The Broadway Symphony and Seattle Chamber Singers
George Shagrow, conductor

The Passion According to St. Matthew

with the Columbia Boys Choir Concert Choir
Steve Stevens, producer and conductor

Meany Theater, University of Washington
Sunday, March 25, 1990

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Broadway Symphony/Seattle Chamber Singers
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The Allen Organ used in today's performance was graciously provided by Cox Music Co.
The Matthew Passion consists of two large parts each framed by a pair of grand choruses. The opening and final choruses of part one each contain a chorale melody sung by the boy choir. In the first chorus, Bach presents the text of the Passion story, and in the second, the text of the Passion story is repeated with the possibility of different choral voices, as well as more effective ensembles in the choral parts.

The opening dramatic recitative begins the Last Supper portion of the Passion story and sets the mood for the passion. At this first dramatic recitative, Bach contrasts the opening chorale asking what crime Jesus has done with the scene of elders, and priests suggesting that He not be killed during the feast. Then follows the dialogues of Jesus with the woman, setting the mood of the chorales’ comments. The ensuing also recitative and aria complete the section with deeply personal comments on the preceding actions. The “form” of story followed by recitative and aria dominates the entire work.

Jesus and His Disciples: O Lamb of God

The Passover supper itself is the only real aria sung by Jesus in the entire work, while the “Passion of Jesus” is one theme of the few moments in the work.

The soprano recitative and aria which comments on Jesus’ words comes one of the most descriptive of Jesus’ recitative. Notice the upward moving scale which starts in the chorus part and ends in the Evangelist’s lines as they ascend the Mount of Olives. Bach scatters the sheep with a very sprightly swing acompaniment which turns very sober for the end of the section.

The next illustrates Bach’s use of tonality to make a philosophical point: the joyful chorale extolling the virtues of the Saviour/Shepherd is set in E Major. Immediately following it is a Peter’s declaration that he will be completely faithful to Jesus whatever happens, and Jesus telling Peter that he will three times deny him. The following chorale, “I will stand beside Thee” is set on an oboe da caccia which will be the principal instrument used in the oratorio. The combination of recorder and English horn, and with the oboe da caccia in canon is the first of the unique orchestrations Bach uses in the work. The wonder of these two thoughts is found in the great contrast of the unison of the aria and the consoling comfort of the chorale.

The bass recitative “The Saviour falls down before His Father” has the strings in a constantly downward leaping figure - except when the text speaks of God’s uplifting mercy. In the ari, the setting of the words so agrees with the voice of the opening ascension chorus that “gladly” just rolls off the tongue in a faultless chromatic describing “Kreuz und Becker” in contrast with the second section of the aria’s “His lips with milk and honey flowing” Bach uses his unending desire to heighten the emotional meaning of the text with all the hand - he even changes the tonality from minor to major.

Leading to the end of Part One the Evangelist’s sections describing Jesus in the garden and his some of the disciples maintained the vigil with Him. Then the soldiers and priests come for Jesus and, in one of the most dramatic moments in the Evangelist’s part, Judas says “the one I kiss is he” - and in an almost tender exchange between Jesus and Judas, Jesus is taken.

The grief-filled duet which follows contains many canons and is reminiscent of the chorale melody. Like the opening chorus with its interwoven questions from Chorus II, the duet of disciples interchanges saying “Leave him, he will not deny me!” This leads into the double duet depicting the oaths “May lightning and thunder in thundert rain engulf him!” Here Bach’s use of antiphonal choruses - with rapidly changing harmonies - is amazing for its time.

After a highly charged dramatic recitative comes the final chorus of the first part: “O Man, bewail thy grievous sin” in Bach’s most beautiful setting of the chorale tune. This movement was originally composed to be the opening chorus of Jesus’ Doppelchor, a time in the piece where the Jews will once again greet Christ as “Rabbi.”

The passover supper itself is the only real aria sung by Jesus in the entire work, while the “Passion of Jesus” is one theme of the few moments in the work.
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**ORCHESTRA I**

- **Violin**
  - Bass: Allan Goldman, principal
  - Josephine Hansen

- **Flute**
  - Jansen Shipley, principal
  - Margaret Vinic

- **Oboe/Oboe d'amore**
  - Oboe da caccia

- **Lute**
  - bar

- **Bassoon**
  - William Schick

- **Cello**
  - Janet Putnam

- **Organ**
  - Tamara Stil

- **Harp**
  - Robert Keckley

**ORCHESTRA II**

- **Violin**
  - Danielle Eisenberg

- **Flute**
  - Diane Langle

- **Oboe**
  - Leif Ivar Pedersen, concertmaster

- **Cello**
  - Beatrice Dolf

- **Choir I**

- **Soprano**
  - Janeiro Cogni
  - Catherine Fairweather
  - Katherine Haight
  - Kame Kom

- **Alto**
  - Janice Rahe

- **Tenor**
  - Paul Benningfield
  - Charles Crowley
  - G. Tim Gojo

- **Bass**
  - Alain Chartrand
  - Ken Hert

- **Baritone**
  - Andy Jacobson

**Choir II**

- **Soprano**
  - Anne Blackwell
  - Bollie Chambers
  - Kyle Delform
  - Key Hemmen

- **Tenor**
  - Betty Keesey
  - Janet Szilagyi

- **Alto**
  - Martin Chopin
  - Mary Beth Hughes

- **Bass**
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- **Acknowledgments**
  - Family, friends, and benefactors
  - Richard Lyman, digital audio engineer
OUR SOLOISTS

Tenor Muskund Marathe is making his third appearance as Evangelist with the Broadway Symphony/Seattle Chamber Singers. Marathe was born and raised in New York City and received his degree at Columbia University. He has won praise for his virtuosity and versatility in concert repertoire ranging from early music to modern jazz, with special acclaim for his interpretations of Bach and Handel. He made his Carnegie Hall and Lincoln Center debuts with the National Chorale in Handel's Messiah and recently toured Spain with the Liria Chamber Orchestra singing Messiah and the Brahms Zigeunerlieder. With Amor Aris, he has sung Handel's Alexander's Feast, Honegger's King David and the American premier of Donizetti's Mascerare. He has performed in the Bach St. John Passion, the Schuetz Monteverdiana Exequien and a Bach Cantata series with Musica Sacra. Other recent activities include Judas Maccabeus with the Wisconsin Chamber Orchestra, the Haydn Threnenmesse, Kurt Weill’s Kiddush Bach’s Ascension Oratorio with the National Chorale, Monteverdi Arias with the Long Island Baroque Ensemble and Stravinsky’s Rake’s Progress with Robert Kraft.

Baritone Brian Box is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with the BSSCS as a soloist in cantatas and oratorios and with the Broadway Symphony in Mahler’s Songs of a Wayfarer. Among his credits are performances of Brahms’ Four Last Songs with the Western Washington University Orchestra and the leading role in Donizetti’s opera Postcard from Morocco at the University of British Columbia. Mr. Box has also performed with Northwest Opera in Schools, etc. and the Seattle Opera’s education program, singing children’s opera throughout the state.

Mezzo Soprano Kathryn Weld has performed a wide range of opera, oratorio, concert repertoire, and contemporary works throughout the United States, Canada, and Japan. National semi-finals in the Metropolitan Opera Auditions, she has performed the roles of Rosina in The Barber of Seville, Dorabella in Così Fan Tutte, the title role in Gluck’s Orfeo, and Prince Orlofsky in Die Fledermaus. Ms. Weld has sung with Seattle Opera, North Carolina Opera, the Bronx Opera, and Hidden Valley Opera. This May marks her first Cherubino with the New Jersey State Repertory Opera. In concert Ms. Weld has been heard with the Seattle Symphony, the Oregon Symphony, Nashville Symphony, and numerous other orchestras. She has won recital appearances in New York City, Los Angeles, Seattle, and Japan. She recently premiered a new oratorio and song cycle by Seattle’s Bern Herboklaimer at the Chelan Bach Festival.

Soprano Catherine Haight is a graduate of Seattle Pacific University and has a busy vocal studio on the east side. Most recently, she appeared as soloist in the BSSCS presentation of Messiah, and has also been featured in their performances of Haydn’s oratorio The Seasons, and Bach’s cantata for solo soprano, Jauchzet Gott in allen Landen. In addition to her many appearances with the Broadway Symphony and Seattle Chamber Singers, Ms. Haight has also sung solos with the Bellevue Chamber Chorus, Pacific Northwest Ballet, and the Skagit Valley Bach Choir.

Mezzo Soprano Steven Tachell’s musical training took him from her United States to the Vienna Academy of Music, where he studied for two years. He then sang as the feste batteino for one year with the St. Gallen (Switzerland) Opera. Since his return to the United States, Mr. Tachell has performed with many regional opera houses. His roles with Seattle Opera include Sharpless in Madame Butterfly and Ping in Turandot. Other roles include Bartolo in Il Barbiere di Siviglia, Dulcamara in The Elixir of Love, and Lopertolu in Don Giovanni. He has been heard with the Arizona Opera, Chautauqua Opera, Opera New England, Opera Orchestra of New York, and the Santa Fe Opera. In May he appears as Mozart’s Figaro with the New Jersey State Repertory Opera. As an oratorio soloist, Mr. Tachell’s oratorio credits include Handel’s Messiah with the Sapporo Symphony, performances of the St. John and St. Matthew Passion, Beethoven’s Ninth Symphony, Mendelssohn’s Elijah, and Haydn’s Creation.

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Anonymous (5)
Ema Langer Baker
Rosemary Bemer
Arthur & Dorothy Bestor
Melanie & Gren Bjork
Jane Blackwell
Carol Blakely
Janet Bowerson
David & Julie Brewer
Kathryn Chadwick
Vladimir & Marta Chaloupka
Jayne Shana Dewey
Beatrice Dolf
Dean Drescher
Maurine Eggertsen
Robert E. Frey, CPP
Ailsan Geary
Mary Gray
Karen & Tom Hammond
James Hatori
Dale Heidal
Marla Herbig
Mark Jennings & Joyce Dunnington
Phillip N. Jones, Jr.
Mark Kawasaki
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Robert Kirk
Fritz Klein
Marlyn I. Ladin
Miriam Lucian
Dr. Richard Lyman
Avron Maletsky
The McGee Family
Suzi Mears
Laurel Medill
Ann & Jerry Minzel
Patricia Monohon
Rosemary K. Namit
Kristina Newman
Elwyn H. Odell
Elaine Packard
Bruce & Gretchen Parker
Rebecca Parker
John & Carol Pearson

Ivar Pedersen
Leif-Ivar Pedersen
Joceynll Phillips
Lois & Kenneth Prastrud
Paul H. Raabe
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Nedra Slaun
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Richard Wyckoff

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Last year, we established Cadenza in honor of our 20th Anniversary. It was a huge success! Contributions from founding members helped us reduce our deficit and take a step toward a bright future. We now invite you to join this special group of people with a contribution of $200 or more. Members of Cadenza receive a complimentary 20th Anniversary Season Poster, a subscription to our quarterly newsletter, Con Brio, and special seating at all concerts. Call the office at 687-5208 for details, or send in the following form.

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Elisabeth Reed, viola da gamba, has performed in Germany, Italy, England, Canada, and Jordan as well as throughout the United States. Her experience includes faculty concerts at Eastman, Oberlin, Indiana University, Middle Tennessee State University, and the Banff Centre for the Arts. She has appeared at the Boston and Bloomington Early Music Festivals, and has recorded for Focus records. Principal cellist for the Los Angeles Baroque Orchestra, she also plays principal for the Portland Baroque Orchestra, the Dayton Bach Society, Ensemble Seicento, the Benevolent Order for Music of the Baroque, and the Manly Street Chamber Players. She graduated from the North Carolina School of the Arts, the Oberlin Conservatory, and the Eastman School of Music, and has done doctoral work at Indiana University's School of Music. She was a winner of the Durham Symphony Young Artists' Concerto Competition.
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Tenor Stephen P. Wall has appeared many times with the BS/SCS. He was the tenor soloist in last season’s opening concert, Beethoven’s Symphony #9 as well as appearing in the title role in The Return of Ulysses. His credits with Seattle Opera include Tannhauser and Die Meistersinger. Mr. Wall has been a featured soloist with the Seattle, Spokane, Vancouver (B.C.) and Sapporo (Japan) Symphonies, and this year will make his first appearance with the Everett Symphony. He is currently a member of the voice faculty at Pacific Lutheran University in Tacoma.

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George Shangrow, conductor

ORCHESTRA I

Violin
Sheila Brizou
Susan Dunn
Mara Hunt
Deb Kirkland, principal second
Fritz Klein, concertmaster
Eileen Lued
Aron Melkii
Erich Schweiger
Kenna Smith

Viola
Alice Leighton
Amy Special
Timothy Prior
Sum Williams, principal

Cello
Gary Anderson
Rebecca Parker
Valerie Ross
Maryann Tapiero, continuo

The tradition of presenting the Passion story on Good Friday began in the Middle Ages. Priests would recite or chant the works from the Gospels, different men taking different characters. It was usual practice for a low-voiced man to read the words of Christ, and a higher voiced man to do the narrative. The congregations (usually brothers of the order, but sometimes people of the parish) were given the parts of the disciples and the high priests and the crowds of the Jerusalem streets. This practice continues to the present day in most liturgical churches, but the high point of the Passion format was achieved in 1728, with Bach’s St. Matthew Passion. Bach wrote five different versions of the passion story, only two of which survive (the St. John the other being). The St. Matthew Passion contains a great variety of musical forms, but the spiritual feeling is constant throughout the work. Bach took the text from the Gospel of St. Matthew, chapters 26 and 27, in the German translation by Martin Luther. Additional texts for the arias and some choruses were written especially for the work by Picander, one of Bach’s literary friends. The music alone is perfectly beautiful; the text is strong and meaningful; but the way that Bach combined the music with text is the aspect which makes the St. Matthew Passion stand out as the greatest sacred work ever composed in the history of western music. Please follow your translations, not just to follow the story, but to gain more insight into the genius of Johann Sebastian Bach.

The translation booklets were printed through the courtesy of SAFECO Insurance Companies and the Consulate of the Federal Republic of Germany. In order that they may be used, please have the performances of the St. Matthew Passion, please deposit the booklets in the boxes which have been provided for this use and are placed near the exits. If you would like to keep a booklet, we ask a $3.00 donation.

The heart of the entire work follows in the a cappella re出击ive and aria "For love of me my Saviour is dying." This aria is accompanied only by obbligato flute and two English horns. As the movement ends and a calm mood is established, the Evangelist interrupts and the crowd repeats the "Crucify Him" chorus, this time a whole step higher in pitch, increasing the crowd's fervor and tension.

Pilate's attempts at intimidating himself of guilt are thwarted by the polyphonic chorus words "His blood is on all of us and on our children" and the alto re出击ive and aria which depict the weeping of our hearts. The soldiers dress Christ in a purple robe and crown of thorns and mock Him (futures for the flute) saying "We hail thee, o King of the Jews" and then they slap upon Him and mock Him upon the head with a reed - then follows the Passion Chorale.

When Christ is being led to be crucified, a man named Simon carries his cross. This is depicted in an incredible bass aria accompanied by cello. The difficult chords and ornaments, string crossings and dotted rhythms show the feeling of the cross being dragged down the street. The text speaks of sharing the burden with Christ as Christ shares the burdens of the people. The length of the aria gives a feeling of the length of the ordeal.

Mocking crowd choruses ask Jesus why, if he is God's son, he can't take himself down from the cross. Another occurrence unusual orchestration is in the following alto re出击ive and aria where the second chorus interrupts the soloist, asking where "they should come - to Jesus' arms."

The next section is the death of Christ. For here, only the alto, words are not accompanied by the strings, but only the continuo organ and cello. With constant harassment from the crowd, Jesus cries out His last words and dies, followed by the final, most moving setting of the Passion Chorale.

With a burst of virtuoso continuo writing comes the earthquake and the opening of the graves. This struck terror in the hearts of those present and the captain of the guard says "This truly was the Son of God." Bach sets this text in two bars of choral music perhaps the most wonderful two bars in the entire work.

The story is completed with a beautiful bass re出击ive and aria, but not quite. The crowd comes in once more and in a very rude chorus intimates to Pilate that if there are no guards around Jesus' tomb, His disciples will come in the night and steal his body saying that He has been resurrected. Pilate gives his permission for watchmen, and they are put in place as the stone is rolled across the opening of the tomb, thus sealing it.

A four-part re出击ive and chorus bids Jesus good-night in a very sad, yet praising manner. The closing chorus "Here at the grave we all sit weeping ends the work - on Good Friday. There has been no resurrection. The work concludes with a deeply moving yet unfinished tragic feeling.

Historical Notes by Kay Verelis

The Broadway Symphony operates on the policy of occasional seating: therefore, our personnel are listed alphabetically in each section.

The ORCHESTRA I and ORCHESTRA II are listed below.

ORCHESTRA I

Violin
Sheila Brizou
Susan Dunn
Mara Hunt
Deb Kirkland, principal second
Fritz Klein, concertmaster
Eileen Lued
Aron Melkii
Erich Schweiger
Kenna Smith

Viola
Alice Leighton
Amy Special
Timothy Prior
Sum Williams, principal

Cello
Gary Anderson
Rebecca Parker
Valerie Ross
Maryann Tapiero, continuo


ORCHESTRA II

Violin
Allan Goldman, principal
Josephine Hansen

Flute
Jensen Shipley, principal
Margaret Viva

Oboe/Oboe d'amore
Oboe da caccia

Laurie Bare
Hunley Breyer
M. Shannon Hill
Janet Putnam

Viola
Beatrice Dolf
Stefanie Read
Robert Shangrow, principal
Nancy Winter

Cello
Rosemary Berner
Ivan Brant
Julie Read Wheeler, principal

CHORUS I

Soprano
Criss Cogini
Christine Fairweather
Catherine Hight
Kathie Kem
Jill Kraska
Mary Ann Landverk
Margaret Marshall
Barb Sapphos
Mina Lee Thomas
Lillian van Cleeft

Altena Chardraw
Charles Crowley
G. Tom Gojo
Ken Hart
Andy Jacobson
Marta Chadubka
Mary Beth Hughes
Sue Means
Janet Ellen Reed
Norela Sluossen
Vicky Thomas

CHORUS II

Soprano
Soprano
Trine Blackwell
Bolle Chemetti
Kyla Delkemmer
Key Hennessey
Penny Nichols
Kathy Sankey
Pamela Shanebeck
Janet Sizig

Tenor
Paul Benningfield
Phil Jones
Arnold Kraska
Paul Ralze

Tenor
Altena Chardraw
Charles Crowley
G. Tom Gojo
Ken Hart
Andy Jacobson
Marta Chadubka
Mary Beth Hughes
Sue Means
Janet Ellen Reed
Norela Sluossen
Vicky Thomas

BSUCS Assistant Conductor
R. Stanley Haight

The Broadway Symphony/Seattle Chamber Singers
George Shangrow, founder, musical director

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Acknowledgments
Tobin Dolf, hospital
The Chaloupka Family, hospitality
Richard Lyman, digital audio engineer
The Mattheus Passion consists of two large parts each framed by a pair of grand choruses. The opening and final choruses of part one each contain a chorale melody sung by the boy choir. In the first chorus, Bach’s passioGreek chorus is gathered for the Passion story. Over this text (and incredible counterpart) he places the chorale tune “O Lamb of God Unspotted” as an emotional coda, spinning the story of Jesus Christ and the possibility of salvation in both. This is, in contrast to the Passion story, but a direct heritage from earlier works such as the Seven Last Words by Schütz.

As this first page comes to a close, Bach contrasts the opening chorale asking what crime Jesus has done with the scene of elders, scribes, and priests suggesting that He not be killed during the feast. Then follows the disciples’ chastisement of Christ, the woman anointing with oil of the disciples’ comment. The ensuing also recitative and aria complete the section with deeply personal comments on the preceding actions. The “form” of story followed by recitative and aria dominates the entire work. Following the musical and dramatic elements of narrative with this in mind will help clarify the progressions in the work as well as explain the length of some of the pieces.

With a gentle chorale, Bach begins a chorale where the feats will be held. His answer is again in direct contrast to the mood of the chorus - He says that one of them will betray Him, which Judas has already done. The disciples now ask, “Lord, is it I?” and in the second chorale, Bach first expresses leaving the question from the twelfth disciple, Judas, for the next recitative. Judas asks, “Is it I, Rabbi?” Judas asks the question in a different manner from the other disciples. While the other disciples get up a theatrical scene which occurs later in the piece where Judas will once again greet Christ as “Rabbi.”

The passover supper itself is the only real aria sung by Jesus in the entire work. While the lack of harbor in this is one of the most beautiful moments in the work. After the soprano recitative and aria whichcomments on Jesus’ words comes one of the more descriptive of Jesus’ recitative. Notice the upward movement which starts in the cello part and ends in the Evangelist’s lines as they ascend the Mount of Olives. Bach scatters the sheep with a very sprightly string arrangement which turns very sober for the end of the section.

Next comes a illustration of Bach’s use of tonality to make a philosophical point: the joyful chorale extolling the virtues of the Saviour/Shepherd is set in E Major. Immediately following is a Peter’s declaration that he is completely faithful to Jesus whatever happens, and Jesus telling Peter that he will three times deny him. The following chorale, “I will stand beside Thee” is set one step lower, signifying the personal loss mankind must endure through the eventual betrayal.

The next accompanied recitative and aria has a solo tenor partnered with Chorus II singing a chorale melody. The cello-based repeated notes symbolize a trembling, tormented heart. The combination of recorder and English horn (obo in d answer) in canon is the first of the unique orchestrations Bach uses in the work. The wonder of these two movements is found in the great unconsciousness of the aria and the consoling comfort of the chorale.

The last recitative “The Saviour falls down before His Father” has the strings in a constantly downward figurato figure - except when the text speaks of God’s uplifting mercy. In the aria, the setting of the words so agree with the voice that the opening ascends in a “gladly” just rolls out. This is a great characteristic describing “Kreuze und Becker” in contrast with the second section of the aria’s “His lips with milk and honey flowing” show Bach’s unending desire to heighten the emotional meaning of the text with all the hands he - he even changes the tonality from minor to major.

Leading to the end of Part One are the Evangelist’s sections describing the rejection of the garden by the disciples and the sacrifice of Jesus. When Judas Betrayed him - and in an almost tender exchange between Jesus and Judas, Jesus决战s to the end.

The grief-filled duet which follows contains many canons and is reminiscent of the chorale melody. Like the opening chorus with its interrupting questions from Chorus II, the duet of disciples interrupts Jesus saying “Leaving him, shall I bind him not?” This leads into the double chorale depicting the oath “May lightning and thunder in ruin engulf thee”. Here Bach’s use of antiphonal choruses - with rapidly changing harmonies - is amazing. For its time.

After a highly charged dramatic recitative comes the final chorus of the first part: “O Man, bewail thy grievous sin” in Bach’s most beautiful setting of a chorale tune. This movement was originally composed for the opening chorus of Jesus’ Death at Sion (in a key one-half step lower), but Bach abandoned that idea and used it as a hopeful closing chorale here.

Part Two opens with an unusual dialogue between the alto solo chorale, Chorus I, and Chorus II. That with each other the harmonies grow stranger and, in a way, move further away - the chorale/tenors end on a singularly unresolved note with the alto asking the question that has gone unanswered.

The drama is continued with the introduction of two false witnesses - who sing a very bizarre duet. Jesus, however, remains silent. The tenor is accompanied by oboe and an appointment figure elsewhere in the cello and has that symbolism of the scourging of Jesus. In the aria Bach has used great contrasts in setting the text, portraying the emotional meanings of the words patience, shame, scorn, and false tongues.

The recitative in the Judgement Hall is basically a repetition of the events from outside the courtroom. Here, in the last valley of the church, is the job of the Evangelist to keep the drama taut. Bach keeps the story moving by keeping the Evangelist’s interjections brief and exciting. The chorale that ends this section is particularly moving.

Next comes Peter’s denial. Peter is asked by two individuals and by a third person of people if he knows who this man is (Mark 14:70-72). Peter’s reply is no and after each denial the cock crows. In the original choral which the piece was written the last line of Peter, “I know this man”, and the following line “And immediately the cock crowed”, were identically written notes.

The Evangelist’s words “And Peter went out and wept bitterly” and the ensuing alto aria with violin obbligato are two of the most intimate moments in the work.

A very worldly return to the story comes with Judas trying to retrieve the 30 silver pieces to the priests. This is depicted in vain as the priests tell him that in no way can he absolve himself of the deed that he has done - and in the weird duet for two priests they say cannot even put the “blood-money” in the treasury. Judas hangs himself.
The Broadway Symphony and Seattle Chamber Singers
George Shangrow, conductor

The Passion According to St. Matthew

Johann Sebastian Bach

The Columbia Boys Choir Concert Choir
Steve Stevens, founder and conductor

Sunday, March 25, 1990
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Steven Techell Bass

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