Upcoming OSSCS Performances

**Director’s Choice**

Abendmusik III

Sunday, June 13, 1999, 7:00 PM
University Christian Church

STRAVINSKY: A Soldier’s Tale

BACH: Orchestral Suite No. 3

MENOTTI: The Unicorn, the Gorgon and the Manticore

**BACH: A Mighty Fortress Is Our God**

**OSSCS 1999-2000 Season**

Complete details of the thirty-first season of Orchestra Seattle and the Seattle Chamber Singers will be announced soon. OSSCS will return to the glorious acoustics of Benaroya Hall for three programs in the Illsley Ball Nordstrom Recital Hall and two concerts in the S. Mark Taper Foundation Auditorium, including a performance of Johann Sebastian Bach’s great Mass in b minor. Other highlights of the 1999-2000 season will include: Felix Mendelssohn’s great oratorio Elijah, Claudio Monteverdi’s Vespers of 1610, and a fabulous selection of concerti and orchestral works, all under the direction of George Shangraw.

Beginning next season, we will offer reserved seat tickets for our Benaroya performances. Season subscribers will receive first choice of seating assignments. To ensure you receive a season brochure and have an opportunity to purchase tickets as soon as they become available, please fill out a card in the lobby or visit us online at www.oscss.org.

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**Seattle Bach Choir**

Louis Magor, conductor

Johann Sebastian Bach’s **St. John Passion**

Sunday, May 16 • 3:00 PM
Phinney Ridge Lutheran Church
7500 Greenwood Ave. N.
Seattle

Tickets: $12 general, $10 students/seniors

Call: 206-324-4828

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**Orchestra Seattle**
Seattle Chamber Singers
George Shangraw, music director

**THIRTIETH ANNIVERSARY SEASON**

**St. Matthew Passion**

Good Friday, April 2, 1999 • 7:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Christopher Cock, Evangelist
Erich Parce, Jesus
Terri Richter, soprano
Emily Lunde, alto
Stephen Wall, tenor
Brian Box, baritone
Margriet Tindemans, viola da gamba
Columbia Boys and Girls Choirs
Steve Stevens, director
Orchestra Seattle
Seattle Chamber Singers
George Shangraw, conductor

**JOHANN SEBASTIAN BACH**

**St. Matthew Passion, BWV 244**
1685-1750

Part One

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**Intermission**

Part Two

**KING FM 98.1**
The Classical Station

Orchestra Seattle • Seattle Chamber Singers
1305 Fourth Avenue, Suite 402, Seattle, WA 98101
206-682-5208 • www.oscss.org

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**Use of cameras and recording equipment is not permitted in the concert hall.**

This performance is made possible in part by: Classic KING-FM, Gretchen’s Catering, Davis Wright Tremaine, the King County Arts Commission, and the Corporate Council for the Arts.

Special thanks to: Z. Phillip Ambrose, David Calhoun, Kim Cooney, Carol Sams, and University Christian Church.
Solos

Tenor Christopher M. Cock is Director of Choral and Vocal Activities, and the Frederick A. and Mazie N. Reddel Professor of Music. In solo roles, his extensive range and communicative performance style have established him as a premier lyric tenor. His 1995 Evangelist performance in Bach’s St. John Passion was praised by the Los Angeles Times as “superb”, and he has performed further accolades as the featured tenor soloist during the 25th anniversary season of the Oregon Bach Festival, led by German conductor Helmuth Rilling. In the last seasons, Dr. Cock has appeared as soloist with the Florida Grand Opera, the Baltic Choral Festival, Miami Bach Society, Mormon Tabernacle Choir, and Robert Shaw Festival Singers, including appearances as tenor soloist in the Bach b minor Mass which he recorded in France, and in three recordings released by Telarc International. In 1994 he appeared with Mr. Rilling in a performance of the Bach Magnificat. A native of the Pacific Northwest, Dr. Cock studied at the University of Southern California, completing his undergraduate degrees in voice performance and music education at Pacific Lutheran University. He later received his Master of Music and Doctor of Musical Arts degrees in choral conducting from the University of Arizona, where he was a student of Maurice Skoin. A guest of opera companies throughout North America, bass Erich Parce has performed at the Metropolitan Opera (as Lescaut in Massenet’s Manon and Falke in Die Fledermaus), San Diego Opera (title role of Carlisle Floyd’s The Passion of Jonathan Wade and La cenerentola), and San Francisco Opera (Billy Budd). A native of Bellevue, Mr. Parce is a frequent performer with Seattle Opera, where he has performed Rio Lobo in Catan’s Florencia, Zurga in Les Preludes de Perrot, Bello in Malatesta, Falke, Marcel, Lescaut, Valeninin, the Harlequin, Silvio in Pagliacci, Albert in Werther and Ping in Turandot, and Ned Keene in Peter Grimes. In Europe, Mr. Parce has appeared with Opera de Nice as Papageno and at the Spoleto Festival in Italy in the title role of Le nozze di Figaro. He has also toured Australia with Pacific Northwest Ballad in Carmina Burana. This season he performs Valzacchino in Seattle Opera’s production of Off Mice and Men in San Diego and Orlando. On the concert stage, Mr. Parce has performed frequently with the Seattle Symphony, including Grétry’s Carmina Burana, Handel’s Messiah and Alexander’s Castle, Elgar’s The Dream of Gerontius, Walton’s Belshazzar’s Feast, and David Diamond’s On Sacred Ground (recorded for the De los label). He is first place winner of both Metropolitan Opera and San Francisco Opera Auditions. 

Soprano Treni Richter came to the Pacific Northwest from Tennessee, where she earned her Master’s degree from Middle Tennessee State University and taught in the Memphis public schools. Since her arrival in Seattle, she has quickly established herself as a leading opera and concert artist. In October of 1997 she made her Seattle Opera debut as Barbarina in The Marriage of Figaro; next season she will sing Papagena in their production of The Magic Flute. Last fall Ms. Richter was chosen as the first member of the Seattle Opera Studio. Ms. Richter’s debuts in the fall of 1998 with the Opera North in Cosi fan tutte; she will return next November to give a guest appearance as Barbarina in The Marriage of Figaro. She has been featured with the Seattle Symphony on their program of Die Fledermaus and will return to the SSO later this month for a concert performance of Deems Taylor’s opera Peter Ibbetson. As a specialist in the operatic literature of Bach and Handel, she has appeared in Handel’s L’Allegro, Il Penseroso e Il Moderato with the Northwest Chamber Orchestra, Handel’s Messiah with Northwest Sinfonietta, and Bach’s Christmas Oratorio with OSSCS. Ms. Richter is a graduate of the University of Arkansas, the Peabody Conservatory of Music, and the University of Southern California, where she was a student of Howard Baker.

George Shangrow

Conductor and music director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Portland Opera, the Standing Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony; conducted world premieres of six operas and numerous other orchestral and choral works; and was music director and conductor of Pacific Chamber Orchestras from 1976-1978. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest; he is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history and literature. With pianist Jeffrey Cohen, he concertizes frequently as part of the Concerts in the Park series in Europe; several times as keyboardist and conductor, he is sought after as an accompanist and has appeared in recital on harpsichord and piano with many noted soloists. His performances on keyboard and as a conductor can be found on London, Voyager, edel America, Acolia, and Sonic Word Records. Mr. Shangrow currently serves the University of Washington as a tenured professor. He is also known by Lritz as a regular announcer on KONT-FM and host of Live By George, a nightly radio program featuring live, in-studio classical music performances, local and national concert broadcasts, recorded broadcasts, and recording of historic interest.

Orchestra Seattle and the Seattle Chamber Singers

In 1969, 16-year-old George Shangrow, already a piano whiz and a composer of experimental music, gathered together a group of young musicians to sing madrigals and perform one another’s compositions. Within a year they had incorporated themselves as the Seattle Chamber Singers and elected Shangrow their director. Their first public performance took place at the University of Washington concert included a Mass for St. William Byrd, Bach’s cantata A Mighty Fortress Is Our God and one special madrigal.

Meeting with critical acclaim, the group expanded in every direction: baroque music, new music, early music, romantic music, and experimental music. In 1979, Orchestra Seattle performed in Portland Opera’s production of Verdi’s Rigoletto. In December, he sang Bach’s Christmas Oratorio with OSSCS.

Baritone Brian Bon is a native of Washington and received his Master’s degree in vocal performance from Western Washington University. He has performed throughout the Pacific Northwest with Seattle Opera’s Opera in the Park and has appeared with Opera in the City. He is a frequent soloist in cantatas and oratorios. Among his other credits are performances of Brahms’ Four Last Songs with the WWU Orchestra and the leading role in Dominic Argento’s opera Postcard from the Urals at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera’s education program, and made his Seattle Opera solo debut as Amonasro in Verdi’s Aida in The Daughet of the Regiment. Earlier this season he sang Bach’s Christmas Oratorio and Ich habe gehoren, as well as Handel’s Messiah, with OSSCS.

Dutch-born Margriet Tindemans is equally at home in music by the 12th century mystic Hildegard of Bingen, the music of music of Renaissance Courts of Europe, the solo viol repertory of the Baroque, as well as in the contemporary works by Kevin Volan and Joop Frank Williams, who are among the many composers who have dedicated works to her. This has made her one of the most sought after players of the viol in the Northwest as a soloist and as an active performing, recording, and teaching schedule. Ms. Tindemans is on the faculty of the University of Washington School of Music. As a member of the Northwest Oratorio Orchestra, she has participated in Die Fledermaus and will return to the SSO later this month for a concert performance of Deems Taylor’s opera Peter Ibbetson. As a specialist in the operatic literature of Bach and Handel, she has appeared in Handel’s L’Allegro, Il Penseroso e Il Moderato with the Northwest Chamber Orchestra, Handel’s Messiah with Northwest Sinfonietta, and Bach’s Christmas Oratorio with OSSCS. Ms. Richter is a graduate of the University of Arkansas, the Peabody Conservatory of Music, and the University of Southern California, where she was a student of Howard Baker.

Columbia Boys and Girls Choirs

The Columbia Choirs organization includes the Columbia Boys Choir, the Columbia Girls Choir and the Columbia Vocal Ensembles. Approximately 200 singers (second grade through college) and 4000 students from 31 school districts to rehearse in Kirkland. The choirs perform with major orchestras and choirs such as the Northwest Chamber Orchestra, Orchestra Seattle and the Seattle Chamber Singers, Bellevue Chorus, Chamber Orches and Opera Seattle. The Columbia Boys Choir was established in 1985 by its founder-conductor, Steve Stevens. The West Coast’s only international award-winning boys choir, it has received invitations to perform in Europe; Western North, Western Europe, and Eastern Europe. Established in 1988, the Columbia Girls Choir has concertized in Australia, Canada, Italy, France, Norway, Spain and Sweden.

Conductor Steve Stevens is one of the most experienced conductors of community-based children’s choirs in the United States. A professional singer and conductor, he earned a Bachelor of Music from the University of Washington in 1977. Following the study and performance of opera in Europe, he completed his postgraduate studies at Southern Methodist University in 1971. He has conducted the Texas Boys Choir (1971-77) and Northwest Boychoir (1977-84, founded, and conducted the Northwest Youthchoir (1982-84) and is also the choral director at Woodinville High School. Choirs under his direction have performed in the Netherlands, Austria, and Sweden. His experience in working with children and young musicians and has performed in 49 states, Australia, the British Isles, Canada, Europe, Japan, Mexico, Scandinavia, and South America.
Tenor Christopher M. Cock is Director of Choral and Vocal Activities, and the Frederick A. and Mazie N. Reddel Professor of Music, and holds a solo post. His wide-ranging, extensive range and communicative performance style have established him as a premier lyric tenor. His 1995 Evangelist performance in Bach's St. John Passion was praised by the Los Angeles Times as "...superb." His extensive, further accolades as the featured tenor soloist during the 25th anniversary season of the Oregon Bach Festival, led by German conductor Daniel Seung-Chul Kim, and tours last season, Dr. Cock has appeared as soloist with the Florida Grand Opera, Milwaukee Chamber Choir, Miami Bach Society, Mormon Tabernacle Choir, and Robert Shaw Festival Singers, including appearances as tenor soloist in the Bach b minor Mass which he performed in France, and in three recordings released by Telarc International. In 1994 he appeared with Mr. Rilling in a performance of the Bach Magnificat. A native of the Pacific Northwest, Dr. Cock studied at the University of Southern California, completing his undergraduate degrees in voice performance and music education at Pacific Lutheran University. He later received his Master of Music and Doctor of Musical Arts degrees in choral conducting from the University of Arizona, where he was a student of Maurice Skones.

A guest of opera companies throughout North America, bass Erich Pare has performed at the Metropolitan Opera (as Lescaut in Massenet's Manon and Falke in Die Fledermaus), San Diego Opera (title role of Carlisle Floyd's The Passion of Jonathan Wade and La cenerentola), and San Francisco Opera (Billy Budd). A native of Bellevue, Mr. Pare is a frequent performer with Seattle Opera, where he has performed Rigo in Catan's Florencia, Zurga in Les Vieilles of Massenet, Falke in Falstaff, Belcore in Belcore, Malatesta, Falke, Marcello, Lescaut, Valentin, the Harlequin, Silvio in I Pagliacci, Albert in Werther and Ping in Turandot, and Ned Keene in Peter Grimes. In Europe, Pare has appeared with Opera di Nice as Papageno and at the Spoleto Festival in Italy in the title role of Le nozze di Figaro. He has also toured Australia with Pacific Northwest Ballet's Carmina Burana. This season he performs Valentin in Faust for Seattle Symphony and Opera's Off Mice and Men in San Diego and Orlando. On the concert stage, Mr. Pare has performed frequently with the Seattle Symphony, including Off's Carmina Burana, Händel's Messiah and Alexander's Feast, Elgar's The Dream of Gerontius, Walton's Belshazzar's Feast, and David Diamond's On Sacred Ground (recorded for the Delos label). He is first place winner of both Metropolitan Opera and San Francisco Opera Auditions.

Soprano Terri Richter came to the Pacific Northwest from Tennessee, where she earned her Master's degree from Middle Tennessee State University and taught in the Memphis public schools. Since her arrival in Seattle, she has quickly established herself as a leading opera and concert artist. In October of 1997 she made her Seattle Opera debut as Barbarina in The Marriage of Figaro and next season will sing Papagena in their production of The Magic Flute. Last fall Ms. Richter was chosen as the first member of the Seattle Opera Studio and will return to the Pacific Northwest in Così fan tutte; she will return next November to give a guest appearance as Barbarina in The Marriage of Figaro. She has been featured with the Seattle Symphony, at the Oregon Bach Festival, in Die Fledermaus and will return to the SSO later this month for a concert performance of Deems Taylor’s opera Peter Ibbetson. As a specialist in the operatic literature of Bach and Handel, she has appeared in Handel’s L’Allegro, Il Penseroso e Il Moderato with the Northwest Chamber Orchestra, Handel’s Messiah with Northwest Sinforietta, and Bach’s Christmas Oratorio with OSSCS.

One of the region’s premier mezzo-sopranos, Emily Lunde is a Seattle native who has sung extensively with many of the area’s finest choirs and operas. She has performed with the Seattle Symphony, OSSCS, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night’s Dream. Her repertoire runs the gamut from early music and classical to contemporary works, with a special affinity for music of the Baroque period, having performed all of great Bach passions as well as many of Händel’s fabulous oratorios. Earlier this season, Ms. Lunde joined OSSCS for a performance of Maurice Ravel’s Shéhérazade and later this month will return to Benaroya Hall for a concert performance of Haydn’s Creation.

A resident singer of the Pacific Northwest, tenor Stephen Wall has appeared often with OSSCS, including performances of Bach’s St. Matthew Passion, St. John Passion, and the b minor Mass. He has performed with Seattle Opera in Wagner’s Tristan und Isolde, Meistersinger, with the Seattle Symphony in Mendelssohn’s Lobgesang, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, North Coast Chamber Orchestra, Seattle Symphony, Seattle Choral Company, and the orchestras of Spokane, Everett and Yakima. He has performed in Stravinsky’s Le nos, Musorgsky’s Boris Godunov, Rossini’s La Commedia di Matrimonio, and Dvorak’s Stabat Mater in Portland Opera’s production of Verdi’s Requiem. In December, he sang Bach’s Christmas Oratorio with OSSCS.

Baritone Brian Box is a native of Washington and received his Master’s degree in vocal performance from Western Washington University. This season he can be heard as Don Alfonso in Mozart’s Cosi fan tutte, a role he created for Seattle Opera’s 2000 season, and as Masetto in Don Giovanni. He was last season’s Cover Bach’s Christmas Oratorio and Ich habe gern, as well as Handel’s Messiah, with OSSCS.

Dutch-born Margriet Tindemans is equally at home in music by the 12th century mystical Hildegard of Bingen, the music of renaissance Courts of Europe, the solo Viol repertory of the High Baroque, as well as in the contemporary works by Kevin Volan and Joan Franks Williams, who are among the many composers who have dedicated works to her. This has made her one of the most sought after players of Early Music in the Pacific Northwest. She is an active performing, recording, and teaching schedule. Ms. Tindemans is on the faculty of the University of Washington School of Music where she teaches Early Music Orchestras, and in the Fall 2000 Early Music Vancouver Renaissance and Baroque program. She has recorded for Harmonia Mundi Germany, France, Erato, accanto, Classical Masters, EMI, Smithsonian Collection, Eufodia, CRD, and Kocic International Classics.

George Shangrow

Conductor and music director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, the University of Washington’s Jacobs Music Festival, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony; conducted world premieres of six operas and numerous other orchestral and choral works; and was music director and conductor of Pacific Chamber Orchestra from 1976-1978. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest; he is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history and literature. With pianist Jeffrey Cohan, he concentrates frequently as part of the Cohan-Shangrow Duo. Europe several times as keyboardist and conductor, he is sought after as an accompanist and has appeared in recital on harpsichord and piano with many noted soloists. His performances on keyboard and as a conductor can be found on London, Voyager, edel America, Acadelia, and Sonic Wind Records. Mr. Shangrow currently serves the University of Washington as the Head of the Department of Music and know him as a regular announcer on KING-FM and host of Live By George, a nightly radio program featuring live, in-studio classical music performances, local and national concert broadcasts, and recording of historic interest.

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In 1969, 16-year-old George Shangrow, already a piano whiz and a composer of experimental music, gathered together a group of young musicians to sing madrigals and perform one another's compositions. Within a year they had incorporated themselves as the Seattle Chamber Singers and elected Shangrow their director. Their first public performance took place at Benaroya Hall. The first concert included a Mass by William Byrd, Bach's cantata A Mighty Fortress Is Our God and chorale suite, and a set of madrigals.

Meeting with critical acclaim, the group expanded in every direction: baroque music, new music, early music, romantic music, and contemporary music. They have performed in opera and opera, and miracle plays. The first major expansion came in 1979, with the founding of a full-time orchestra to replace the ad hoc ensembles that had been assembled to accompany the Chamber Singers in chorale/orchestral literature. Instrumentalists who had worked with Shangrow asked him to form such a group, dubbed the Broadway Symphony (after the Broadway Performing Arts Center, where first concerts were given), and later renamed Orchestra Seattle.

Beginning in 1981 came tours of Europe, which met with rave responses from audiences and critics. To commemorate Bach's 300th birthday in 1985, Shangrow led an extravagant celebration comprising 32 concerts — everything from The Musical Offering to The St. Matthew Passion.

Orchestra Seattle has explored the range of orchestral repertoire, from Baroque music of Bach and Handel to the symphonies of Beethoven and Brahms, to the major works of Igor Stravinsky. Together with the Seattle Chamber Singers, they have surveyed the oratorio literature, performing not only the standard repertoire (Shangrow's interpretation of Messiah is legendary throughout the Northwest) but also the lesser known and lesser known, premieres of less familiar works by George Frideric Handel. Premiering new pieces by local composers has become one of the primary goals of the organization. World premières have included music of Robert Kachele (First and Second Symphonies); Huntley Beyer (Road Ode, the one-act opera Stories Told to a Lover, and the St. Mark Passion); Carol Sams (several operas, the oratorio The Earth Makers, and her First Symphony); and many others.

Columbia Boys and Girls Choirs

The Columbia Choirs organization includes the Columbia Boys Choir, the Columbia Girls Choir and the Columbia Vocal Ensembles. Approximately 200 singers (second grade through college) in 12 choirs meet weekly for 10 weeks during the school year to rehearse in Kirkland. The choirs perform with major orchestras and choirs such as the Northwest Chamber Orchestra, Orchestra Seattle and the Seattle Chamber Singers, Bellevue Chamber Choir, and Seattle Opera. The Columbia Boys Choir was established in 1985 by its founder-conductor, Steve Stevens. The West Coast's only international award-winning boys choir, it has competed successfully in regional, national, and international competitions in Western Europe, and Eastern Europe. Established in 1988, the Columbia Girls Choir has concertized in Australia, Canada, Italy, France, Norway, Spain and Sweden.

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J. S. Bach composed as many as five settings of the Passion story, only two of which survive in their entirety; the St John of Passion 1723, and the St Matthew Passion, in which the zentum of "oratorio-style" Passion composition is at its most dramatic of Martin Luther's German translation of Matthew 26-27, with 28 additional texts for the arias and a few choruses written especially for the Passion by Picander, one of Bach's frequent chorale composers. The composition of the work seems to have extended over a number of years, and appears not to have been completed even by the time of the Passion's performance on Good Friday of 1729, thought by many to be the work's first presentation. The Passion was performed at the Leipzig city hall on Good Friday, April 11, 1727; it was certainly presented on April 15, 1729, and on March 30, 1736, and perhaps in 1740 as well. In any event, this autograph full score and a complete set of parts corresponding to the 1736 version, was brought into its final form by a series of revisions and rearrangements. Though highly popular today, the St Matthew Passion continues to attract full performances and recordings, and remains thus entombed for nearly a century until Felix Mendelssohn resurrected it in 1829.

The St Matthew Passion displays Bach's mastery of vocal and instrumental technique in a wide variety of musical forms, but is perhaps most notable for its structural and compositional techniques. The music of the Passion is indeed subtle and the text is immensely powerful emotionally, but it is the way in which Bach combines the music with the text that distinguishes the greatest sacred work ever composed. Please follow your translation of the text of the story, but to gain more insight into the genius of Johann Sebastian Bach.

The St Matthew Passion consists of about 24 "scenes" organized into two large parts, each framed by a pair of grand choruses. The Passion is known as the "Stational Passion" because the choruses are performed at the four Stations of the Cross, and the chorale melody sung by the children's choir. In the first chorus, Bach is calling upon humankind to participate in the Passion story. Over this text (and some incredible musical counterpoint) Bach places the chorale tune, "O Lamb of God Unsoiled," as an emotional counterpoint to the tragedy which follows. Bach uses this text often to introduce dramatic chorale dialogue and especially powerful crowd scenes.

A dramatic recitative begins the "Last Supper" portion of the Passion. Note that Jesus' words are always accompanied by a "halo" of strings (this is not the case in the St John Passion, but the practice is certainly not original to Bach). Bach's recitatives, even in this three-act version, are still quite lengthy, with a number of musical "recitativo secco" moments in which the melody is held out while the text is read out. This is a traditional practice in oratorio, in which the singer's melodic line is held longer than the words will allow, in contrast to the more direct musical statements often found in operatic recitatives. This musical contrast sets the mood for the more dramatic and emotional moments of the Passion, and this practice is consistent throughout the work.

The final, 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 crowd of disciples interpelate Jesus, "What shall we do?" Again, you will notice how the two choruses lead into the double chorus illustrating the oath, "My lightening and thunder in engulf them!" Here Bach's use of antiphonal choruses with rapidly changing harmonies is amazing in its time.

I hope this helps to explain the structure of the Passion and its significance in the context of Bach's work. If you have any questions or need further clarification, please don't hesitate to ask.
**Program Notes**

The tradition of presenting on Good Friday one of the four Gospel accounts of Jesus’ crucifixion which describes how Jesus’ death produced dramatic musical dialogue and especially powerful crowd scenes.

A dramatic recitative begins the “Last Supper” portion of the Passion. Note that Jesus’ words are always accompanied by a “halo” of strings (this is not the case in the St. John Passion, but the practice is common in the other Passion settings). The recitative is a dramatic form of sacred music. The harmonies in the 17th century. Passions began to receive more operatic treatments: orchestral accompaniments were included, and the biblical passages began to be paraphrased or expanded by the composer. Johann Sebastian Bach composed one such Passions for Good Friday. The St. John Passion is considered his masterpiece. The English translation of Martin Luther’s German translation of Matthew 26-27, with 28 additional texts for the arias and a few choruses written especially for the Passion by Picander, one of Bach’s favorite librettists. The composition of the work seems to have extended over a number of years, and appears not to have been completed even by the time of the Passion’s performance on Good Friday of 1729, thought by many to be the work’s first presentation in its present form. The work was performed in Leipzig on April 11, 1727; it was certainly presented on April 15, 1729, and on March 30, 1736, and perhaps in 1740 as well. In any event, this is the only time the work was performed in Leipzig, at the master’s request. The autograph full score and a complete set of parts corresponding to the 1736 version, was brought into its final form by a series of revisions and rearrangements. Though highly popular today, the St. Matthew Passion is still sometimes sung in its original, unaltered state, and remained thus esteemed for nearly a century until Felix Mendelssohn resuscitated it in 1829.

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

**Part I**

Double Chorus and Soprano Chorus

Jesus was subjected to every kind of suffering, including mock trials, torture, and crucifixion. He was despised and rejected, and his death was caused by the Devil. However, in the end, he rose from the dead and was exalted.

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**At the Cross**

Jesus Christ was crucified on the cross for the sins of humanity. He suffered a lot, but he never complained, and he bore all of our sins.

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**The Good Shepherd**

Jesus is the good shepherd who laid down his life for his sheep. He is the one who leads us to safety and safety.

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**The Flowers of the Field**

Jesus taught us that we should follow his example and not worry about the things of this world. He said that the flowers of the field, which do not toil or spin, are more beautiful than Solomon's glory.

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**The Parable of the Mustard Seed**

Jesus taught us that we should have faith like a mustard seed. He said that even a small amount of faith can accomplish great things.

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**The Parable of the Lost Sheep**

Jesus taught us that we should seek the lost and save the迷失. He said that even if a shepherd has only one sheep, he will leave the other ninety-nine to go after the lost one.

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**The Parable of the Lost Coin**

Jesus taught us that we should not be overly concerned about small things. He said that even if a woman has only one coin, she will go after it with great joy.

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**The Parable of the Heavenly Banquet**

Jesus taught us that we should be prepared for the banquet of the kingdom of heaven. He said that those who are prepared will be given a place at the banquet, and those who are not will be cast out.

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**The Parable of the Talents**

Jesus taught us that we should use our talents wisely. He said that those who use their talents wisely will be given more, but those who do not use them will be given nothing.

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**The Parable of the Wise and Foolish Virgins**

Jesus taught us that we should be prepared for the wedding of the kingdom of heaven. He said that those who are prepared will enter the wedding, but those who are not will be cast out.

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**The Parable of the Great Feast**

Jesus taught us that we should be prepared for the feast of the kingdom of heaven. He said that those who are prepared will enter the feast, but those who are not will be cast out.

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**The Parable of the Good Samaritan**

Jesus taught us that we should be kind to others, even to those who are strangers. He said that the good Samaritan was praised for being kind to the injured man.

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**The Parable of the Unforgiving Servant**

Jesus taught us that we should be merciful to others, even to those who have wronged us. He said that the unmerciful servant was condemned for his lack of kindness.

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**The Parable of the Sower**

Jesus taught us that we should sow seeds in our hearts. He said that some seeds fall on good soil, but others fall on rocky ground or among thorns and are not able to grow.

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

Part I

Double chorus and Soprano Chorus (for the first time)

Come, ye daughters, share my mourning.

Ye who–the Bridegroom there.

Knead the Sondgen, without the heart.

She who is empty.

Let me see if truth is there.

All Garm of God, unappalled.

Upon the cross’s branch skulked.

How greatly they despised.

What shall I do with you?

And let them boim my little Silverings.

And let them meet me up.

All sing them to the grave.

We shall raise them again.

How shall we raise love and peace.

Wood as cross himself now bestrait!

Have mercy on us, O Jesus!

Refrain

Evangelist

De Jesus diese Rede vollendet hat, geht er zu seinem Jünger.

Jesu

Hir wissen, dass nach zwei Tagen Osten sein wird, und das Menschen Sonn wird oantwort werden, dass er gejmet werden.

Chorale

Herzliebste Jesu, was hast du verbrochen, dass die Sonn mit der Vergeltung uns allbracht?

Was ist das Spiel? – und das Spiel, was ist das Spiel?

All singt den Jünger, bis er singt.

Und zeuge von der Welt, was ist die Welt?

Ja nacht sehe in das Licht, und das Licht, das in der Welt, und das Licht, das in der Welt.

Refrain – Evangelist

Da versammeln sich die Hochprieser und Schiffsgefreiten und die Alten im Volk in den Pilgern und dem Heilsposten, der der Heilsposten hat, und halten Rat, wie sie Jesus mit Luniten gern und toten. Sie sprechen aber.

Double Chorus

Ja nicht auf das Feest, das auf nicht ein Aufforderung im Volk.

Refrain – Evangelist

Da nun Jesus war zu Bethanien, in Hause Simon des Auszügeten, treu ihm ein Weib, das hatte eine Glais mit kostbarem Wasser und gott auf sein Aufforderung, das sie Kehr und Wein.

Chorale

Wo dieses deine Schuricht ist?

Dieses Wasser hein mögen teuer verkauft und den Armen gegeben werden.

Refrain

Da das Jesu merkte, sprach er zu ihnen.

Jesu


Wenn ich, sage euch, das Evangelium gesprochen wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie gethan hat.

Refrain – alto

Du lieber Himmel, und dann, wenn Jesus tägig stehen, dass dieses formt Web.

Mit Sabben denen Leib.

Zum Gribe will mehr berei.

So lasse mir wusanen zu.

Von meiner Augen Tranenfluss.

Eir Wasser auf dein Haat zu gibsen!
Reclaitive
Evangelist
Da kam Jesus mit ihnen zu einem Hofe, der hieß Getsemane, und sprach zu seinen Jüngern: 
Sehet euch hier, bis ich dort hingehet und bete. 
Und nahm zu sich Petrum und die zweite Söhne Zedebal und fing an zu trauern und zu zagen. 
Und sprach Jesus zu ihnen: 
Meine Seele ist betastet bis in den Tod, bleibe hier und wacht mit mir. 
Reclaitive (tenor) und Chorale
O Schmerz! 
Hier zittert das gesegnete Herz. 
Wie sinkt es, wie hinter seinem Angesicht! 
Was ist das Ursach aller Schmerzen? 
Der Richter führt ihn vor Gericht. 
Heuchler! 
Ach meine Sünden haben sich geschlagen; 
Ich muß in der Trübe des Sündenboltes sein. 
Was du erduldet, 
Ach, könnte meine Liebe dir, 
Mein Hall, dein Zittern, dein Zagen. 
Verbrannt oder heiligen Tränen, 
Wie gerne blieb ich hier! 
Aria (tenor) und Chorus II
Ich will bei meinem Jesus wachen, 
So sollen unsere Sünden end. 
Meinen Tod 
Blüdet seine Seeleon. 
Sein Traumacht mich voll Freuden. 
Dorn muß unaufgebrochen Leiden Recht deren sorge, 
Und doch süße. 
Reclaitive – bass
Der Herrich fällt vor seinem Vater nieder, 
Denn er fehlt er mich und alle 
Vom Feurige 
Glaubt zu Gottes Gnade wieder. 
Er ist bereit, 
Den Kuchen, der Todes Bittertropfen. 
In welchen Sünden dieser Welt 
Gepfarrt sind und so vollschimmern, 
Was der lamm gütige. 
Aria – bass 
Gemeinde ich euch, 
Kreuz und Becher annehmen, 
Ich trink doch dem Heiland nach. 
Denn sein Mand, 
Der mit Milch und Honig füllt, 
Hat der Grund 
Und des Liebes herbe Schmach 
Durch den ersten Trinks Versucht. 
Reclaitive
Evangelist
Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen: 
Könnt ihr denn nicht eine Stunde mit mir wanden? 
Wachtet und betrachtet, daß ihr nicht in Unachtsamkeit falle! 
Denn Gott will wirken, aber der Welt ist schwach. 
Evangelist
Zum Beten kam gleich er hin, betete und sprach; 
Jesus sagt: 
Ich, der Vater, wirst es nicht möglich, daß dieser Kuch von mir gehe, ich trenne ihn doch, so geschehe deinem Willen, 
Und er kam zu ihm und sprach seinen und sprach: 
What shall my God be done away, 
Him, it will be the best. 
To help those he is prepared 
Whom he will not help. 
He freeses from the righteous, 
And punishes with Malice. 
Who trusts in God, on him relies. 
Him will he not abandon. 
And he came and found them once more sleeping, 
And now their eyes were heavy with sleep. 
He set them and went off once again a third time and said again the very same words. Then came he to his Disciples and said unto them: 
Ah, would ye now sleep and rest? 
And lo, the hour is come when the Son of Man shall be betrayed unto the hands of sinners. 
Rise ye up, let us go, 
There is an over, he who doth betray me. 
And while he was speaking still, behold, there came Judas, one of the twelve, with a piece of money in his bosom, and he came near unto Jesus to kiss him. 
And Judas saith unto him, Master, whosoever I shall kiss, that is he: 
And that he went up to Jesus and said: 
My greetings to thee, 
And gave him a kiss. 
Jesus, soothed, soothed him. 
My friend, where atore art thou? 
Then came the others forth and, laying their hands upon Jesus, they captured him. 
Thou hast my Son now taken. 
Free Him, He will do it not. 
And lo, in a little while, 
And how ye might be injured? 
And he said to them: 
In that he shall be crucified. 
If the sun be darkened in the afternoon 
And it is done, 
And the whole assembly sought unto wrongs against Jesus in order to kill him, and they find none. 
And although there came many false witnesses, they did not find none. 
And the chief priest stood up and said to him: 
Republish thou this to which they have witnessed against thee? 
But Jesus kept silent. 
My Jesus keeps 
For me to suffer now in silence, 
Under the harsh and frightful Pain. 
Under such disgrace and羞. 
Aria – tenor 
Denn doch flehen Zungen stehnen. 
Leidet wider meine Schuld 
Und beweint ihre Armut, 
Da der liebe Gott 
Meines Herrschers Unschuld rächen.
Oh, now is my Jesus gone 
Now departed. 
O thou fairest of all the women? 
Where was that thou the friend grieved? 
Ich, ich Herr, Jesu Kind der thrass. 
Aria (alti) und Chorus II 
Ach nun ist mein Jesus hier! 
Von fremden Händen ist mein Jesus. 
No haben wir uns der freund hingewendet. 
Ich, ich Herr, Jesu Kind der thrass. 
So wollen wir mit dir iu schenken. 
Wenn sie mich nicht annehmen, 
Ich, ich, ich Herr, Jesu Kind der thrass. 
Aria (alto) und Chorus II 
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Von fremden Händen ist mein Jesus. 
No haben wir uns der freund hingewendet. 
Ich, ich Herr, Jesu Kind der thrass. 
So wollen wir mit dir iu schenken. 
Wenn sie mich nicht annehmen, 
Ich, ich, ich Herr, Jesu Kind der thrass.
Reclitave
Evangelist
Da kam Jesus mit ihnen zu einem Holle, der heis
Getheimmate, und sprach zu seinen Jüngern: Jes-
Setzet euch he, bis da ich dort hingehne und bete.

Und nahm zu sich Petrum und die zweie Söhne
Zebedee und fing an zu laufen und zu zagen. Und
er sprach Jesus zu ihnen:

Jesus
Meine Seelte ist bettibis an bis den Tod,
birbleihe und wachet mit mir.

Reclitave (tenor) und Chorale
O Schmerz!
Hier zittert das gequält Herz,
Wie sinkt es, wie hungrig sein Angesicht!
Was ist das Ursach aller Plagen?
Der Richter führt mir vor Gericht.
Mein Vater, ich habe nicht.

Ach! meine Sünden haben sich geschlagen;
Er bietet sich als unsern Heilsarm.
Er soll vor fremden Raub bezahlen.
Ich habe ihn vollends verleugnet,
Die Worte das verschweigen
Was du entdeckt.

Ach, möchte meine Liebe do,
Mich halt, den Zittern und den Zagen
Vermeiden oder hoffen tragen,
Wie gerne blieb ich hier!

Arla (tenor) und Chorus II
Ich will bei meinem Jesus wachen,
Da schloß ich meine Sünden ein.
Meinen Tod
Bludet meine Seelenn.
Sein Traumet macht mich voll Freude.

Drum muß ich ein großmächtig Leiden
Recht bitter und doch süß seine.

Reclitave – bass
Der Heiland fällt vor seinem Vater nieder.
Ich habe ermußt ihn und ihm die Hände.

Vom eigenen
ein Waff zu Gottes Gnade wieder.
Er ist bereit.

Der Knecht, des Todes Bittschreiben
Im Dienst Gottes.

In welchen Sünden dieser Welt
Gebesegnet sind und sich mit klarem Gewissen
Weil es dem lieben Gott gefällt.

Arla – bass
Gemei will ich mich bevemmen,
Kreuz und Becher annehmen,
Trink ich doch dem Heiland nach.

Denn sein Mann,
Der mit Milch und Honig fließet,
Hat der Grund.

Und des Heilandes herbe Schmacht
Durch den eisernen Turm versucht.

Reclitave
Evangelist
Und er kam zu seinen Jüngern und fand sie
schlafer und sprach zu ihnen:

Könnt ihr denn nicht eine Stunde mit mir wachen?
Wachet und betet, daß ihr in Anfechtung nicht falle.

Denn es ist wohl, aber die Nacht ist schwach.

Evangelist
Zum andernmal ging er hin, betete und sprach: Jesus
Mein Vater, es ist nicht möglich, daß dieser Knecht von mir gehe, ich trinke ihn doch, so geschehe deinem Will.

Then came Jesus with them to a garden, known as Gethsemane, and said to his disciples:

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

And, taking Peter with him and the two sons of Zebedee, he began to mourn and to be troubled.

And he said, to Peter, Simon, and John, Come ye after me:

Now my soul is sore distressed; even to death; tarry here and watch with me.

O pain!

Hast nicht, wie paßt mein Angesicht!
What is the reason for all these great terrors?
The judge conveys him to the court.
He has no hope, and helps no one.
Alas, my sins, they have Thee sorely stricken; it shall not be hidden from my friend.
Or shall he deliver all of his own turn to me?
He must for others' sake make payment.
I am the chief of sinners, I know, and this I have done.

Who shall arts bearing.
Ah, would that now my body might perish.
My God, my God, why dost thou forsake me?

He has no hope, and helps no one.

And he as well, reile, said, hearken, Judges,

And when he was affirmed, with many words of him.
Whither shall we flee?

Ach, was der, der den Muth und Thy terror
Could lighten or could help Thee carry.

How gladly would I play?

I will be with my Jesus watching,
That slumber may our sins erford.

My own death
Is redeemed by his Soul's vow;
His sorrow fillęt me with gladness.
Thus for us his most worthy passion
Most bitter and yet sweet must be.

He went on a little, fell down upon his face and, having prayed, He said:

My Father, if possible, allow this cup to pass from me,

The Savior falls before his Father prostrate;
There he lies, and all the men are blind.

From our corruption
Aflit again to God's dear mercy.
He is prepared.

The cup, the bitterness of death,
To drink now.

In which sins of this our world
Has been infused, now soothsmeeking.
Because God's will it so to be.

Gladly would I be most willing
Cross and chalice to accept now,
Drink up my drinking's cup of sorrow's.

For his mouth,
Which with milk and honey floweth,
He was prepared.

And all sorrow's bitter taste
With the very first draught sweetened.

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

Could ye not then watch with me even for one hour?
Watch ye and pray, that ye fall not into temptation!

For the Son of man is set for judgment.

A second time he went off, prayed and said:

My Father, if it cannot be that this cup pass from me,

What my will be, do mine also.

To help all those he is prepared
With weapons and with swords to take me.

He freses from want, this righteous God.
And punisheth with Man.

He who trusts in God, on Him relies.
He will not be abandoned.

And he and found them once more sleeping,
And now their eyes were heavy with sleep.
And he slept and went off once again after a third time and said again the very same words.

Then came to his disciples and said unto them:

Ah, would ye now sleep and rest? no! now, the hour is come when the Son of man shall be betrayed into the hand of sinners.

He is ready, he is ready,

And while he was speaking still, behold, there came Judges, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people.

And the betrothals have given them a signal already and had said:'

What should I say? Will you judge me?

What you have done, render to man.

And he said:

Absolus.

Greeted weat du, Rabbi?

Evangelist
And enlassen he. Jesus aber sprach zu ihm:

Jesus
Mey Freund, warum bist du kommen?

Judges
Da traten sie hin und legten die Hände an Jesus und führten ihn an.

Duoet (corno., alto i Chorus)
So ist mein Jesus nun gefangen.

Licht und Liebe
Ich war vorübergerungen
Weil mein Jesus ist gefangen.

Lidt, hast, bindet nicht!
Sie führen ihn, er ist gebunden.

Double Chorus
Sind Blitze, sind Donner in Wolken verschenkt?
Eröffnet die Feuerflammen.
Zeitumrume, verderbe, verscheife, zerscheife
Mit der Seele's Krut.

Den falschen Verräter, das mödrische Blut!

Reclitave
Evangelist
Und sieh, einer, den diese mit Jesus waren,

And in now, one, that number, who were there with Jesus, did stretch out their hands against the slave of the chief priest and cut off his ear.

Then said to him Jesus:

Put forth thy sword into its place; for we all that take sword shall perish by the sword:

Lied der Flegels stille schweigen.

Aber Jesus schwieg stille.

Reclitave – tenor
Evangelist
To falschen Lügen stille,
Unsre Brüder.

Doch sein Barmherzigstes Will.

Aber er sagt:

Doch das weite dieser trüben

Aber er schwieg stille.

Reclitave – tenor
Evangelist
Auch Sie nigern.

Doch ich nicht zig Füzen stehzen.

Lebt wider meine Schuld

Es, so lag der liebe Gott

Meines Herzens Unschuld rächen.
Reputable Evangelist:
And I, the High Priest, who sit in judgment on the land, ask you...

Reputable Evangelist:
And the High Priest prayed to the Lord, saying:

Reputable Evangelist:
And when that time had passed, there came to him those who were present and said to Peter:

Reputable Evangelist:
And when a little time had passed, there came to him those who were present and said to Peter:

Reputable Evangelist:
And when He had gone out and was gone away, they took heart and returned to Galilee.

Reputable Evangelist:
And in the meantime the crowd grew. Then Peter thought back to the words of Jesus, when He said unto them:

Reputable Evangelist:
And the chief priest then, answering, spake thus to Him:

Reputable Evangelist:
And I adjure Thee in the name of the living God, that thou shall tell us, if thou art the Christ, the Son of God.

Reputable Evangelist:
And He said to him:

Reputable Evangelist:
And they answered and said:

Reputable Evangelist:
And they said:

Reputable Evangelist:
And they were struck with fear and were silent, for they knew that they had blasphemed against God. What is your judgment?

Reputable Evangelist:
And He is of death deserving!

Reputable Evangelist:
And so they spat upon his countenance and struck him with their fists. Some, though, there were who struck him upon his face and said:

Reputable Evangelist:
And Foretell us, Christ Lord, tell us who He is!

Reputable Evangelist:
And He was the one who had been condemned to death, and bringing back again the thirty silver pieces unto the chief priests and elders, he said:

Reputable Evangelist:
And I have committed a sin, for I have innocent blood here betrayed.

Reputable Evangelist:
And how doth that concern us? See to it thyself!

Reputable Evangelist:
And as he cast the silver pieces in the temple, rose up from there, went forth and then hanged himself at once. But the chief priests took the silver pieces and said:

Reputable Evangelist:
And so they lawfully put them in the temple treasury, for this is blood money.

Reputable Evangelist:
And He went to the temple and entered, but it was full of vendors and money changers.

Reputable Evangelist:
And He refused to give them money and said:

Reputable Evangelist:
And He sat and gave them money and said:

Reputable Evangelist:
And He said to them:

Reputable Evangelist:
And He sat down and said:

Reputable Evangelist:
And He knew not what He said.

Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.

Reputable Evangelist:
And He gave them money and said:

Reputable Evangelist:
And He went to the temple and said:

Reputable Evangelist:
And He sat down and said:

Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.

Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.

Reputable Evangelist:
And He sat down and said:

Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.

Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.

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Reputable Evangelist:
And He was not for the Temple, and He did not wish to give money to the Temple. He did not wish to give money to the Temple.
Reclivial
Evangelist
Aber ich hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen losreihen, welchen sie wählt. Er hatte aber zu
der Zeit einen Gefangenen, einen sonderlichen von andern, der hieß Barabas. Und da sie versammelt waren, sprachen sie zu ihm:
Plate CALCULIENCHRETIENS
Wenach woltest du, daß ich euch losgab? Barabas oder Jesum, von dem gesagt wird:
Evangelist
Denn er wußte wohl, daß sie ihn aus Neben, und da er auf dem Klippe saß, schadete sein Weib zu ihm und ließ ihm sagen:
Plate HABITATUR
Habe du nichts zu schafen mit diesem Gerechten; ich habe geplant, ihn im Traum von seelentiefen! 
Evangelist
Habsuchsgier und die Astrale überredeten das Volk, daß sie um Barabas bitten sollten und Jesum umbrachten. Die antwortete nun
den Landpfleger und sprach zu ihnen:
Plate WOCHENWERTH
Welche woltest ihr unter diesen zweien, den ich euch sollt.gegen? Evangelist
Sie sprachen:
Plate CROWD
Soll es zu dem ich meint, von dem gesagt wird, er sei Christus?
Plate Evangelist
Sie sprachen angle:
Plate Double Chorus - Crowd
Läßt ihn keunen!
Chorale
Wie werthsam ist doch diese Strafe! Der gute Hilt leitete für die Schafe, Die der Herre, der Gerechte, Für seine Knechte.
Reclivial
Evangelist
Daß der Landpfleger sagte:
Plate Was hat er denn OBEIS GETAN?
Reclivial - soprano
Evangelist
Weshalb, daß er ein pathos der Logik, endlich habe er sein vorhatten, es zu dem, das er zuneigt unter dem Vater, und der geweist hat:
Plate ARUNA - SOPRANO
Arbeiten, den Blinden gab er das Gesicht, Die Lahrenheit macht er gehehrt. Er sah zu, das Vaters Wort, Er trieb die Teufel fort, Betraf die Engel der Gerechtigkeit. 
Plate Evangelist
Habt euch all so richly besessen, der Blind he hat sich rettete, die Lamme he heuwelte, kehrte sich, der Vater, er trieb die Teufel fort, der Blind he habt sich rettete, die Lamme he heuwelte, 
Plate Evangelist
Warum, es warum habe ich diese Studie? Der geweist hat auch einen solchen, der Blind he hat sich rettete, die Lamme he heuwelte, 
Plate Evangelist
Gleichheit, der Vater habt mich solchen, daß der Blind he hat sich rettete, die Lamme he heuwelte,
Plate Evangelist
Gleichheit, der Vater habt mich solchen, daß der Blind he hat sich rettete, die Lamme he heuwelte,
Plate Evangelist
Gleichheit, der Vater habt mich solchen, daß der Blind he hat sich rettete, die Lamme he heuwelte,
Double Corona – Crow
Sein Blut komme über uns und unsere Kinder.
Reactivato – Evangelist
Da sind sie an die Stätte kam mit Namen Gulupa, was in del Acharcho de Sahn gesagt, sie haben ihm die Zigarette mit Gullam vergiftet; und da gab ihnen ihren Wein, der ihnen angebracht wurde. Da sie ihn aber gekauft hatten, teilten sie seine Kleider und wurden das Land darum, und sie haben die Häuptlinge der Propheten. Sie haben meine Kleider unter sich geteilt, und über mein Kind. Und sie haben die Zigaretten, die sie saßen aßen und hüteten ihn. Und oben zu seinen Häuptlingen halfen sie die, ihnen von seines Todes beschlichen, nämlich: "Dies ist Jesus, der Juden König."

Double Corona – Passerby
Der du den Tempel Gottes erblickt und mit freiem Herzen in ihn hineinstehst! Bis du Gottes Sohn, so stieg herab vom Kreuz!
Reactivato – Evangelist
Deshalb auch die Hohenpriester speckten sein samt den Schriftgelehrten und Ästheten und sprachen:
Double Corona – Chief Priest and Elders
Gott hat Vater, der enthält ihn nun, löste ihn; dem er hat gesagt. Bis du Gottes Sohn.
Reactivato – Evangelist
Jetzt gläubt man auch die Mörder, die nicht gekauft wurden.

Ari a – Goddess
O Haupt voll Blut und Wunden, Voll Schmerz und voller Schmerz, O Haupt, zu Spott gebunden mit einer Dornenkrone, O Haupt, sonst schon gezeigt, doch nicht als Herr der Welt, nicht als Herr, jetzt aber hoch schmerzhaft, Gestorben sein, Bis du doch erscheine!
Reactivato – Evangelist
Ungeduldig standen die von ihm ausgetrieben, aber nicht bestraft. Bis du doch erscheine!

Ari a – Goddess
O Haupt voll Blut und Wunden, Voll Schmerz und voller Schmerz, O Haupt, zu Spott gebunden mit einer Dornenkrone, O Haupt, sonst schon gezeigt, doch nicht als Herr der Welt, nicht als Herr, jetzt aber hoch schmerzhaft, Gestorben sein, Bis du doch erscheine!
Reactivato – Evangelist
Ungeduldig standen die von ihm ausgetrieben, aber nicht bestraft. Bis du doch erscheine!

Ari a – Goddess
Sucht meine ohren, meine rechte, meine linke, suche mich, ach, suche mich.
Reactivato – Evangelist
Und sie hörten und sahen, dass sie die Propheten über das Land von der Prophezeiung von Kyrie mit Namen Simon; den zwangen sie, dass er sein Kreuz trug.
Reactivato – Priest
Reactivato – Priest
Jesu kam, und sie erschütterten, und sie hörten ihm zu, und er hörte ihnen zu.
Reactivato – Priest
Jesu kam, und sie erschütterten, und sie hörten ihm zu, und er hörte ihnen zu.
Reactivato – Priest
Jesu kam, und sie erschütterten, und sie hörten ihm zu, und er hörte ihnen zu.
Reactivato – Priest
Jesu kam, und sie erschütterten, und sie hörten ihm zu, und er hörte ihnen zu.
Double Chorus – Crow!

Bein’s krum se um uns und unsere Kinder.

Revelative – Evangelist


Revelative – the priest

O heath! das wurde hier. Es muss der Markt und die Frauen in der Hände von dem Himmel und der Gesang des Erwachsenen. Und die beiden durch die beiden wagten ihre Befehle vor Hitler und sprechen:

Now you see the problem. All the way down to him. And the problem was, that he had been crucified.

Revelative – Evangelist

When I met this man, I went to him and he said to me, "You are crucified."

But Jesus cried again and was dead.

When I one day must leave here, Yet do thou not leave. When I must come through, Come forth Then thou mayst me, And having been crucified, Wird um das Herz sein, der Heiliger Kraft der Angest und Pein!

Revelative – Evangelist

And so in the Temple zeir in two Stück von oben an unten bis. And together the Erde erlebte, and the Erde zerstarren, and die Erde voller Leben, die da schliefen, und in den Gräbern nach seiner Resurrection und came in die heilige Stadt und sangen alem. And the Hauptmannen, and the Erde voller Leben, and it was yes, that there were who were and were watching over Jesus, who was. And the Erde voller Leben, and it was gesacht, erschreckten sie sehr und sprachen:

True, this man was God’s own Son most truly.

And there were many women there, who looked on from behind the window and were watching over Jesus, who was. And they were full of fear, and it was gesacht, erschreckten sie sehr und sprachen:

Double Chorus – Soldiers

Wahn, dieser ist, der Gott des Seins gewesen.

Revelative – Evangelist


Revelative – Evangelist

And from the sixth hour on there was a darkness over the land. Until the ninth hour Jesus cried aloud and said:

Yes truly, we would in our flesh and blood Be forced upon the cross. So then the spirit good, The grimmer it becomes.

Revelative – Evangelist

Get he called to Elias? And not only one, there were two known, who was there, who, when they heard that, spake thus:

Eli, lama esathanim? That is: My God, my God, wherefore hast thou brought me here? But were there some who stood about there who, when they heard that, spake thus:

Revelative – Evangelist

Aber Jesus schrie ebeim laut und verschwand.

Revelative – Evangelist

Wenn ich einmal solle scheiden, So scheide nicht von mir, ich will gezeugt merken, So denn bist du herren!

Revelative – Evangelist

Und da sie an die Statten kamen mit Namen Gogolga, was an die dichterische Schreibweise, gab ihm sie zu denken. Er trank von Kranz getränkt und wurde. Beim ersten, der sie ein Kraft der Lehren, sie seinen Schneider und das Land darum, und die Lehren von ihren Wesen. Sie haben keine Lehren unter sich geteilt, aber über mein Herz, dem Gott das Wort. Gogolga, was an die dichterische Schreibweise, gab ihm sie zu denken. Er trank von Kranz getränkt und wurde. Beim ersten, der sie ein Kraft der Lehren, sie seinen Schneider und das Land darum, und die Lehren von ihren Wesen. Sie haben keine Lehren unter sich geteilt, aber über mein Herz, dem Gott das Wort.
Soli Deo Gloria

“To God alone be the praise”
– Bach’s inscription at the end of his religious works.

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Orchestra Seattle

Violin
- Alison Han
- Stephen Hegg
- Maria Hunt
- Fritz Klein**
- Eileen Luk
- Avron Malately*
- Gregor Nitsche
- Janet Showalter
- Julie Reed
- Joan Selvig
- Matthew Wyant
- Julian Haines
- Nikki Hood*
- Katrina Wilson
- Megan Lyden

Viola
- Beatrice Dolf
- Alice Leighton
- Katherine McWilliams*
- Cello
- Julie Reed*
- Robert Houk Morgan
- Recorder
- Peter Henry
- Bass
- Jo Hansen
- Flute
- Kirsten G. James*
- Bassoon
- Brian Rolette
- Oboe/Oboe d'amore/
- English horn
- Steve Cortehouy
- Shannon Hill*
- Bassoon
- Brian Rolette
- Soprano
- Alto
- 0 selige Gebeine,
- Soli
- O geborgenheit,
- Alle
- 0 nuus des Lebens,
- Alle
- Mein, gute Nacht!
- Sing
- Mein
- Mein, gute Nacht!
- Mein, gute Nacht!

Double Chorus
Wir setzen uns mit Tränen nieder
Und rollen dir im Grabe zu:
Ruh, sanft, sanft ruhe!
Ruh, ihr ausgesegneten Glieder!
Euer Grab und Leichenstein
Soll dem göttlichen Gewebs
Ein bequemes Ruhekasen
Und der Seelen Ruhlsstat sein.
Hoch hervorstrahlt schlummern die Augen ein.

Soli Deo Gloria

"To God alone be the praise."
- Bach’s inscription at the end of his religious works.

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Columbia Boys and Girls Choirs

Carolyn Agee
- Rachel Dorman
- Lea Dunn
- Kathy Friedmain
- Austin Henry
- Andrew Cox
- Julia Agey
- Amelissa Bodding-Long
- Victoria Harrell
- Jill Cheatham
- Cecelia Cox
- Cara D’Amato
- Stefani Dawson
- Student of the Arts

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- Jane Blackwell, box officer manager
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- Jack Holtman, bookkeeper
- Rick Lyman, recording engineer

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Upcoming OSSCS Performances

**Director’s Choice**
Saturday, May 8, 1999, 8:00 PM
Nippon Kan Theater

**Abendmusik III**
Sunday, June 13, 1999, 7:00 PM
University Christian Church

**STRAVINSKY: A Soldier’s Tale**
**MENOTTI: The Unicorn, the Gorgon and the Manticore**

**BACH: Orchestral Suite No. 3**
**BACH: A Mighty Fortress Is Our God**

**OSSCS 1999-2000 Season**

Complete details of the thirty-first season of Orchestra Seattle and the Seattle Chamber Singers will be announced soon. OSSCS will return to the glorious acoustics of Benaroya Hall for three programs in the Illsley Ball Nordstrom Recital Hall and two concerts in the S. Mark Taper Foundation Auditorium, including a performance of Johann Sebastian Bach’s great Mass in B minor. Other highlights of the 1999-2000 season will include: Felix Mendelssohn’s great oratorio Elijah, Claudio Monteverdi’s Vespers of 1610, and a fabulous selection of concerti and orchestral works, all under the direction of George Shangrow.

Beginning next season, we will offer reserved seat tickets for our Benaroya performances. Season subscribers will receive first choice of seating assignments. To ensure you receive a season brochure and have an opportunity to purchase tickets as soon as they become available, please fill out a card in the lobby or visit us online at www.osscs.org.

**Eclipse**

Vacation in Europe this summer with OSSCS music director George Shangrow and Louis Magor, conductor of the Seattle Bach Choir. Together, they have planned a tour (with tons of independent time!) that visits some of the great music centers of Europe (Amsterdam, Bruges, Paris, Salzburg, Venice), some of the most beautiful cathedrals (Amiens, Caen, Strasbourg), some gorgeous places to experience nature at its best (Grindelwald, Switzerland and the Cinque Terre in Italy), several art capitals (Paris, Amsterdam, Florence, Venice), and a very special surprise!

The total Eclipse trip is five weeks, but may be taken in two-, three- or four-week increments. The dates are July 10, 1999 through August 18, 1999. The cost for the full five weeks is about $5,000 plus airfare—shorter versions less. Call now to receive a fully descriptive (and fun to read) brochure, and to book one of the few remaining places on this tour (limited to 35 max). Call 206-537-0680.

**Seattle Bach Choir**
Louis Magor, conductor

**Johann Sebastian Bach’s**
**St. John Passion**
Sunday, May 16 • 3:00 PM
Phinney Ridge Lutheran Church
7500 Greenwood Ave. N.
Seattle
Tickets: $12 general, $10 students/seniors
Call: 206-324-4828

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Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

**THIRTIETH ANNIVERSARY SEASON**

**St. Matthew Passion**

Good Friday, April 2, 1999 • 7:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Christopher Cock, Evangelist
Erich Parce, Jesus
Terri Richter, soprano
Emily Lunde, alto
Stephen Wall, tenor
Brian Box, baritone
Margriet Tindemans, viola da gamba
Columbia Boys and Girls Choirs
Steve Stevens, director
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANN SEBASTIAN BACH St. Matthew Passion, BWV 244
1685-1750

Part One

-Intermission-

Part Two

This concert is being broadcast live on Classic KING-FM.
Please disconnect smartphone signals and pagers. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
This performance is made possible in part by: Classic KING-FM, Gretchen’s Catering,
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