OSSCS 2001-2002 SEASON

Brahms Festival
Sunday, October 21, 2001 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Mark Salam, piano
BRAHMS: Piano Concerto No. 2 in E-flat Major, Op. 83
BRAHMS: Ein Deutsches Requiem, Op. 45

Commedia dell’arte
Sunday, November 18, 2001 - 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall
Brian Box, baritone
Joel Salam, piano
MOZART: Symphony No. 41 in C Major (“Jupiter”), K. 551
POULENC: La Bal masqué
VERDIALL: Piano Concerto
STRAVINSKY: Pulcinella (complete ballet)

Family Holiday Concert
Date, time and location TBD
Program to include...
VAUGHAN WILLIAMS: Hodie

Messiah
Saturday, December 22, 2001 - 7:00 PM
Meany Hall
HANDEL [w. MOZART]: Messiah

Winter Baroque
Sunday, January 20, 2002 - 3:00 PM
Illesley Ball Nordstrom Recital Hall
Benaroya Hall
Jeffrey Cohan, flute
HANDEL: Concerto Grossg, Op. 6 No. 3
C. P. E. BACH: Concerto for Flute in D minor
PURCELL: Suite from The Gordian Knot Untied
J. S. BACH: Brandenburg Concerto No. 3 in G, BWV 1048

A Concert of Love and Romance
Friday, February 15, 2002 - 8:00 PM
Meany Hall
BARBER: Adagio for Strings
KECHLEY: Frael Deeds
HAYDN: Symphony No. 73 in D Major (“La Chasse”)

Israel in Egypt
Saturday, April 6, 2002 - 8:00 PM
Meany Hall
HANDEL: Israel in Egypt

Missa Solemnis
Sunday, May 19, 2002 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Columbia Boys and Girls Choirs
Woodinville High School Symphonic Choir
BEETHOVEN: Missa Solemnis, Op. 123

Artists and repertoire are subject to change.

2001-2002 SEASON TICKETS

Join us for eight great concerts, featuring choral and orchestral masterpieces alongside some neglected jewels of the concert repertoire. Subscribers receive many special benefits, including first choice of the best seats, a flexible ticket exchange policy, and savings of 20% or more from single ticket prices.

New and returning subscribers are invited to take advantage of a special offer: subscribe to the 2001-2002 season by June 1 and save even more – it's like getting one concert free!

After June 1, 2001
Before June 1, 2001

<table>
<thead>
<tr>
<th></th>
<th>Taper</th>
<th>Nordstrom</th>
<th>Meany</th>
<th>General</th>
<th>Senior</th>
<th>Student</th>
<th>General</th>
<th>Senior</th>
<th>Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Founders Tier</td>
<td>Center</td>
<td>Orchestra</td>
<td>$168</td>
<td>$133</td>
<td>$84</td>
<td>$156</td>
<td>$124</td>
<td>$78</td>
</tr>
<tr>
<td>B</td>
<td>Orchestra Center</td>
<td>Center</td>
<td>Orchestra</td>
<td>$152</td>
<td>$121</td>
<td>$76</td>
<td>$140</td>
<td>$112</td>
<td>$70</td>
</tr>
<tr>
<td>C</td>
<td>Orchestra Side, Orchestra Rear</td>
<td>Front</td>
<td>Rear, Balcony</td>
<td>$96</td>
<td>$72</td>
<td>$48</td>
<td>$84</td>
<td>$64</td>
<td>$42</td>
</tr>
</tbody>
</table>

To subscribe, call 206-682-5208 or visit us online at www.osscs.org.

ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

St. John Passion
Good Friday, April 13, 2001 • 8:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Alan Bennett, Evangelist
Michael Delos, Jesus
Terri Richter, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

Margriet Tindemans, viola da gamba
August Denhard, lute

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANN SEBASTIAN BACH

St. John Passion, BWV 245
1685-1750

Part One
INTERMISSION
Part Two

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

This concert is being broadcast live on Classical Station, KING-FM 98.1.

OSSCS wishes to acknowledge the kind assistance of the Bond Pipe Organ Company of Portland, Oregon, and Douglas Anderson, Anderson Corporate Finance and Investments, Inc.
SOLO ARTISTS

In recent years, lyric tenor Alan Bennett has emerged as one of the finest countertenors in the United States, perhaps for his performances of Bach, Handel, and Mozart. He has performed extensively throughout the US, Canada, Europe and South America, singing with prominent orchestras, as well as in recitals, concerts, and at major international performances, with critical acclaim, particularly for his interpretations of the Evangelists in the Passions of Js. Bach. Mr. Bennett is a frequent guest at music festivals. He has also received rave reviews with the Carmel Bach Festival, where he performs each summer. He has also appeared at the Tanglewood Festival, Oregon Bach Festival, Beethoven Bach Festival, Bay Chamber Festival, Plymouth Music Festival and the Las Vegas Rendez-vous Musicale Festival in Quebec and the Grand Teton Music Festival. He has appeared with numerous symphony orchestras including the Atlanta Symphony Orchestra, Florida Orchestra, Los Angeles Philharmonic and Indianapolis Chamber Orchestra, as well as period instrument orchestras including the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. He has sung for the Houston Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society, Baltimore Choral Arts Society, Dartmouth Handel Society, Orchestra Seattle and the Seattle Chamber Singers, and the Bloomington Chamber Singers. He has worked under some of the world’s most important Baroque music conductors including Christopher Hogwood, Bruno Weil, Helmuth Rilling, Paul Hillier, Harold. Labadie and the late Robert Shaw. Mr. Bennett’s appearances include debuts with the Philadelphia Baroque Orchestra under Nicholas McGegan and the Omaha Symphony Orchestra, as well as engagements with Boston’s Handel and Haydn Society, Los Angeles Chamber Orchestra, and the Los Angeles Chamber Orchestra. At the other end of the musical spectrum, he has worked regularly in contemporary music, performing premieres of Arvo Pärt’s Te Deum and Theatre of Voices. Mr. Bennett has recorded for Harmonia Mundi USA, Nonesuch, Telarc and Focus Points. He currently is on the faculty of Indiana University in Bloomington.

A native of Washington, baritone Brian Box received his Master’s degree in vocal performance from Western Washington University in 1985. Mr. Box has performed frequently with major Northwest ensembles, including Orchestra Seattle and the Seattle Chamber Singers, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorale. He has performed with Rudolf Nurjezy, singing Mahler’s Songs of a Wayfarer to Mr. Nurjezy’s dance. Mr. Box has performed frequently with OSSCS in such works as Messiah, Paulus Passion, St. John Passion, and Christmas Oratorio, and appears on their recording of Handel’s Messiah, as well as on previous albums of music by Bach and Vaughan Williams. The regional winner of San Francisco Opera’s 1988 Merola Opera program, Mr. Box made his Seattle Opera debut as the Corporal in Donizetti’s Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sam’s The Desert. Mr. Box has performed extensively with Seattle Opera’s Education Program and Northwest Opera in the Schools. Next month, Mr. Box will be the soloist in the world premiere of Huntley Boyter’s The Mass of Life and Death with OSSCS in the Northwest Recital Hall at Benaroya, next season he will join OSSCS for a performance of Francis Poulenc’s Le Bal masqué.

Bass-baritone Michael DeLos has won critical acclaim for his performances in a diverse repertoire of over three dozen operatic roles, including Gounod’s Faust, the title roles in Le Nozze di Figaro and Zeffirelli’s Trovatore, and Nick Shadow in Stravinsky’s Rake’s Progress, the role of his European debut with L’Opera de Monte Carlo, Monaco. Mr. DeLos joined the roster of the New York City Opera in 1987 and is a Welch artist with the Opera Theatre of the Americas, Opera Pacific, New York City Opera, Hawaii Opera Theatre. A highly respected concert artist, Mr. DeLos has performed widely throughout North America, Europe and Japan, including those of Detroit, Tokyo, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane. Mr. DeLos has appeared frequently as a guest artist with Concordia, and has been heard in recitals in Delaware, Maryland, and Washington. Mr. DeLos has been heard in a series of recitals with belcanto Metropolitan Opera star Roberta Peters. His performances of Mendelssohn’s Elijah, the English Oratorio, and the major Handel oratorios have been heard throughout the United States and Canada, most recently when he was a featured soloist with the Carmel Bach Festival under the direction of conductor Bruno Weil. Highlights of Mr. DeLos’ busy career have been his own debut in 1997 with the Chicago Opera Theatre in The Consul under the stage direction of composer Gian Carlo Menotti, singing Nick Shadow in the acclaimed Glyndebourne performance of Rake’s Progress with Hawaii Opera Theater, and his touching portrayal of Captain Rambouil at Prokofiev’s epic War and Peace for Seattle Opera.

As a performer on lute, theorbo and Baroque guitar, August Denhart has appeared with the Benevolent Order of Music for the Baroque, Chicago Music of the Baroque, the Indianapolis Baroque Orchestra, the Cleveland Orchestra, the Los Angeles Philharmonic and the Los Angeles Baroque Ensemble. At the other end of the musical spectrum, he has worked regularly in contemporary music, performing premieres of Arvo Pärt’s Te Deum and Theatre of Voices. Mr. Denhart has recorded for Harmonia Mundi USA, Nonesuch, Telarc and Focus Points. He currently is on the faculty of Indiana University in Bloomington.

LARGO ($245 to $490)

David Ablo
Robert & Asa Atchuel
Diane Andrews
Laura Ann
Loren & Joe Amstel
William & Laura Allen
Paul Anthony
Florence Bethel
Richard & Leona Bennett
Stephen Bessell
Ray & Nancy Birdy
Givelis & Mary Bond
Lea Carlson
Evangelina Castles
Ian & Patricia Christopher
Carolyn Cruse
Eugene Cullin
Glenn & Venessa Combellick
Catherine & Francisco Damato
Russell Day
Deidre DeMaio
Mary & Arno Dennis
Robert Donovan
Jan & Todd Doyle
Dobin & Shawn Mathia
Don & Cynthia Essery
Jean & Geoff Elsner
Jeremiah Frank
Franklin & Deborah Furlong
Dick & Lois Angen
Donald & Rebecca Galloway
Mercedes Hansen
Jonathan H. Hartford
Sebastian Helm
John Henson
Shirley Houston
Karen & Tom Hulse
Tom Jolterman
Colin Jones
Paul & Paulette Kidder
Dick & Mary King-Smith
Derek Lonsdale
Barbara Krohn
Dr. John Lawless
Joseph Leveil
John Lewis
Cory &, Krista Leon
Raymond Maxwell
Robert McCall
Paul McGill & Dawn Duffy-McDill
Hope W. McFadden
Karen McDowell
James & Margaret Middleton
David Morley
Blanche Mothersbaugh
Christine Neff
Burt & Betty People
Stephen & Susan Person
Diana M. Phelps
Jocelynn Phillips
Maryjane Pileggi
Elizabeth S. Pond
Ken & Lois Preiss
Lori M. Proctor
John Proumatz
Louis & Ruth Pusheke
Lester & John Reel
Steve Rafter
Karen & Mike Reynolds
Allan & Christene Rickett
Vivian Roth
Vic Royer
Bob & Julie Schrader
Bob Schippert
Hege & Sally Schreiber
Lara & Tom Satter
George & Deborah Shuman
Janet & James Shulman
Mark Smith & Carol Odel
Sally & John Soot
Brian Stonick
Joe & Anne Thoebeck
William C. Tower
Susan Trageser
John P. Weber
Gordon White
Mary & Lawrence Wilson
Mergert Williams
Shawn Williams & Venesa Ramirez
Kenneth & Inge Wager
Andrew R. Wager
Boyko Kuna
Vicki Leget
Stu Klimkowski
Joye Laufenberg
Sara Litschner
Jim Morris
William & Eileen Long
Elizabeth Louboutin
Sara McDonald
Rick Michels
Ethan Moore
Pat Morino
Jerry Mullin
Marv Nelson
Barbara Newby
Kathleen Nierenberg
Bryan Olson
Auto Owners
James & Joye Panke
Michael Park
Janine & John Pappas
Dona Phibbs
Michael Pitts
Paul Reitzl
Antonio Rabin
Aliyes Roth
Roberta Schneck
Artie Santos-Sanra
Steve & Mary Schonbrun
Jane M. Simpson
Phyllis Shaw
Robert Slobin
Jan Sመ
Helen V. Stolte
Jeff Stutz
Lisa Strupper
Daniel & Barbara Synnott
James Tatum
Cindy Taylor-Blandley
Marjorie Thomas
Greg Thompson
Marden Tonol
Sharon Totten
Mike Tracy
Kenneth Tuttle
Donna Van Nuysen
Jan & Stephen Vanaget
Bill Van Est
Martin Ates Welsh
Peter Williams
Delane Woods
Nye Yves
Anonymous (19)

MATCHING FUNDS
Bank of America Foundation
The Bowman Company
Bullfinch Foundation
IBM Corporation
Microsoft Foundation
Salerno Financial
US West Foundation

IN-KIND DONATIONS
Shawn & Andrew Angel
Bank of America
Douglas Anderson
Anderson Corporate
Finance & Investments
Les Alcorn
Classical FM 98.1
Columbia Winery
King of the Bites
Evergreen Wholesale Florists
Dr. Richard L. Lyman
Trailer King
UNICO Properties

This list includes gifts received between August 1, 1999 and April 1, 2001. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5208 or send an e-mail to osscs@osscs.org.
Livest now forever.
Am I from dying been made free?
In the final throes of death
However other quite grim.
Can I through this thy pain and dying
The breath of the heavens inherit?
Is all the world's redemption here?
But to, to redeem mine, 
O thou, my dearest mine,
Thou canst in pain, indeed, say nothing;
But thou dost bow thy head
And sayest in silence, "Yes.
"I cannot wish for it.
And now behold, the veil of the temple was parted
in twain, from top to bottom the rent met.
And the earth was filled with quaking, and the rocks
were rent, and the graves were opened wide, and
there rose up the bodies of many saints.
My heart, since thou doth all the world
At Jesus' passion also suffer,
The sun itself on mountains did set,
The veil to rent, the rocks fall down.
The earth doth quake, the graves are parted,
For they beheld great cold their maker,
What would thou for pit for now do?
O melt now, my bosom, in rivers of weeping,
The Most High to honor!
Declare to the world and to heaven thy woe:
Thou art Jesus is dead.
The Jews, however, it being the Preparation, so
that the body might not stay upon the cross on
the sabbath for this sabbath was a very day,
therefore asked of Pilate to let their legs be broken
and to have them taken down. For some came to
the soldiers and broke the legs of the first one and
the other one who had been crucified with him.
But when they came to Jesus, and saw that he
was already dead, they did not break his legs, but one
of the soldiers opened up his side with a spear, and
straightway came blood and water thereof.
And it is not without these things have been witness
thereof, and his true is, and this very man
knows that he doth speak the truth, that ye believe it.
For all these things took place so that the scripture
might be accomplished, "Ye shall him of no bone
have broken." Again another scripture doth say,
"They will behalf him whom they have pleased."
O help, Christ, O Son of God,
Through thy bitter passion,
That we, who ever serve,
May avoid all error,
May thy death and its true cause
Profitably consider,
For which, although poor and weak,
Thee our thanks we offer!

Then came unto Pontius Pilate of Admetus, who
was one of the Jews, and he spake unto the Jew,
that he might take away the body of Jesus. And Pilate
allowed them. Consequently, they took the body of
Jesus away. But also came Nicodemus, who had
come to Pilate in Jesus once before, and he brought
the body of Jesus to Nicodemus, who spake unto
the Jews which the Jew was wont to use in burial.
There was now in that same place where he had been crucified a garden, and
the garden had a tomb, within which no one had ever been left. Them did they now lay Jesus, since it was
the Jewish Preparation, and since the tomb was newly

Chorus
Ruhw wohl, ihr heiligen Gebeine, 
Doch ich nun war nicht beweine,
Ruhw wohl und bring mich zur Ruhw
Das Grab, so euch bestimmt ist
Und fehret keine Nuit umschlacht,
Macht mit den Ritern auf und schließt die Hölle zu.

Chorale
Ah Herr, ladt dein lieben Engel
Zu meinem Leib, nicht nur nur,
Dein Heiligtum, und schließe die Welt
In Abraham's Schatten tragen,
Den Laib in Sehn-Schattenlieben,
Gar so wird irgende Qual und Pein
Ruher ihn am jüngsten Tag.

Ah Herr, ladt dein lieben Engel
Zu meinem Leib, nicht nur nur,
Dein Heiligtum, und schließe die Welt
In Abraham's Schatten tragen,
Den Laib in Sehn-Schattenlieben,
Gar so wird irgende Qual und Pein
Ruher ihn am jüngsten Tag.

Ah Herr, ladt dein lieben Engel
Zu meinem Leib, nicht nur nur,
Dein Heiligtum, und schließe die Welt
In Abraham's Schatten tragen,
Den Laib in Sehn-Schattenlieben,
Gar so wird irgende Qual und Pein
Ruher ihn am jüngsten Tag.

Ah Herr, ladt dein lieben Engel
Zu meinem Leib, nicht nur nur,
Dein Heiligtum, und schließe die Welt
In Abraham's Schatten tragen,
Den Laib in Sehn-Schattenlieben,
Gar so wird irgende Qual und Pein
Ruher ihn am jüngsten Tag.

Chorus
Rest well, ye holy bones and members, 
Which I shall never weep for, 
Rest well and bring me, too, to rest!
The tomb which for you is assigned, 
And hereafter no distress will hold, 
Doth open have'm to me and shut the gates of hell.


PROGRAM NOTES
JOHANN SEBASTIAN BACH
St John Passion, BWV 245

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed this music in late 1723 or early 1724. The first performance was given on April 7, 1724. In addition to vocal soloists and chorus, the score calls for harpsichord (or harpsichord and violin), viola da gamba, lute, strings and continuo (bassoon, cornamuse, organ and harpsichord).

"No part in the world is greater than Johann Sebastian Bach. Yes, but he had given the world a given artistic shape to the Christian religion, for it alone could catch us and reflect the glance into the soul...There are chorales by Johann Sebastian Bach...which in the simple, literal sense of the word are the most Christ-like of all the chorales, and I think the voice died into silence upon the Cross." - Houston Stewart Chamberlain.

That divine voice springs to life and proclaims the triumph of Christ, the "victorious victor," over Death, the mightiest and most fearsome enemy, in Bach's setting of the story of the Passion (sufferings) of Christ as related in the Gospels of St. John in his Gospel. According to accounts of the music Bach left at his death, he composed five settings of the Passion story, but only two of them survive intact: the St. John Passion of 1723 and the St. Matthew Passion of 1729. Bach's St. John Passion is one of the most powerful of all the musical settings of the Passion, following in its choruses and solos the biblical text that describes the events leading to Christ's crucifixion, death, and resurrection. The narrative is interspersed with contemplative reflections in freely-composed verse and highly expressive chorales that comment mathematically on events as they unfold.

Bach was born into a family that produced at least 53 prominent church and town-band musicians over seven generations. His first music teacher was his father, a town musician. Orphaned at ten, he was raised and instructed further in music by an older brother who was an organist. Bach began his professional career at age 18, when he was appointed organist at a church in Arnstadt. At age 23 he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723 Bach served the Prince of Anhalt-Cottenburg, producing suites, concertos, sonatas for various instruments, and a large amount of keyboard music. In 1720 death claimed Maria Barbara Bach, Sebastian's wife and the mother of his seven children. The next year his cousin married Anna Magdalena, an excellent young singer who proved to be a loyal and understanding wife, helping her mate by copying his musical scores for his performers, and providing him with thirteen more children.

When was 38, Bach secured the position of Cantor of St. Thomas' Church in Leipzig. He was then his most important musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas's. Bach produced monumental musical masterworks, though he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy profession that also suffered from occasional upheavals and a series of official troubles, school, church, and career. He was a perfectionist in his music, for it was said that they were dealing with perhaps the most musical genius ever born.

The composer described himself as living "amidst continual vexation, envy, and persecution..." but he remained at his post in Leipzig for 27 years. At last, despite two operations (performed by John Taylor, the eminent English "eye specialist" who had also operated on Johann Sebastian Bach's eyes without success) and the successful Baroque music of his second greatest composer, G. F. Handel), Bach became blind, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a meager estate but an indescribable wealth of musical treasures to succeeding generations.

The tradition of presenting on Good Friday one of the four Gospel narratives which describe Jesus' suffering and death dates back some 1000 years, and continues today in most liturgical churches. On Good Friday, texts from the Gospels that can be chanted or read only by members of the clergy. Lay people, however, have traditionally been allowed to participate in the presentation of the Passion narratives, and it is this that allowed more elaborate musical settings under the papal development. From medieval times, these texts were chanted, a medium voice singing the words of the narrator ("Evangelist"), a lower voice singing those of Jesus, and higher voices singing the words of the Jews. By the late 1400s, Passion settings appear in which the simple plainsong chief to be embellished by the addition of more elaborate musical settings. In the 17th century, Passions began to receive more elaborate operatic treatments: orchestral arrangements were included, and the music settings from the Gospels began to be paraphrased and poetized, or expanded by insertions of other biblical passages, freely-written poetic meditations, and verses from familiar hymns.

Bach's setting of the passion according to St. John was probably composed around 1723, although some scholars think that it was not written until the first months of 1724. Bach had applied for the post of Cantor of St. Thomas' in Leipzig at the end of 1722, expecting the appointment, and thus needed to be prepared to perform a dramatic Passion setting at St. Thomas' Church during Good Friday Vespers in 1723. Since, however, Bach was not appointed Cantor until May, he was not able to perform the Passion until the next year. The St. John Passion received its premiere performance, therefore, on April 7 (Good Friday) of 1724, when it was presented at St. Nicholas' Church. Bach changed the work in various ways over the course of twenty-five years and several presentations under his direction, but in the year before his death, he revoked most of his structural changes and increased the orchestral forces required for the work's performance. Passion music was still a central part of the evening worship that took place on Good Friday in the Lutheran churches of Bach's Leipzig, and Passion settings were therefore required to contain the complete and unchanged text of St. John's Passion narrative (John 18-19). Contemplative poems and chorale verses could be added to the biblical text, however. It appears that Bach was probably his own librettist for his St. John Passion. He added two extra verses (the "words for the sins of the world," which was set to music by numerous musical luminaries of the day, including Handel. He included some words from J. G. Postel's
Choral
Repetitive – Evangelist
Die Kriegskriege aber, da sie Jesus gekreuzigt hatten, hatte das ganze Volk und man und Frau, Tote, einen jeglichen Kriegskriege sein Teil, damit der Staat sich nicht durch, Die Kriegs, doch, was nicht um sichlich, von oben gewickelt und durch. De sprachet sie unternameter.

Evangelist
Lasset uns den nicht erkoren, sondern darum losen, was er sein soll.

Repetitive

Weh, siehe, das ist dein Schaf!
Denn man spricht zu er vom Jünger:
Chorale
Es erah en alles wohl in acht
In der letzten Stunde.
Seine Mutterm noch bedacht,
Sorgen ihrer, den Nachsommer.
O, man, Macht zu euch, Gott und Menschene liebe,
Stirb doch alles damit
Und dich nicht betrübt.

Repetitive
Evangelist
Und von an und nahe sich der Jünger zu.
Das war nicht alles, was er wissen, das vollbracht war, dass die Schrift erfüllt werde, spricht er zu Jesus.

Evangelist
Da stand ein Gefälle voll Essige. Sie füttern aber eine Essige, und legen ihm einen Apfel und einen Hessen, und lesen ihm der Mund zu. Da nun dem Jesus den Essige genommen, sprach er Jesus:

Evangelist
Ich soll Teil haben an dem Ruhm deines Jünger.

Evangelist
Da sind alle Selbstvergessenheiten. Sie reiten aber einen Essige, und legen ihm einen Apfel und einen Hessen, und lesen ihm der Mund zu. Da nun dem Jesus den Essige genommen, sprach er Jesus:

Evangelist
Ich will Teil haben an dem Ruhm deines Jünger.

Evangelist
Mein Herr, ich will Teil haben an dem Ruhm deines Jünger.

Repetitive – Evangelist
Und reicht das Geben und versucht es zu schaffen, damit der Jünger wiederbleibt, der Jesus will für sie alles vollbracht haben, dass die Schrift erfüllt werde, spricht er zu Jesus.

Evangelist
Ich will Teil haben an dem Ruhm deines Jünger.

Evangelist
Ich will Teil haben an dem Ruhm deines Jünger.

Evangelist
Ich will Teil haben an dem Ruhm deines Jünger.
Lord, thou our master, whose repute
In every land majesty is;
Show us how to live this present
That thou, the very Son of God,
In every age, and
Even in the midst of deepest woe,
Art magnificently become!

Jesus went with his disciples over the brook
Where there was a garden, which Jesus entered with his disciples. But Judas, who had betrayed him, also knew the place, for Jesus often assembled there with his disciples. When Jesus drew near, the chief priests and Pharisees sent out their disciples to arrest him, but Jesus knew all that he had to suffer, and went outside and said to them:

Whom do ye seek?
They replied unto him:

Jesus of Nazareth.

And they did answer:

Jesus of Nazareth.

Jesus, answering, said:
I have told you that I am he; so if ye seek me, then let these people go!

O mighty love, O love beyond all measure,
Which thee hath brought upon this way of torment
I songs of Gladness and of joy and pleasure,
And thou must suffer.

So that the word might be accomplished, which he had spoken, I have not lost one of these Thou didst give me.

Simon Peter had a sword and drew it forth and struck at the chief priest's slave and cut his right ear off. The slave's name was Malchus. Then said Jesus to Peter:

Put back thy sword is this scaffold! Shall I the cup not drink which my Father hath given me?

The Schaar also and the High Priest and the council accused Jesus of blasphemy. They said, "We find no truth in what you have accused him of."

Observe now, O my soul, with fair satisfaction, With all my pure heart I will fulfill it;
I am a man half-enlightened
Thy highest good in Jesus' torments:
For then the Saints which have pleased him
As keys to heaven's flowers bloomed for him
Thou canst pluck much sweet fruit
From his most bitter tree.

Consider how his back so stained with bleeding In every portion
On which, when once the waves and waters
From our own Flood of sin have settled,
The world's most lovely rainbow, arching, As God's own sign of blessing standeth

I saw the Lord standing upon a cloud of glory, and he was lifted up from the earth, and sat down at the right hand of the Father.

I shall not go out now, but shall go: For God has so loved the world, that he has given his only begotten Son, that all who believe in him may not perish, but have everlasting life.

It was the Feast of Tabernacles, and the Jews rejoiced, for they thought that he was the Messiah, whom they had been looking for. They had expected to see him as the promised King, and they were filled with joy and hope.

When they saw him they were at first astonished, but when they saw the crowd which was following him, they were strengthened, and the word was spread among them that he was the Messiah, the promised King.

But the priests and the chief priests saw them, they cried out and said:

Crucify, crucify!

Then Pilate said unto them:

Take him away yourselves and crucify him; for I find no fault in him.

The Jews then replied unto him:

We have no such law, and he is a man that we ought not to deliver up unto the Jews.

And Pilate heard what they had said, he was yet more afraid and went once more into the praetorium and saith to Jesus:

From whom then art thou?

But Jesus gave to him no answer. Then Pilate said unto him:

Spokest thou not with me? Didst thou not know I have power to crucify thee, and power to give thee to live?

Jesus replied to him:

Thou wouldst not have any power over me, if it had not been given unto thee from above: therefore he who did hand me over to thee, hath greater power than I.

Barabbas, though, was a murderer. And Pilate then took Jesus and scourged him.

Chorale
Bereit zu folgen, Herr, auf deinem Wege,
In der Liebe, der Liebe, der Liebe, der Liebe.

Chorale
Durch dein Gekreuzigtes, Gott, du bist mein allerfreude,
Und noch jedesmal, wenn ich daran denke,
Dein Kreuzer war der Gnadebruch,
Die Freiheit aber Freiheit.

For he stood not over servitude. Would we be slaves eternally.

The Jews, however, cried out and said:

If thou let this man go, then thou art the Caesar's friend; but, who maketh himself king is the foe of the Caesar.

And when Pilate had heard this saying, he then led Jesus outside and set down on the judgment seat, at the place which is called the Praetorium, but the place where it is called the Pavement, and the soldiers thereupon put a basket over his head:

But behold, here is thy King!

They shrieked after him:

Chorale
Weg, weg mit dem, kreuzige ihn!

Evangelist
Spricht Pilatus zu ihnen: Pilate
Stell ich einen kaiser Kreuzig?

Die Hohenpriester antworteten:

Chorale
Herr, ich will dein kaiser denn der Kaiser.

Recollective
Evangelist
Da überhörte ihn er, daß er gekreuzigt würde. Sie nahmen aber Jesus und führten ihn hin. Und er fing seinen Kreuz und ging hin auf die Stelle, die der Kaifen, das Cross, das geheilt, heilte auf Ehrlich: Gofgoffte.

Arre: Jesus (with Chorus) Eh, ihr angeheuernten Seelen, Gesteu von euren Mutterthron, Eilt - Wohlth этим! Nachtsam an dem Glauben Filip, Flint - Wohlt! zum Kreuzegluth, Eure Widder nicht zulast!

Recollective - Evangelist
Alas erkannten sie ihm, und er damit zweier andere mit ihm. Aber sie aber schrien nach einem Frieden und sagten ihn von der Jesu: Jesus von der Nazareth, der jeden, Diese Übersicht lassen viel Juden, denn sie Stelle war nie bei der Stadt, der Jesus gekreuzigt wurde, und er war geschrieben auf ehrliche, ehrliche, und liebliche Sprache. Da sprachen die Hohenpriester der Juden zu Pilate:

Chorale - Chief Pilate Sagen zu dem Juden, kaiser, sondern dass er gesagt: Ich bin der Joden König. Ich bin der Juden König.

Recollective
Evangelist
Wohnt anquels auf Pilatus: Pilate
Was ich geschrieben habe, das habe ich geschrieben.

From this time forth did Pilate seek where he might release him.

Through this thy pint, Son of God, Must come thy freedom. Thy dungeon is the throne of grace, Thy dungeon is thy abode. For he stood not over servitude. Would we be slaves eternally.

The Jews, however, cried out and said:

If thou let this man go, then thou art the Caesar's friend; but, who maketh himself king is the foe of the Caesar.

And when Pilate had heard this saying, he then led Jesus outside and set down on the judgment seat, at the place which is called the Praetorium, but the place where it is called the Pavement, and the soldiers thereupon put a basket over his head:

But behold, here is thy King!

They shrieked after him:

Chorale
Weg, weg mit dem, kreuzige ihn!

Evangelist
Spricht Pilatus zu ihnen: Pilate
Stell ich einen kaiser Kreuzig?

Die Hohenpriester antworteten:

Chorale
Herr, ich will dein kaiser denn der Kaiser.

Recollective
Evangelist
Da überhörte ihn er, daß er gekreuzigt würde. Sie nahmen aber Jesus und führten ihn hin. Und er fing seinen Kreuz und ging hin auf die Stelle, die der Kaifen, das Cross, das geheilt, heilte auf Ehrlich: Gofgoffte.

Arre: Jesus (with Chorus) Eh, ihr angeheuernten Seelen, Gesteu von euren Mutterthron, Eilt - Wohlth этим! Nachtsam an dem Glauben Filip, Flint - Wohlt! zum Kreuzegluth, Eure Widder nicht zulast!

Recollective - Evangelist
Alas erkannten sie ihm, und er damit zweier andere mit ihm. Aber sie aber schrien nach einem Frieden und sagten ihn von der Jesu: Jesus von der Nazareth, der jeden, Diese Übersicht lassen viel Juden, denn sie Stelle war nie bei der Stadt, der Jesus gekreuzigt wurde, und er war geschrieben auf ehrliche, ehrliche, und liebliche Sprache. Da sprachen die Hohenpriester der Juden zu Pilate:

Chorale - Chief Pilate Sagen zu dem Juden, kaiser, sondern dass er gesagt: Ich bin der Joden König. Ich bin der Juden König.

Recollective
Evangelist
Wohnt anquels auf Pilatus: Pilate
Was ich geschrieben habe, das habe ich geschrieben.

From this time forth did Pilate seek where he might release him.

Through this thy pint, Son of God, Must come thy freedom. Thy dungeon is the throne of grace, Thy dungeon is thy abode. For he stood not over servitude. Would we be slaves eternally.

The Jews, however, cried out and said:

If thou let this man go, then thou art the Caesar's friend; but, who maketh himself king is the foe of the Caesar.
The crowd, though, and their captain and the servants of the Jews laid hold of Jesus and bound him fast and led him away first unto Annas, who was Caiaphas' father's father, who was the high priest of that year. But it was Caiaphas who had told the Jews it would be good if one man were to die for the people.

From the bondage of my errors
Me to deliver
Is my Savior fettered.
He from all my body’s torments,
Fully to heal me,
Lest himself be wounded.

Simon Peter followed after Jesus, and one other disciple.

I’ll follow thee likewise with gladdening paces
And thee not forsake,
My life and my light.
Now forward my course
And do thou not cease
Thyself me to draw and to press and to summon.

This same disciple was acquainted with the high priest and went with Jesus within, to the palace of the high priest. Peter, though, stood outside before the door.

Then came the other disciple, who was acquainted with the high priest, outside and spoke with the woman guarding the door, and led Peter inside. Then said the maid who guarded the door to Peter.

Art thou not also one of his disciples?

He said:

I am not.

And there the soldiers and servants were standing, who had made a fire out of charcoal (for it was cold), and were warming themselves. Peter, too, was standing with them and warming himself. But the high priest put forth questions to Jesus about his disciples and about his teaching. Jesus answering him said:

Before the world I have spoken openly and freely before the world. And in the synagoge and in the temple have I always been teaching, where all the Jews come together, and I have taught spoken in secret.

Why dost thou ask me about this? Question those about this who have already heard what I have spoken to them. See, these people know what I have said.

But when he had spoken thus, one of the attendants who stood nearby struck Jesus with a slap of his hand and said:

Shalt thou answer the high priest thus?

Jesus, though, thus replied to him:

If I have spoken ill, then bear witness to me to the ill therein, but if I have told the truth, why striketh thou me?

Who hath thee now so stricken,
My Savior, and with torment
Such ill upon thee laid?
For thou art not a sinner
Like us and our own children,
From evildoing thou art free.

Ich, ich und meine Sünden,
Die sich wie Körnlein findend
Des Sandes an dem Meer,
Die haben dir erregend
Das Elend, das sich schlägt,
Und das betrübte Marterheer.

Recitative – Evangelist
Und Hannas sandte ihn gebunden zu dem
Hohenpriester Kaiphas. Simon Petrus stand und
wärmete sich, da sprachen sie zu ihm:

Chorus – Bystanders
Bist du nicht seiner Jünger einer?

Recitative
Er leugnete aber und sprach:
Peter
Ich bin’s nicht.

Evangelist
Spricht des Hohenpriesters Knecht, einer,
Ein Gefreundeter des, dem Petrus das Ohr
abgehalten hatte:
Servant
Sahst du mich nicht im Garten bei ihm?

Evangelist
Da verleugnete Petrus abermal, und als bald
krähete der Hahn. Da gedachte Petrus an die
Worte Jesu und ging hinaus und weinete bitterlich.

Aria – Tenor
Ach, mein Sinn,
Wo wilt du endlich hin,
Wo soll ich mich errücken?

Blieb ich hier,
Oder müßte ich mir
Berg und Hügel auf den Rücken?

Bei der Welt ist gar kein Rat,
Und im Haren
Stehn die Schmerzen
Meiner Missätet,
Weil der Knecht den Herrn verleugnet hat.

Chorale
Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein’ ernsten Blick
Bitterlichen weinet.

Jesus, blicke mich auch an,
Wenn ich nicht will blüthen;
Wenn ich böses hab getan,
Rühre mein Gewissen!

PART TWO

Chorale
Christus, der uns selig macht,
Kein Bös’ hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und falschlich verklaget,
Verlebt, verhörnt und verspottet,
Wie denn die Schrift sagt.

Recitative
Evangelist
Da führeten sie Jesum von Kaiphas vor das
Richthaus, und es war frühe. Und sie gingen nicht
in das Richthaus, auf daß sie nicht unreißen würden,
sonstern Ostern essen möchten. Da ging Pilatus zu
ihnen heraus und sprach:
Pilate
Was bringet ihr für Klage wider diesen Menschen?

Evangelist
Sie antworteten und sprachen zu ihm:

I, I and my transgressions,
Which to the grains are likened
Of sand beside the sea,
These have in thee awakened
The sorrow that doth strike thee
And this most grievous host of pain.

And Annas sent him in fetters unto Caiaphas, the
high priest. Simon Peter stood and warmed
himself, when they said unto him:

Art thou not one of his disciples?

But he denied it and said:

I am not.

Then saith one of the high priest’s servants,
an acquaintance of whom, whose ear Peter had
smitten off:

Did I not see thee with him in the garden?

Peter once again denied it and at once the cock
did crow. Then did Peter think back to the words of
Jesus and went outside and wept most bitterly.

Ah, my mind,
Where wouldst thou go at last,
Where shall I find refreshment?

Stay I here,
Or choose to place
Hills and mountains far behind me?

In the world there is no help;
And my bosom
Keeps the sorrow
For my evil deed,
Since the servant hath denied his Lord.

Peter, when he fails to think,
Hath his God denied.

Yet when first the truth is seen,
Bitterly he weepeth.

Jesus, look on me as well,
When I feel no sorrow;
When I wickedness have done,
Stir thou up my conscience!

Christ, who hath us blessed made,
No wrong hath committed;
He was for us in the night
Like a thief made captive,
Led before a godless crowd
And falsely indicted,
And mocked and scorned and bespait,
For so it was written.

Then they led away Jesus from Caiaphas to the
praetorium, and it was early. And they entered not
the praetorium, so that they be not defiled, but
might eat the Passover. So Pilate went forth to
them outside and said:

What accusation bring ye against this man?

And they answered and said unto him:
Chorus – The Jews
Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

Recitative
Evangelist
Da sprach Pilatus zu ihnen:
Pilate
So nehmet ihr ihn hin und richtet ihn nach eurem Gesetz!
Evangelist
Da sprachen die Jüden zu ihm:
Chorus – The Jews
Wir dürfen niemand töten.

Recitative
Evangelist
Auf daß erfüllt würde das Wort Jesu, welches er sagte, daß er deute, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus undrief Jesu und sprach zu ihm:
Pilate
Bist du der Jüden König?
Tenor
Jesus antwortete:
Jesus
Redest du das von dir selbst, oder haben's dir andere von mir gesagt?
Evangelist
Pilatus antwortete:
Pilate
Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?
Evangelist
Jesus antwortete:
Jesus
Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich dein Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Chorale
Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.
Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

Recitative
Evangelist
Da sprach Pilatus zu ihnen:
Pilate
So bist du dennoch ein König?
Evangelist
Jesus antwortete:
Jesus
Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.
Evangelist
Spricht Pilatus zu ihm:
Pilate
Was ist Wahrheit?
Evangelist
Und da er das gesagt, ging er wieder hinaus zu den Jüden und spricht zu ihnen:
Pilate
Ich finde keine Schuld an ihm. Ihr hab aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?
Evangelist
Da schrieen sie wieder allesamt und sprachen:
Chorus – The Jews
Nicht diesen, sondern Barrabam!

Recitative – Evangelist
Barrabas aber war ein Mörder. Da nahm Pilatus Jesus und geißelte ihn.

Arioso – Bass
Betrachte, mein Seel, mit ängstlichem Vergnügen,
Mit bitter Lust und haß beklemmten Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelstrümmerschüsse blühn!
Du kannst viel süße Frucht
von seiner Wemut brechen
Drum sieh ohn Unterlass auf ihn!

Arifa – Tenor
Erwäge, wie sein blutgefärber Rücken
in allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unserer Stundflut sich verzogen,
Der alterschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Recitative – Evangelist
Und die Kriegsnechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:
Chorus – Soldiers
Sei gegrüßet, lieber Jüdenkönig!

Recitative
Evangelist
Und geben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:
Pilate
Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.
Evangelist
Also ging Jesus heraus und trug eine Dornenkrone
und Purpurkleid. Und er sprach zu ihnen:
Pilate
Sehet, welch ein Mensch!
Evangelist
Da ihn die Hohenpriester und die Diener sahen,
schrien sie und sprachen:
Chorus – The Jews
Kreuze, kreuzige!

Recitative
Evangelist
Pilatus sprach zu ihnen:
Pilate
Nehmet ihr ihn hin und kreuzigt ihn; denn ich finde keine Schuld an ihm!
Evangelist
Die Jüden antworteten ihm:
Chorus – The Jews
Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

Recitative
Evangelist
Da Pilatus das Wort hörte, förchtet er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:
Pilate
Von wemn bannst du?
Evangelist
Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:
Pilate
Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?
Evangelist
Jesus antwortete:
Jesus
Du hastest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.
Barabbas, though, was a murderer. And Pilate then took Jesus and scourged him.

Observe now, O my soul, with satisfactory, satisfaction in all the Lord's heart, half-engulfed.

The highest good in Jesus' torments:

For thee the Huns also which have pleased thee
As keys to heaven's flowers bloomed! Thou couldst pluck much sweet fruit
From his most bitter woe, so look uncompiously on him!

Consider how his back so stained with bleeding
In every portion
destroys life, the warmer.

On which, when once the waves and waters
From our own Flooid of sin have settled,

The world's most lovely rainbow, arching,
As God's own sign of blessing stand!

I go before thee, I have purified
Myself, I have washed myself.

I am one of thee, I am one of thee,
I am holy, I am holy.

Behold, what a man!

But the chief priests and their servants saw them, they cried out and said:

Crucify, crucify!

Then Pilate said unto them:

Take him away yourselves and crucify him; for I find no fault in him.

The Jews then replied unto him:

We have with us a law, by which all such law he should perish; he hath been proclaimed himself the Son of God.

And when Pilate heard what they said, he was yet more afraid and went once more into the praetorium and said to Jesus:

From whence then art thou?

But Jesus gave to him no answer. Then Pilate said unto him:

Spokest thou not with men? Didst thou not know I have power to give thee to death, and power to give thee to life?

Jesus replied to him:

Thou wouldst not have any power over me, if I had not been given unto thee from above: therefore he who did hand me over to thee hast greater power than I.
John Passion is the repeated use of the same music for different short texts of the “crowds,” which are sung by the choruses. These repetitions are essential to Bach’s musical architecture: in order to arrange the musical numbers symmetrically around the particular theological importance, he distributed related choruses in widely separated portions of his score. An example is the chorale from No. 40, the chorale “Te Deum.” This is Bach’s prison, Son of God, must come to us our freedom,” which expresses for Bach the essential meaning of the Passion. In this scene in the Judgment Hall before Pilate, the choruses Nos. 29 and 32 are present as the hall is being burned down. These choruses, with similar music in the choruses Nos. 46 and 50 (separated by solo No. 48). Chorale No. 40 appears at the heart of the scene, while Chorale No. 29 is presented as a whole. Bach thus builds the following musical structure:

A B C D E E C B A

(United numbers refer to settings of the biblical texts as recitative.)

One of the work’s most beautiful portions is the aria No. 31 (“Observe now, O my Soul”), accompanied by two solo strings and a harp, with its following aria, in which Bach employs the text’s reference to a rainbow to express musically the concept of salvation. Here he contrasts the wretched picture of the pathetically arched Jesus with the ineffably joy arising from his self-sacrifice. These two pieces depict with overwhelming power the definitive moment of the drama. The chorales of the Jews are wild, passionate, and unassuming, portraying a staunchly of a crowd degenerating into an uncontrollable mob. These scenes suggest and bring to life the glory and force, nearly violent, of the chorus. The bass aria “Haste, O sorely tempted spirits” (No. 48), in which agitated exclamations of the chorus continually disrupt the music of the soloist, is especially dramatic. The initial section of No. 29, “It is fulfilled,” is developed in the descending melodic line in which Jesus, his head dropping in death, gasps out his last words. Notice that the contrasting triadic and polyphonic music of Jesus’ death defeat, but a victory: his great struggle with Death “is fulfilled,” and Jesus is the winner, but this will not be revealed until Easter Day. Jesus’ aria “My precious savior, let me ask thee” (No. 60), in which the soloist joins the chorus in singing a simply harmonized chorale, provides a counterpart to No. 48, as the believer is assured that Jesus’ death frees the soul from death and sin.

The second portion of Part One describes Peter’s denial that he has ever known or been associated with Jesus. As Peter follows Jesus to see what wisdom and power, and the second portion describes the betrayal of Judas. As the seeing of Jesus begins and he is struck on the face, a chorus very closely related to the chorus No. 31 presents St. John’s description of Jesus’ removal from the crosses, and a chorale expresses the worshipper’s desire for the Savior’s help in vanquishing evil and giving proper thanks for Jesus. When Peter has denied his knowledge of Jesus three times, the text of Matthew 26:73 describes Peter’s bitter tears of remorse is inserted into John’s narrative. Notice how the long, jagged, chromatic vocal line at “weep most bitterly” depicts Peter’s walk of sorrow. As the first part of the Passion ends, the tenor soloist laments the fact that the soul can find no refuge, now that he has denied Jesus, in the hope of the believer. The work concludes with one last chorale: “Ah Lord, let thine own angels bear at last my soul in spirit; which may be in peace, according to thy holy will, and may establish such prodigious musical gifts as he displays in this masterpiece in the eternal praise of his risen Lord.

—Lorette Knowles
Chorus
Ruhet wohl, ihr heiligen Gebeine,
Doch ich nun werdet nicht beweine,
Ruhet wohl und bring mich zur Ruh!
Dass ich, so euch bestimmt ist
Und ferner heile Not umschlagt,
Macht mir den Hirten auf und schliesst die Hütte zu.

Chorale
Ach Herr, laß dein lob erheben
At my last my spirit bear
To Abraham's own bosom,
My body is in simple bed
In peace without distress and dread
Rest till the day of judgment!
And then from death awake me,
That with mine eyes I may see thee
In fullest joy, God's own Son
My Savior and my gracious throne!
Here Jesus Christ, give ear to me,
I would thee praise eternally!

Rest well, ye holy bones and members,
Which I have hallowed shall never weep,
Rest well and bring me, too, to rest!
The tomb which for you is assigned,
And heretofor no distress will hold,
Dost open heave me to and shut the gates of hell.

English Translation © 1994 Z. Philip Ambrose
http://www.uvm.edu/~classic/college/faculty/Bach

PROGRAM NOTES

JOHANN SEBASTIAN BACH
St Matthew Passion, BWV 244

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed this music in late 1723 or early 1724. The first performance was given on April 7, 1724. In addition to vocal soloists and chorus, the score calls for two orchestras (keyboard, English horn, viola da gamba, lute, strings and continuo (bassoon, contrabassoon, organ and harpsichord).

"No part in the world is greater than Johann Sebastian Bach. He stands out in his time, given artistic shape to the Christian religion, for it alone could catch us up and reflect the glance into the soul... There are chorales by Johann Sebastian Bach... which in the simple, literal sense of the word are the most Christ-Centered in all of church history, with the voice did silence into the upon the Cross." — Houston Stewart Chamberlain.

That divine voice springs to life and proclaims the triumph of Christ, the "victorious victim," over Death, the mightiest and most fearsome enemy, in Bach's setting of the story of the Passion (suffering) of Christ, as dramatized by St. John in his Gospel. According to accounts of the music Bach left at his death, he composed five settings of the Passion story, but only two of them survive intact: the St. John Passion of 1723 and the St. Matthew Passion of 1729. Bach's St. John Passion is one of the most powerful of all the musical settings of the Passion, following in its choruses and solos the biblical text that describes the events leading to Christ's crucifixion, death and resurrection. The narrative is interspersed with contemplative reflections in freely-composed verse and highly expressive chorales that connect many of the events as they unfold. Bach was born into a family that produced at least 53 prominent church and town-band musicians over seven generations. His first music teacher was his father, a town musician. Orphaned at ten, he was raised and instructed further in music by an older brother who was an organist. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At age 23 he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723 he served the Prince of Anhalt-Cottbus, producing suites, concertos, sonatas for various instruments, and a large amount of keyboard music. In 1720 death claimed Maria Barbara Bach, Sebastian's wife and the mother of his seven children. The next year he married Anna Magdalena, an excellent young singer who proved to be a loyal and understanding wife, helping her mate by copying his musical scores for his performers, and providing him with thirteen more children.

When was 38, Bach secured the position of Cantor of St. Thomas' Church, where he remained for the rest of his life. When he most important musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this capacity he produced monumental musical masterworks, though he was ocupied by the cares of his large family and circle of friends, and the tasks of a very busy personality. He also suffered ongoing struggles with the officials of town, school, and state, as well as some portions of his life that were dealing with perhaps the most musical genius ever born.

The composer described himself as living "amidst continual vexation, envy, and persecution..." but he remained at his post in Leipzig for 27 years. At last, despite two operations (performed by John Taylor, the itinerant English "eye specialist" whose other failures included Baroque music's second greatest genius, G. F. Handel), Bach became blind, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving a meagre estate and in a financially uncalculable wealth of musical treasures to succeeding generations.

The tradition of presenting on Good Friday one of the four Gospel narratives which describe Jesus' suffering and death dates back some 1000 years, and continues today in most liturgical churches. The texts from the Gospels can be chanted or read only by members of the clergy. Lay people, however, have traditionally been allowed to participate in the presentation of the Passion narratives, and it was this that allowed more elaborate musical settings to be developed. From medieval times, these texts were chanted, a medium voice singing the words of the narrator ("Evangelist"), a lower voice singing those of Jesus, and higher voices singing the words of the Jews. By the late 1400s, Passion settings appear in which the simple plainsong chants begin to be embellished by the addition of more elaborate musical settings. In the 16th century, Passion settings began to receive more elaborate operatic treatments: orchestral accompaniments were included, and the music texts from the Gospels began to be paraphrased and poetized, or expanded by insertion of other biblical passages, freely-written poetic meditations, and verses from familiar hymns.

Bach's setting of the passion according to St. John was probably composed in 1723, although some scholars think that it was not written until the first months of 1724. Bach had applied for the post of Cantor of St. Thomas' in Leipzig at the end of 1722, expected to receive the appointment, and thus needed to be prepared to perform a dramatic Passion setting at St. Thomas' Church during Good Friday Vespers in 1723. Since, however, Bach was not appointed Cantor until May, he was not able to perform the Passion until the next year. The St. John Passion received its premiere performance, therefore, on April 7 (Good Friday) of 1724, when it was presented at St. Nicholas' Church. Bach changed the work in various ways over the course of twenty-five years and several performances under his direction, but in the year before his death, he revoked most of his structural changes and increased the orchestral forces required for the work's performance.

Passion music was still a central part of the evening worship that took place on Good Friday in the Lutheran churches of Bach's Leipzig, and Passion settings were therefore required to contain the complete and unchanged text of St. John's Passion narrative (John 18-19). Contemplative poems and chorale verses could be added to the biblical text, however. It appears that Bach was probably his own librettist for his St. John Passion. He added two extra chorales, one to St. John's: the weeping of Peter following the cock's crowing, and the descriptions of the rending of the Temple's curtain and of the earthquake, which took place at the crucifixion of the "greater Jesus" death. He also based some arias and ariosos and the last chorale on the famous poetic paraphrase of the Passion story written by Hamburg town councilor Barthold Heinrich Brockes, called "Jesus' Leiden. Zugleich das Bildnis der Welt fur die Welt," which was set to music by numerous musical luminaries of the day, including Handel. He included some words from J. G. Postel's
SOLO ARTISTS

In recent years, lyric tenor Alan Bennett has emerged as one of the finest operatic tenors in the United States, lauded for his performances of Bach, Handel, and Mozart. He has performed extensively throughout the US, Europe and South America, singing with prominent orchestras, as well as in recitals, concerts, and opera performances with critical acclaim, particularly for his interpretations of the Evangelist in the Passions of J.S. Bach. Mr. Bennett is a frequent guest at music festivals. He has performed with several renowned orchestras throughout North America, Europe and Japan, including those of Detroit, Tokyo, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane. Mr. Delos has appeared frequently in recitals with bel canto specialists in concert associations in Quebec and the Grand Teton Music Festival. He has appeared with numerous symphony orchestras including the Atlanta Symphony Orchestra, Los Angeles Philharmonic and Indianapolis Chamber Orchestra, as well as period instrument orchestras including the Handel & Haydn Society, Tafelmusik and Les Violons du Roy. He has sung for the Passion Masterworks Chorus, Oratorio Society of New York, Washington Choral Arts Society, Baltimore Choral Arts Society, Durham Handel Society, Orchestra Seattle and the Seattle Chamber Singers, and the Bloomington Chamber Singers. He has worked under some of the world’s most important Baroque music conductors including Christopher Hogwood, Bruel Wol, Helmut Rilling, Paul Hillier, Harry Babiuk and the late Robert Shaw. Mr. Bennett’s appearances include debuts with the Philadelphia Baroque Orchestra under Nicholas McGegan and the Omaha Symphony Orchestra, as well as recent engagements with Boston Baroque’s Handa Festival, Los Violons du Roy and the Los Angeles Chamber Orchestra. At the other end of the musical spectrum, he has worked regularly in contemporary music, performing with Arco Fantasy and Theatre of Voices with Theatre of Voices. Mr. Bennett has recorded for Harmonia Mundi USA, Nonesuch, Telarc and Focus Records. He is currently on the vocal faculty of Indiana University in Bloomington.

A native of Washington, baritone Brian Box received his Master’s degree in vocal performance from Western Washington University in 1985. Mr. Box has frequently performed with Northwest ensembles, including Orchestra Seattle and the Seattle Chamber Singers, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorale. He has performed with the Clallam County Pacific Music and with the Seattle Players, and has been featured in the construction of a new chamber orchestra, the Greater Seattle’s La Parpaura de la Rosa. He holds degrees from Peabody Conservatory, Northwestern University and Indiana University and the University of Illinois at Chicago. In addition, he has studied with the great American baritone ThomasBINKEY, Pat O’Brien, Niel North and Paul O’Dette. Mr. Denhard has recently been appointed executive director of the Early Music Guild of Seattle.

Soprano Terré Richter came to the Northwest in 1995 from Tennessee, where she received her Master’s degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbara in The Marriage of Figaro, returning last season to sing Papageno in The Magic Flute and Xenia in Boris Godunov. Next season she will appear in productions of Donizetti’s Lucia and Verdi’s Un Ballo in Maschera. One of twelve young singers chosen for Seattle Opera’s first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in Cosi Fan Tutte. In September of 1999, she made her Seattle Opera’s “Rising Star.” Ms. Richter is equally at home singing in concert repertoire. She has been featured at Benaroya Hall with the Seattle Chamber Orchestra in Handel’s L’Allegro, il Penseroso ed il Trionfo with the Seattle Symphony in concert versions of Deems Taylor’s opera Peter Ibbetson and

Lynn McKey
Peter McVitie
Rev. Inoke & Mr. Don Mitchell
Nancy & Don McVay
Jenny Nelson
Andrew Neville
Sherryl Ness
Maura O’Brien
Mary Anne Osborn
Gib Bobberson
Larry Peters
Mr. & Mrs. Chad B. Pierce
Roberto P. Pope
Stephen Potter & Anne Kat
Dickie H. & Debbie Preston
Ottawa Philharmonic
Elizabeth & Jonathan Roberts
Georgia Rosenthal
Bev Schaff
Debra Schilling
Susan Secan
Bernice Sienkiewicz
Eric T. Spalding
Heidi Tavenishi
Amika Tetsu
Dr. Susan L. Vlaski
Gerold Volke
Franz Wagner
Jody Warren
Peter Weiss & Bettina Indig
Lawrence Litten
Jim & Susan White
Stephen Wiles
David Wolf
Ed & Cindy Wishmeier
Barbara & William Wyant
Ron Rechel
Terry Zerzant
Anonymous (3)

LARGO ($25 to $49)
David Abbo
Robert & Alice Atchul
Diane Andrews
Donald Barker
Loren & Joan Amstel
William & Laura Alberg
Edwin Anderson
Florence Beller
Richard & Sharron Bennett
Stephen Bessett
Ray & Nancey Boyd
Goodspeed State University
Liesa Carlson
Evangelia Castillos
Jon & Patricia Christopherson
Chris Cessell
Eugene Collins
Glenn & Venice Comblier
Gabi & Dennis Hamilton
RusSELL DEPUTY
Debra DeRosa
Robert Donovan
Ian & Jodie Dooly
Diane Dowd & Shawn Mathis
Don & Cynthia Ensey

Jean & Geoff Elshtain
Jeremiah Frank
Franklin & Deborah Furlong
Dick & Lois Ams
Donald & Rebecca Gubris
Merrill Hansen
Jonathan H. Hertford
Sebastian Helm
Shirley Horton
Kenneth M. Hoelscher
Lil Faul
Tom Joldersma
Colleen Lavel<br>Paul & Paulette Kiddier<br>Charles & Mary KingSmith
Harvey Nadel<br>Beverly Norman<br>Bob Boritz
Alton Blankenlehrer
Sandra SDL<br>James Davis<br>Brian Dwyer<br>Carolyn Ford<br>Robert Hyman<br>Henry Schmitz<br>Karen Stabile<br>Mike Stuble<br>Brett M. Stock<br>Maurine Stevens<br>Michael J. & Bettye Stowe<br>Ry McMillan<br>James McIlvain<br>David McVay<br>Blanche Monihans
Christine Neff<br>Billy Bob<br>Peoples<br>Steven Peterson<br>Marianne Flett<br>Elinda Pollock<br>Stephanie Robies<br>Elizabeth S. Pond<br>Ann & Lois Precious<br>Luis M. Proctor<br>John Pronnson<br>Lawrence & Ruth Puthake<br>Leister & Joan Reed
Steve Rechin<br>Karen & Mike Reynolds<br>Allen & Christine Rickett<br>Vince Rose<br>Vic Royer<br>Andrea Raye<br>Bob Schillerport<br>Heike & Sally Schlitz<br>Linny & Gene Sherr<br>George & Deborah Shuman<br>John Smith & James Beth<br>Mark Smith & Carol Odel<br>Sally & John Soest<br>Brian Storbeck<br>Joe & Anne Theoback<br>William C. Towner<br>Swan Traupis<br>Donna Treadway<br>John P. Weber<br>Chuck White<br>Mary Ann & Lawrence Love<br>Mergret Williams<br>Shawn Williams & Vanessa Ramirez<br>Kenit & Laura Weed<br>Gene & Mary Worth<br>Pat Zalder<br>Shawn Zann-Petlen

ADAGIO (to $24)
Jeff Azem<br>Laurie Axtes<br>Dick & Lois Ams<br>Ivan & John Anderson<br>Stephanie & Jack Anderson
Nelson Apostol
Vickie Ackepow<br>Shawn Adams<br>Bailey Bates<br>Greg Biers<br>Cheryl Benton<br>Mike Bierut & Linda Bierut<br>Michael & Bettye Stowe<br>Ry McMillan<br>James McIlvain<br>David McVay<br>Blanche Monihans<br>Christine Neff<br>Billy Bob<br>Peoples<br>Steven Peterson<br>Marianne Flett<br>Elinda Pollock<br>Stephanie Robies<br>Elizabeth S. Pond<br>Ann & Lois Precious<br>Luis M. Proctor<br>John Pronnson<br>Lawrence & Ruth Puthake<br>Leister & Joan Reed
Steve Rechin<br>Karen & Mike Reynolds<br>Allen & Christine Rickett<br>Vince Rose<br>Vic Royer<br>Andrea Raye<br>Bob Schillerport<br>Heike & Sally Schlitz<br>Linny & Gene Sherr<br>George & Deborah Shuman<br>John Smith & James Beth<br>Mark Smith & Carol Odel<br>Sally & John Soest<br>Brian Storbeck<br>Joe & Anne Theoback<br>William C. Towner<br>Swan Traupis<br>Donna Treadway<br>John P. Weber<br>Chuck White<br>Mary Ann & Lawrence Love<br>Mergret Williams<br>Shawn Williams & Vanessa Ramirez<br>Kenit & Laura Weed<br>Gene & Mary Worth<br>Pat Zalder<br>Shawn Zann-Petlen

This list includes gifts received between August 1, 1999 and April 1, 2001. While every effort has been made to ensure a accurate and complete listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5209 or send an e-mail to osos@osos.org.

Pam McDonald
Richard Michels
Lisa McDonald
Elaine Moore
Pat Merton
Jerry Mullen
Marv Nelson
Beverly Newby
Kathleen Nierenberg
Brent O’Brien
Ron Austen
Michael Park
Jim & Rita Fassett
Dona Pihlak
Michael Pihlak
Ging Roberts
Paul Pestillo
Amoroso Rahoori
Alyss Roth
Robb Robbins
Artie Santos-Saccone
Sarah Scharer
Jane M. Simpson
Phyllis Snow
Robert Snow
Jan Tenney
Helen V. Stiglich
Jeff Stulte
Lin Sappes
Daniel & Barbara Symonds
Alyssa<br>Cindy Taylor-Blakey
Marjorie Thomas<br>Greg Thompson
Mande Tolton
Shelby Turlington
Mike Tracy
Kenneth & Sherry Walker
Don Mervin Nuuanu
Jane & Stephen Vardiman
Bert Van Dyke
Martin Allen Welsh
Peter Wallman
Dellie Woods
Nye Trever
Anonymous (19)

MATCHING FUNDS
Bank of America Foundation
The Booting Company
Bellini Foundation
IBM Corporation
Microsoft Foundation
Safeco Foundation
United States West Foundation

IN-KIND DONATIONS
Share & Sidney Agran
Bank of America
Douglas Anderson
Anderson Corporate
Finance & Investments
Lee Wright
Classical FM KFI 98.1
Columbia Winery
King of the Biscuits
Evergreen Wholesale Florists
Dr. Richard Lyman
Trader Joe’s
UNICO Properties
OSSCS 2001-2002 SEASON

Brahms Festival
Sunday, October 21, 2001 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Mark Salman, piano
BRAHMS: Piano Concerto No. 2 in B-flat Major, Op. 83
BRAHMS: Ein Deutsches Requiem, Op. 45

Commedia dell’arte
Sunday, November 18, 2001 - 3:00 PM
Ililsey Ball Nordstrom Recital Hall
Benaroya Hall
Brian Box, baritone
Joel Salman, piano
MOZART: Symphony No. 41 in C Major (“Jupiter”), K. 551
POULENC: La Bal masqve
VERRALL: Piano Concerto
STRAVINSKY: Pulcinella (complete ballet)

Family Holiday Concert
Date, time and location TBA
Program to include...
VAUGHAN WILLIAMS: Hodie

Messiah
Saturday, December 22, 2001 - 7:00 PM
Meaney Hall
HANDEL [OR. MOZART]: Messiah

Winter Baroque
Sunday, January 20, 2002 - 3:00 PM
Ililsey Ball Nordstrom Recital Hall
Benaroya Hall
Jeffrey Cohan, flute
HANDEL: Concerto Grosso, Op. 6 No. 3
C. P. E. BACH: Concerto for Flute in D minor
PURCELL: Suite from The Gordian Knot Untied
J. S. BACH: Brandenburg Concerto No. 3 in G, BWV 1048

A Concert of Love and Romance
Friday, February 15, 2002 - 8:00 PM
Meaney Hall
BARBER: Adagio for Strings
KICHELEY: Frail Deeds
HAYDN: Symphony No. 73 in D Major (“La Chasse”)

Israel in Egypt
Saturday, April 6, 2002 - 8:00 PM
Meaney Hall
HANDEL: Israel in Egypt

Missa Solemnis
Sunday, May 19, 2002 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Columbia Boys and Girls Choirs
Woodinville High School Symphonic Choir
BEETHOVEN: Missa Solemnis, Op. 123

Artists and repertoire are subject to change.

2001-2002 SEASON TICKETS

Join us for eight great concerts, featuring choral and orchestral masterpieces alongside some neglected jewels of the concert repertoire. Subscribers receive many special benefits, including first choice of the best seats, a flexible ticket exchange policy, and savings of 20% or more from single ticket prices.

New and returning subscribers are invited to take advantage of a special offer: subscribe to the 2001-2002 season by June 1 and save even more – it’s like getting one concert free!

<table>
<thead>
<tr>
<th></th>
<th>After June 1, 2001</th>
<th>Before June 1, 2001</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General</td>
<td>Senior</td>
</tr>
<tr>
<td>A Founders Tier</td>
<td>Center</td>
<td>Orchestra</td>
</tr>
<tr>
<td>B Orchestra Center</td>
<td>Center</td>
<td>Orchestra</td>
</tr>
<tr>
<td>C Orchestra Side</td>
<td>Front</td>
<td>Rear</td>
</tr>
<tr>
<td></td>
<td>Second Tier</td>
<td></td>
</tr>
</tbody>
</table>

To subscribe, call 206-682-5208 or visit us online at www.osscs.org.

ORCHESTRA SEATTLE ● SEATTLE CHAMBER SINGERS

GEORGE SHANGROW, MUSIC DIRECTOR

2000-2001 SEASON

St. John Passion

Good Friday, April 13, 2001 - 8:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Alan Bennett, Evangelist
Michael Delos, Jesus
Terri Richter, soprano
Kathryn Weld, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

Margriet Tindemans, viola da gamba
August Denhard, lute

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANN SEBASTIAN BACH

St. John Passion, BWV 245

1685-1750

Part One
INTERMISSION
Part Two

Please disconnect all cell phones and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

This concert is being broadcast live on the Classical Station, KING-FM 98.1.

OSSCS wishes to acknowledge the kind assistance of the Bond Pipe Organ Company of Portland, Oregon, and Douglas Anderson, Anderson Corporate Finance and Investments, Inc.