hinein in das Richthaus und sprach zu Jesu:

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

PILATUS—Von wannen bist du?

PILATE—Whence art Thou?

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

EVANGELIST—But Jesus gave him no answer. Then saith Pilate unto Him:

PILATUS—Redest du nicht mit mir? Weissest du nicht, dass ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

PILATE—Speakest Thou not unto me? Knowest Thou not that I have power to crucify Thee and have power to release Thee?

EVANGELIST—Jesus antwortete:

EVANGELIST—Jesus answered:

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

JESUS—Thou could'st have no power at all against Me, except it were given thee from above; therefore he that delivereth Me unto thee hath the greater sin.

EVANGELIST—Von dem an trachtete Pilatus, wie er ihn losliesse.

EVANGELIST—And from thenceforth Pilate sought to release Him.

No. 40 Chorale

*Durch dein Gefängnis, Gottes Sohn,
Ist uns die Freiheit kommen,
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen,
Denn gingst du nicht in Knechtschaft ein,
Müsst' uns're Knechtschaft ewig sein.*

Our freedom, Son of God, arose
When Thou wast cast in prison;
And from the prison Thou didst choose
Our liberty is risen.
Didst Thou not choose a slave to be,
We all were slaves eternally.

No. 41 Recitative

EVANGELIST—Die Juden aber schrieen und sprachen:

EVANGELIST—But the Jews cried out saying:

No. 42 Chorus

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

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

No. 43 Recitative

EVANGELIST—Da Pilatus das Wort hörete, führete er Jesum heraus, und setzte sich auf den Richtstuhl, an der Stätte, die da heisset: Hochpflaster, auf Ebräisch aber: Gabbatha.

EVANGELIST—When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat, in a place that is called the Pavement, but in the Hebrew, Gabbatha.

Es war aber der Rüsttag in Ostern, um die sechste Stunde, und er spricht zu den Juden:

And it was the preparation of the Passover and about the sixth hour, and he saith unto the Jews:

PILATUS—Sehet, das ist euer König!

PILATE—Behold your King!

EVANGELIST—Sie schrieen aber:

EVANGELIST—But they cried out:

No. 44 Chorus

Weg, weg mit dem, kreuzige ihn!

Away with Him, away with Him, crucify Him!

No. 45 Recitative

EVANGELIST—Spricht Pilatus zu ihnen:

EVANGELIST—Pilate saith unto them:

PILATUS—Soll ich euren König kreuzigen?

PILATE—Shall I crucify your King?

EVANGELIST—Die Hohenpriester antworteten:

EVANGELIST—The chief priests answered and said:

No. 46 Chorus

Wir haben keinen König denn den Kaiser.

We have no king but Caesar.

No. 47 Recitative

EVANGELIST—Da überantwortete er ihn, dass er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin.

EVANGELIST—Then delivered he Him therefore unto them to be crucified. And they took Jesus, and led Him away.

Und er trug sein Kreuz und ging hinaus zur Stätte, die da heisset Schädelstätt', welches heisset auf Ebräisch: Golgatha!

And He bearing His cross went forth into a place called the place of a skull, which is called in the Hebrew, Golgotha!

No. 48 Aria (Bass) and Chorus

*Solo: Eilt, ihr angefocht'nen Seelen,
Geht aus euren Marterhöhlen,
Eilt—*

Choir: Wohin?

*Solo: —nach Golgotha!
Nehmet an des Glaubens Flügel,
Flieht—*

Choir: Wohin?

*Solo: —zum Kreuzeshügel.
Eure Wohlfahrt blüht allda.*

*Solo: Run, ye souls whom care oppresses,
Go from trouble's dark recesses,
Run—*

Chorus: Run where?

*Solo: —to Golgotha!
Take the wings of faith, nor tarry,
Fly—*

Chorus: Fly where?

*Solo: —His cross to carry.
Your salvation waits you there.*

No. 49 Recitative

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

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

No. 50 Chorus

*Schreibe nicht: der Juden König, sondern
dass er gesaget habe: Ich bin der Juden
König!*

*Write thou not, The King of the Jews; but
that He Himself said, I am the King of the
Jews.*

No. 51 Recitative

EVANGELIST—Pilatus antwortet:

EVANGELIST—Pilate answered:

*PILATUS—Was ich geschrieben habe, das
habe ich geschrieben.*

PILATE—What I have written, I have written.

No. 52 Chorale

*In meines Herzens Grunde,
Dein Nam' und Kreuz allein
Funkelt all' Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein' mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde,
Dich hast geblut't zu Tod.*

*In my heart's inmost kernel
Thy name and cross alone
Glow bright with light eternal
And bring me joys unknown.
O come, bright vision, render
Me comfort in my need,
Since Jesus, mild and tender,
For us to death did bleed.*

The offerings are received in support of the Bach at the Sem concert series.

Organ Prelude, Johannes Brahms, Opus 122, Number 11

Dennis Bergin, *Bach at the Sem Organist.*

This prelude is the last work composed by Johannes Brahms and was published as the last of a set of eleven chorale preludes. Much like Bach had expressed himself before his death, so Brahms also composed a chorale prelude on a hymn with similar spiritual meaning, “*O Welt, ich muß dich lassen*” — “O World, I Must Now Leave You.” The eleven chorale preludes were first published in 1902.

Hymn, “Upon the Cross Extended”

O Welt, ich muß dich lassen

Please stand to sing stanzas 5 - 7 of the hymn (Lutheran Service Book 453).

5. Your soul in griefs unbounded,
Your head with thorns surrounded,
You died to ransom me.
The cross for me enduring,
The crown for me securing,
You healed my wounds and set me free.

6. Your cords of love, my Savior,
Bind me to You forever.
I am no longer mine.
To You I gladly tender
All that my life can render
And all I have to You resign.

7. Your cross I place before me;
Its saving pow’r restore me,
Sustain me in the test.
It will, when life is ending,
Be guiding and attending
My way to Your eternal rest.

The Death of Jesus

No. 53 Recitative

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

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

No. 54 Chorus

Lasset uns den nicht zerteilen, sondern darum losen, wess er sein soll.

Let us not rend it, but cast lots for it, whose it shall be.

No. 55 Recitative

*EVANGELIST—Auf dass erfüllet würde die Schrift, die da saget:
Sie haben meine Kleider unter sich geteilet,
und haben über meinen Rock das Los
geworfen. Solches taten die Kriegesknechte.
Es stund aber bei dem Kreuze Jesu seine
Mutter und seiner Mutter Schwester, Maria,
Cleophas' Weib, und Maria Magdalena.
Da nun Jesus seine Mutter sahe und den
Jünger dabei stehen, den er lieb hatte, spricht
er zu seiner Mutter:*

JESUS—Weib! siehe, das ist dein Sohn!

*EVANGELIST—Darnach spricht er zu dem
Jünger:*

JESUS—Siehe, das ist deine Mutter!

EVANGELIST—That the Scripture might be fulfilled, which saith:

“They parted My raiment among them, and for My vesture they did cast lots.” These things therefore the soldiers did.

Now there stood by the cross of Jesus His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene.

When Jesus therefore saw His mother and the disciple standing by whom He loved, He saith unto His mother:

JESUS—Woman, behold thy son!

EVANGELIST—Then saith He to the disciple:

JESUS—Behold thy mother.

No. 56 Chorale

*Er nahm alles wohl in Acht
In der letzten Stunde,
Seine Mutter noch bedacht',
Setzt ihr ein'n Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn' alles Leid,
Und dich nicht betrübe.*

He of ev'rything took heed
In His hour of dying,
Caring for His mother's need,
On His friend relying.
O Man, lead a righteous life,
Love God and thy neighbor,
Death will bring an end to strife,
Rest from care and labor.

No. 57 Recitative

*EVANGELIST—Und von Stund' an nahm sie
der Jünger zu sich.
Darnach, als Jesus wusste, dass schon alles
vollbracht war, dass die Schrift erfüllet
würde, spricht er:*

JESUS—Mich dürstet!

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

JESUS—Es ist vollbracht!

EVANGELIST—And from that hour that disciple took her unto his own home.

After this, Jesus knowing that all things were now accomplished, that the Scripture might be fulfilled, saith:

JESUS—I thirst.

EVANGELIST—Now there was set a vessel full of vinegar; and they filled a sponge with vinegar and put it upon hyssop and put it to His mouth.

When Jesus therefore had received the vinegar, He said:

JESUS—It is finished.

No. 58 Aria (Alto)

*Es ist vollbracht!
O Trost für die gekränkten Seelen;
Die Trauernacht
Lässt mich die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schliesst den Kampf,
Es ist vollbracht!*

It is fulfilled!
O consolation for all afflicted spirits;
This night of woe,
Lets me count the last hour as my own.
The hero from Judah conquers with might
And ends the strife.
It is fulfilled!

No. 59 Recitative

*EVANGELIST—Und neigte das Haupt und
verschied.*

EVANGELIST—And He bowed His head
and gave up the ghost.

No. 60 Aria (Bass) and Chorus

*Solo:
Mein teurer Heiland, lass dich fragen,
Da du nunmehr an's Kreuz geschlagen
Und selbst gesaget: es ist vollbracht!
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen,
Doch neigest du das Haupt und sprichst
Stillschweigend: Ja!*

Solo:
O Thou my Savior, give me answer:
Since Thou upon Thy cross art crucified,
And Thyself hast said: It is fulfilled!
Shall I from death be ever free?
Can I through Thy despair and Passion
The heav'nly home inherit?
Is all the world redeemed today?
Thou canst for pain indeed not answer,
Yet bowest Thou Thy head to say
In silence: Yes!

*Chorale:
Jesus, der du warest tot,
Lebest nun ohn' Ende,
In der letzten Todesnot,
Nirgend mich hinwende,
Als zu dir, der mich versühnt,
O mein trauter Herre!
Gieb mir nur, was du verdient,
Mehr ich nicht begehre.*

Chorale:
Jesus, Thou who once wast dead,
Livest now forever.
When the path of death I tread,
Let my seeking never
Elsewhere than to Thee be turned,
O beloved Savior!
Give me but what Thou hast earned,
More I do not pray for.

The Burial

No. 61 Recitative

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

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

No. 62 Arioso (Tenor)

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

My heart! See, all the world
Because of Jesus' woe in woe is shrouded,
The sun in deepest mourning clouded.
The veil is rent, the rocks are cleft,
The earth doth quake, graves open flying,
When the Creator they see dying.
And as for thee, what wilt thou do?

No. 63 Aria (Soprano)

*Zerfliesse, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren.
Erzähle der Welt und dem Himmel die Not,

Dein Jesus ist tot!*

Release, O my spirit, thy torrents of crying:
The Highest is dying.
Through heaven and earth these dark tidings
bespread,
Thy Jesus is dead!

No. 64 Recitative

*EVANGELIST—Die Juden aber, dieweil es
der Rüsttag war, dass nicht die Leichname
am Kreuze blieben den Sabbat über (denn
desselbigen Sabattags war sehr gross),
baten sie Pilatum, dass ihre Beine gebrochen
und sie abgenommen würden.
Da kamen die Kriegsknechte und brachen
dem ersten die Beine und dem andern, der
mit ihm gekreuziget war.
Als sie aber zu Jesu kamen, da sie sahen,
dass er schon gestorben war, brachen sie ihm
die Beine nicht;
sondern der Kriegsknechte einer eröffnete
seine Seite mit einem Speer, und alsobald
ging Blut und Wasser heraus.
Und der das gesehen hat, der hat es
bezeuget, und sein Zeugnis ist wahr, und
derselbige weiss, das er die Wahrheit saget,
auf dass ihr glaubet.
Denn solches ist geschehen, auf dass die
Schrift erfüllet würde: Ihr sollet ihm kein
Bein zerbrechen.
Und abermal spricht eine andere Schrift:
Sie werden sehen, in welchen sie gestochen
haben.*

EVANGELIST—The Jews therefore, because
it was the Passover, that the bodies should not
remain upon the cross on the Sabbath day
(for that Sabbath day was a high day),
besought Pilate that their legs might be broken
and that they might be taken away.
Then came the soldiers and broke the legs of
the first, and of the other which was crucified
with Him.
But when they came to Jesus and saw that He
was dead already, they break not His legs:

But one of the soldiers with a spear pierced
His side, and forthwith came there out blood
and water.
And he that saw it bare record, and his record
is true, and he knoweth that he saith true, that
ye might believe.

For these things were done that the Scripture
should be fulfilled: A bone of Him shall not
be broken.
And again another Scripture saith: They shall
look on Him whom they pierced.

No. 65 Chorale

*O hilf, Christe, Gottes Sohn,
Durch dein bittres Leiden,
Dass wir, dir stets untertan,
All' Untugend meiden.
Deinen Tod, und sein' Ursach'
Fruchtbarlich bedenken,
Dafür, wie wohl arm und schwach,
Dir Dankopfer schenken.*

Help, O Jesus, God's own Son,
Through Thy bitter anguish,
That the favor Thou hast won
Evil deeds may vanquish.
How and why our Savior died
We must ponder truly,
And, though weak, leave naught untried
Lord, to thank Thee duly.

No. 66 Recitative

EVANGELIST—Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Juden), dass er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nicodemus, der vormals in der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander; bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leinen Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches Niemand je gelegen war. Da selbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

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

No. 67 Chorus

*Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine;
Ruht wohl, und bringt auch mich zur Ruh'.
Das Grab, so euch bestimmt ist
Und ferner keine Not umschliesst,
Macht mir den Himmel auf und schliesst die
Hölle zu.*

Rest well, Beloved, sweetly sleeping,
That I may cease from further weeping,
Rest well, and let me, too, rest well.
The grave that is prepared for Thee
And holds no further pain for me,
Doth open heav'n to me, and close the gates
of hell.

All stand.

No. 68 Chorale

*Ach Herr, lass dein lieb' Engelein
Am letzten End' die Seele mein
In Abrahams Schoss tragen!
Den Leib in sein'm Schlafkämmerlein
Gar sanft, ohn' ein'ge Qual und Pein,
Ruhn bis am Jüngsten Tage!
Als dann vom Tod' erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!*

Lord, let at last Thine angels come,
To Abram's bosom bear me home,
That I may die unfearing!
And in its narrow chamber keep
My body safe in peaceful sleep
Until Thy reappearing.
And then from death awaken me
That these mine eyes with joy may see,
O Son of God, Thy glorious face,
My Savior and my Fount of grace.
Lord Jesus Christ, my prayer attend,
And I will praise Thee without end!

The English translation by Arthur Mendel (1951) credits Henry S. Drinker and Harvey Officer for many useful lines, words, and phrases.

Comment
Hearing the St. John Passion Devoutly

St. John Passion, BWV 245, Johann Sebastian Bach (1685-1750)

Springtime and Bach's music unfailingly nudge our spirits higher on this day, the 21st of March, the composer's birthday. It was on a spring day, Good Friday, 7 April, 1724, that the St. John Passion was first heard and, along with the St. Matthew Passion a few years later, soared musically beyond anything the congregation might have imagined. No music since then has even pretended to probe as deeply into the passion stories as Bach's two great works for Holy Week.

After nearly three centuries we are not as surprised by the Passions as the original Leipzig congregation. They sound like "church music" to us, but some Leipzig worshipers were offended by the operatic sounds of recitative, aria, and choruses, even though adapted for liturgical purpose:

- Recitatives—the biblical account from John 18-19, with two brief insertions from Matthew 26:75 (Peter's weeping after cock crow) and Matthew 27:51-52 (temple curtain torn, graves opened, earthquakes); divided among the evangelist, Jesus, and other individuals
- Arias—extended vocal solos using sacred poetry to comment devotionally on the biblical events
- Three types of choruses—(1) opening and closing prayers (Nos. 1 and 67-68, (2) all the words of the crowds, (3) hymns (Lutheran chorales) inserted at key points as the congregation's faith-filled response to biblical events

Bach scholar Daniel Melamed has suggested that the Leipzig congregation heard the work differently than we do. We customarily hear Bach's Passions in concert settings, but the people of Leipzig experienced them worshipfully in a Good Friday afternoon Vespers. They did not hear the whole thing straight through but in two parts separated by a sermon of an hour or more (between the two chorales at Nos. 20 and 21). While our

passion performances compete for attention with the music modern ears hear almost incessantly, Bach's listeners would have been musically thirsty after the *tempus clausum*, the Lenten time in which only the simplest choral music was allowed.

Further, the impact of the language has changed. We barely notice the actual words of the text as we try to follow along in the translation. Originally, the biblical text was the familiar version by Luther in the native language, while the arias spoke in a distinctively mannered, poetic style. Many people then also would have known the interspersed chorales from memory, but with less familiarity we may miss some of the contextual messages Bach clearly intended. The churches then were unheated; and in early spring it might have been a rather long, cold Vespers. The choirs and orchestra were smaller and less well rehearsed than we have come to expect.

There is, moreover, no way for us to hear the Good Friday story of Jesus' public execution as did Bach's congregation. Leipzig people had their own public executions. Just months before the first 1724 performance, a young woman had been executed as a child murderess. Marching soldiers, spectator crowds, doomed prisoners, horrifying death spectacles were all known in Leipzig as well as Jerusalem. City rules specified that young boys were to be released from school for public executions, and some of the young choristers were required to sing "hymns for the dying" (*Sterbelieder*) as the event unfolded. All this reminds us that the St. John Passion is far more than artistic church music (it is that!) performed in comfortable surroundings. It is witness to the offense of the cross. Only in this world's worst suffering and death do we discover the Son of God and his victory *pro nobis* (for our salvation). In Jesus' death, as vividly cruel as public executions always are, we can now hope for life (see the aria and chorale No. 60).

While we and the 1724 Leipzig congregation may be different in many ways, we also share a lot, including ancient liturgical passion traditions. In the centuries before Bach, it had become

customary to divide the Good Friday passion text among two readers, the *chronista* (evangelist or narrator) and Jesus. Further differentiation of persons evolved from this beginning. Some of these customs carried over into the Reformation churches, which developed a more dramatic form of presentation, customarily assigning the bass voice to Jesus, the tenor to the evangelist, and higher voices to other persons (Peter or Pontius Pilate were sometimes sung by trebles!). Polyphonic choruses spoke for the *turba* (crowd). In the century or more before Bach, an even more dramatic style emerged that now also included traditional hymns sung by the congregation as devout response to the story.

By the time Bach arrived in Leipzig in 1723, a new form of “passion oratorio” had become well known. This is an oratorio based on the passion story but not necessarily on the biblical text. Leading composers such as Reinhold Keiser, Telemann, Handel, Johann Mattheson, and many others were writing music to a widely used passion oratorio text by Barthold Heinrich Brockes. It was rhymed religious verse but not strictly Scripture. Bach assimilated this style into his St. John setting, which includes eight Brockes texts, though revised by Bach for his own purposes.

Bach assimilated the new styles but retained the complete biblical text (a liturgical requirement). His Passion was not strictly a passion oratorio but an “oratorio passion.” Bach also recast the opening and closing frame choruses. Traditionally the passion account had begun with an announcement of the Gospel reading, later expanded into an extensive opening chorus. Bach’s opening, however, announced a theological purpose in the form of a prayer. The Lord is asked to show us that he is God’s Son, that his glory is apparent in his lowliness (*Niedrigkeit*). This is the key to understanding the St. John Passion. It shows us Jesus’ divinity. Jesus is the victorious Lord (“Christus Victor”) even and especially as he suffers his final agony in the cross.

The Passion’s conclusion also makes these points. Traditionally Scripture readings were followed by “Thanks be to God.” Some passion settings expanded this into a full motet reflecting on Jesus’ death and burial, possibly with a thanksgiving, to conclude the reading. Bach honors this

tradition (see No. 67), but unexpectedly adds a funeral hymn as the very last chorale (No. 68), because that hymn text focuses again on the Son of God sitting on the throne of heaven.

Further underscoring of Christ’s divinity and victory occurs in the Passion’s theological and dramatic center of gravity, “Es ist vollbracht” (No. 57, Jesus’ final words). The following alto aria (No. 58) reflects on the significance of the cosmic reversal where death leads to redemption, comfort, and hope. Here Bach employs a complex chiasmic (cross-shaped) arrangement of the movements apparently to highlight this “fulfillment.” This alto aria, moreover, makes its own structural point by adapting the traditional operatic da capo aria (ABA—with B as contrasting material). The mournful duet of the alto and cello appropriately reflects on Jesus’ impending death as the fulfillment of his mission. The B section then brings an unexpected burst of joy because this sad moment is actually the victory of the hero from Judah. The aria ends with an apocoped return of the original music, simply repeating, “Es ist vollbracht.” The victory is complete. Then Jesus dies.

What follows is an extraordinarily creative aria-plus-chorale (“Mein teurer Heiland,” No. 60). Bach combines a traditional Lenten chorale with a brand new poetic text in further exploration of “Es ist vollbracht.” The chorale melody has been heard earlier (No. 56) as Jesus gives Mary and John to each other. Now the bass soloist dialogues with the cello in a stately dance rhythm while the chorus intones the chorale in even quarter notes. The singer dares to hope that Jesus’ death, mournful as it is, signifies that he, the redeemed sinner, is free and an heir of heaven. While pain may silence the dying Savior, the nodding of his head speaks his “Yes” to our final, fearful question about death and redemption. Nothing more than that, the chorale affirms, can be desired.

From beginning to end the St. John Passion reminds us that Jesus, our Lord, is God. He confronts all the enemies and triumphs as the victorious Son of God. These conflicts are one reason why the St. John Passion has such exciting *turba* (crowd) choruses. These furious enemies of God call for capture of “Jesus of Nazareth” (Nos. 3 and 5) or for crucifixion (No. 36). The extensive dialogue with Pilate gives that enemy a passing

prominence in the drama. But these dramatic figures in the capture and trial scenes fade as the real drama emerges in the crucifixion and burial. There it is death, hopelessness, and the binding power of sin that are confronted and defeated by the Son of God. Jaroslav Pelikan noted that Bach, in the St. John Passion, “found in ‘Christus Victor’ a way of acknowledging the power of evil and the tyranny of death and yet of affirming the sovereignty and the ultimate triumph of God

in Christ.” Hearing Bach’s music in this way we draw closer in faith to those Leipzig Christians who first heard Bach’s masterful music and to all Christians who celebrate the Passion of our Lord and Savior, Jesus Christ, according to St. John in true Lenten devotion.

Program notes by Victor E. Gebauer
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The American Kantorei

Robert Bergt, Music Director and Conductor
Jeral Becker, Assistant Conductor and Chorus Personnel Director
Wanda Becker, Concertmaster and Orchestra Personnel Director

Chorus

Soprano

Joy Boland, Principal
Jean Baue, Co-Principal
Kathryn Crumrine
Melissa Kinsey
Marita Hollander
Mary Roth
Camille Marolf
Katherine Gastler
Halle Warmbier
Jodi Kratzer

Alto

Katharine Lawton Brown, Principal
Jane Robinson, Assistant Principal
Donita Obermann
Meghan Garvin
Sarah Frawley
Loretta Ceasar-Striplin
Elizabeth Horsley
Mona Houser
Paula Bohr
Anne Tinetti
Ellee Mietzner

Tenor

Jeral Becker, Principal
Arie Perry, Assistant Principal
William Larson
Greg Gastler
Anthony Heinemann
John Powel Walsh
Steve Paquette
Jason Swan

Bass-baritone

David Berger, Principal
Jay Willoughby
Matthew Warmbier
Matthew Meyer
Paul Mueller
Brandt Klawitter
John Eyer
Samuel Cotten
Earl Birkicht

Orchestra

Violin I

Wanda Becker,
Concertmaster
Paul Huppert
Christine Sasse
Cynthia Bowermaster

ViolinII

Kaoru Wada, Principal
Marilyn Park Ellington
Jane Price

Viola

Holly Kurtz, Principal
Tova Braitberg
Jennifer Goodman

Cello

Kenneth Kulosa

String Bass

Frederick DeVaney

Flute

Paula Kasica, Principal
Ann Dolan

Oboe – Oboe de caccia

Ann Homann, Principal
Eileen Burke

Bassoon

Robert Mottl

Portative Ott Organ

Joan Bergt

Welcome to *Bach at the Sem!*

In his 1946 book, *The Great Divorce*, C. S. Lewis describes people pushing and shoving to get on a bus out of hell. When the bus makes a stop on its journey, some residents of heaven meet the people leaving hell. One person from heaven recognizes a person on the bus from hell.

“You were sent there because you were an apostate.”

“Are you serious?”

“Perfectly.”

“Do you really think people are penalized for their honest opinions?”

“Friend, let us be frank. Our opinions were not honestly come by. We simply found ourselves in contact with a certain current of ideas and plunged into it because it seemed modern and successful. When, in our whole lives, did we honestly face, in solitude, the one question on which all turned: whether after all the Supernatural might not in fact occur? When did we put up one moment’s real resistance to the loss of our faith? We were afraid of cruel Salvationism, afraid of a breach with the spirit of the age, afraid of ridicule, afraid (above all) of real spiritual fears and hopes.” (p. 35ff.)

The spiritual path each of us follows is the result of influences upon us, some we recognize and others we do not. This afternoon we experience the defining narrative of the Christian story and of J. S. Bach’s own life. As rich as our musical afternoon will be, more profound is the opportunity to compare our guiding spiritual stories to the grand narrative that defined Bach’s life, and Lewis’ as well. Do we really think we need salvation? Does it come from our culture or is it indeed supernatural? May the Passion According to St. John lead each of us to revisit or visit for the first time the most profound questions of our existence.

Concordia Seminary expresses its continuing appreciation to The American Kantorei and to Director Robert Bergt. We treasure your service!

Dale A. Meyer
President

Thanks to a generous grant given to our friends at KFUO Radio, this concert of *Bach at the Sem* will be recorded for broadcast. This afternoon’s concert will be broadcast on KFUO-FM/CLASSIC 99 (99.1) at 4:00 p.m. on Palm Sunday, March 28, 2010.

Please help us by turning off all portable phones, pagers, and beeper watches. Also, please cover all coughs and keep extraneous noises to a minimum. KFUO says “thank you” for your cooperation.

A Few Composers' Thoughts on the Significance of Bach

Mozart—"Now there is music from which a man can learn something."

Beethoven—"Not Brook but Ocean should be his name." (In German, "Bach" means "brook.")

Schumann—"Playing and studying Bach convinces us that we are all numskulls."

Brahms—"Study Bach; there you will find everything."

Gounod—"If all the music written since Bach's time should be lost, it could be reconstructed on the foundation that Bach laid."

Verdi—"O you happy sons of the North! You who have been reared at the bosom of Bach, how I envy you!"

Reger—"Bach is the beginning and the end of all music."

Rimsky-Korsakov—"I had no idea of the historical evolution of the civilized world's music and had not realized that all modern music owes everything to Bach."

Stravinsky—"Oh, if only I could have been a 'little Bach' for one day in my lifetime!"