One of the work's most beautiful and distinctive portions is the bass aria, no. 31, accompanied by two violins d'amore (tenor viols usually having seven gut and seven wire strings) and lute, with its following tenor aria (one of the most technically demanding solois Bach ever wrote), in which Bach employs the text's reference to a rainbow (the arch of bloody wells left by the whip on Jesus' back) to illustrate musically the concept of endless mercy. Here Bach contrasts the wrenching picture of the pain-wrecked, nearly-fatal-souled Jesus with the ineffable joy arising from his self-sacrifice. These two pieces depict with heart-piercing power Bach's deepest faith. The choruses of the Jesus (whom the author of the Gospel of John sees as the "nationalists" or "patriots" who could not see God enfolded in the person of Jesus) in this part of the work are wild, chaotic, and frenzied, as Bach paints a frighteningly realistic portrait of a crowd degenerating into an uncontrolled mob through the use of angry dissonances, the "crucify" motive, and clashing parallel musical lines. In chorus no. 38, the somewhat pompous populace, supposedly concerned with following the Jewish law (the music, ironically, takes the form of a fugue, in which the voice lines follow the strict "laws" of imitative counterpoint), becomes increasingly lawless in its insistence that Jesus "makes himself the son of God" must be punished by death. These scenes fit well with the highly forceful, nearly violent recitatives. The "hurrying" bass aria no. 48, in which agitated exclaimlations of the chorus ("Where to?") continually disrupt the music of the soloists as he urges the listeners to hasten to Golgotha, the place of crucifixion where salvation blossoms, is especially dramatic.

In chorus no. 54, the rattling and rolling of dice by the soldiers who are gambling at the foot of Jesus' cross can be heard in the instruments and the voices; Jesus' garment is finally won by the sopranos on a high A! Soon after another chorale (sung to the same music that ended Part One as Bach contrasts Jesus concern for his mother as he dies with Peter's thoughts) comes one of Bach's most formally unconventional arias, no. 58 (for the alto), "It is completed." The featured accompanying instrument is the viola da gamba, a bowed, fretted, stringed musical instrument with about the same musical range as the cello, developed in the 15th century. This aria's initial section is developed from the descending melodic line in which Jesus, his head drooping in death, gasps out his last words, but the contrasting triumphal section of this aria reminds us that Jesus' death is not a defeat, but a victory: his great struggle with death "is finished," salvation "is accomplished," Jesus is the conqueror, and all creation can dance for joy (as the music of the bass aria, no. 60, upon which is superimposed the chorale music softly-sung, that ended Part One, and which is the counterpart to the bass aria no. 48, reminds the listener). This victory, however, celebrated with lilting dance and gentle hymn combined in aria no. 60, will not be clear until Easter Day! Bach emphasizes the significance of this aria to the Passion's theme of "Christ as victor" by giving alto aria no. 58 the central place in three different chastic structures in Part Two of the Passion.

The Evangelist next describes the frightening events that accompany Jesus' death as they are related in Matthew 27:51-52. In recitative no. 61, the veil of the Temple is ripped apart through two octaves of rapidly descending notes in the accompaniment, while the low instruments shake and the earth quakes; the Evangelist's line rises as dead bodies emerge from their graves. The solo tenor and then the solo soprano observe that the whole world is plunged into grief and weeps as Jesus dies; in the soprano lament (no. 63), the deepest grief is expressed through recurring bursts of short notes, sobbing off-the-beat repeated-note figures in the bass, and sighing figures in voice and winds. The Evangelist then presents St. John's description of Jesus' removal from the cross, and a chorale expresses the worshippers' desire for the Savior's help in vanquishing evil and giving proper thanks for Jesus' sacrifice. For this chorale (no. 65), Bach uses the same music that begins the second part of the Passion, and thus brings it full circle. After the Evangelist describes Jesus' burial in the garden sepulcher, the chorus, in a majestic "funeral procession/tribute," wishes that Jesus might "rest well," because the grave will at length release him, and he will close Hell's gates and open heaven for the believer. As noted above, the work concludes with one last chorale: "Ah Lord, when comes that final day, may Angels bear my soul away," which might be interpreted as Bach's own prayer that he be allowed to exercise such prodigious musical gifts as he displays in this masterpiece in the eternal praise of his risen Lord.

Donald Teeters, music director of the Boston Cecilia, observes that, for the past 60 years, the St. John Passion and its performance have engendered controversy because of the anti-Judaism that some perceive in the work. The Gospel of John does not attribute much of the responsibility for Jesus' death to the "Jews," understood not as all of those Jewish, but as those who refused to recognize Jesus as the promised Messiah and who were chiefly concerned with the maintenance of the Jewish state, and the Christian Church has, to its shame, demonstrated an anti-Jewish prejudice that has been used to rationalize the persecution of Jewish people over many centuries. Bach, however, takes the Gospel text as eye-witness history and sets it powerfully as such, but through the devotional elements in his Passion setting (the arias and chorales), which comment and reflect upon the scriptural texts, he emphasizes the responsibility of everyone, including the individual Christian and the Christian community: "I, and my sins, that are as many as grains of sand by the sea, have provoked for you the misery that has struck you, and the host of troubles and torment" (chorale no. 15). Bach identifies his listeners with St. John's "Jews," implicating the people of Leipzig in the crucifixion of Jesus, and with them, all who seek personal power and comfort rather than justice, mercy, and the good of others. As a "musical theologian," Bach calls everyone to turn to the one whose victory is achieved through the willing sacrifice of himself for the life of the cosmos. The meaning of Bach's composition is thus rendered personal and contemporary (for Bach's listeners as well as for ourselves), and Bach does not lay the blame for Christ's Passion and death solely upon the villains of St. John's account. Viewed thus from a post-Holocaust perspective, Bach's great work can remain a superative artist's proclamation of his own faith to "the glory of God," as well as an example of universally redemptive art.

-- Lorelotté Knowles
Passion music was still a central part of the evening worship that took place on Good Friday. The performances of Bach’s Leipzig, and Passion settings were required to contain the complete and unchanted text of the Gospel (John 18–19). Devotional poems and chorale verses could be added to the biblical verses, however, and often were. The St. John Passion’s librettist is unknown, but if Bach himself chose its texts, as is likely, he added two excerpts from St. Matthew’s Passion account to St. John’s, particularly the section about the cock crowing, and the descriptions of the rending of the Temple’s curtain and of the earthquake that occurred after Jesus’ death. He also has added some arias and choruses and the last great chorale, upon which a portion of the Passion story published in 1712 by the multi-talented Hamburg town councilor, Barthold Heinrich Brockes, called “Jesus’ Transfiguration.” The latter passage, which was set to music by numerous musical luminaries of the day, including Handel. He also included some texts from librettist and lawyer Christian Heinrich Poel, who wrote the libretto for Messiah in 1700 (for which Handel had composed music at the age of 19) and from the 1765 “Thoughts Necessary to Growing Youth” by the poet and dramatist, Christian Weise, and he chose what he considered to be the most appropriate chorale texts.

The St. John Passion consists of 68 scenes or movements of varying textures and lengths that are arranged into two parts, both of which conclude with straightforward four-part chorale harmonizations, the first part to be presented before the sermon, and the second and much longer part after it. A tenor (the Evangelist, the “voice” of the author of the Gospel of John himself) narrates the story of Jesus’ burial through recitative accompanied by organ and bass instruments only. The parts of individual characters, including Jesus, are taken from solo texts, several passages in which the crowds are sung by the chorus. Solo arias and arioso (“a lighter” form of aria that lacks repeated sections) inserted here and there express the reactions of the bystanders and those near to Jesus, as chorale verses give voice to the responses of the Christian congregation. These chorales, generally set quite simply in four parts, play a significant role in the work and provide rare touches of orchestral color and instrumental expression. Two other important choruses frame the entire composition and express the main theme of the Passion: Christ’s divine power and love triumph over evil and death through his willing submission to suffer and die. Two choruses conclude the Passion, and the second one, as the choruses from death’s power so that we can become his disciples and share his life. But the history-changing and heart-shattering events of the Passion are so powerful that they spill out of this framework, and Bach concludes the work with a wondrous chorale expressing the longing of the worshipper to experience, after death, the Easter joy of seeing and eternally praising Jesus who is both Savior and Teacher of mercy.

The first portion of Part One of the St. John Passion deals with the betrayal and capture of Jesus. Following a rolling, anguished orchestral introduction, the chorus begins its statement of the work’s main theme (Christ as the victimized king), asking to be shown how the Lord’s glorification, despite the greatest abasement, was accomplished through suffering. The music, both an arch of prayers and a lament, features the bitter, diagonal sighing of the oboe, circling and sorrowing but somehow regal repeated sixteenth-note patterns in the strings, and a throbbing eight-note heart beat of the chorus associated at the words “even in deepest humiliation, and strive to rise again at once" glorified.” The Evangelist begins the story with Jesus’ betrayal by Judas, with the chorus taking the part of the crowd, and then reflecting on the events through the texts of the choral inserts. The two choruses of Jesus’ trial stand in an airy, joyous dance-like triple meter with flute accompaniment. The musical lines imitate another as the disciple should imitate Christ. As the question of Jesus’ fatal self-denial is posed, it is answered by a chorale verse observes that it is our sins that caused his beating. When Peter has denied his knowledge of Jesus three times, the text of Matthew 26:75 describing Peter’s bitter tears of remorse is inserted as a solo for the tenor, who, in a moving and highly charged vocal line at the words “wep bitterly” brings to the listeners’ ears Peter’s agonized wail of sorrow. As the last part of the Passion ends, the tenor soloist, whose lines are filled with dramatic leaps, stabbing rhythms, and deep sighs, laments the fact that the soul can find no refuge, now that the servant has denied his Lord, and the chorus asks that the worshipers’ consciences be kept in subjection as Peter’s along. The long and highly charged final chorale will remind the listener of the Passion of Pilate, which was to be performed the following year at the Liebenau Cantata, with the chorale incorporating the last words of Jesus as he expressed the meaning of his Passion. In the Passion in the Judgment Hall before Pilate, choruses nos. 29 and 34 (separated by solo nos. 31-32) form a unit that reopens with similar music in choruses nos. 46 and 50 (separated by solo no. 48). Chorale no. 40 appears at the heart of the section, while choruses nos. 27 and 52 frame the section as a whole. Bach builds the following musical structure:

\[
\begin{align*}
\text{Part One A} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\text{Part One B} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\text{Part One C} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\text{Part One D} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\text{Part One E} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\text{Part One F} & : \quad \text{Choral Insert of Pilate with Chorale} \\
\end{align*}
\]

(827 39, 1312, 34 36 38 40 42 44)

46, 68, 50, 52

72

(827 39, 1312, 34 36 38 40 42 44)

46, 68, 50, 52

(827 39, 1312, 34 36 38 40 42 44)
The orchestra, with whom she was heard in a live NPR broadcast of Messiah. Ms. Wold made her Carnegie Hall debut to critical acclaim in a performance of Bach’s Mass in B minor, with Musica Sacra; she was previously a winner of Musica Sacra’s Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla’s Three-Cornered Hat, and the other under Kurt Masur’s baton in Peer Gyn. In Munich, Germany, she appeared as a soloist with the Radio Orchester der Bayerischen Rundfunk (Bavarian Radio Choir), the Consortium Musikum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with Orchestra Seattle and the Seattle Chamber Singers.

Mezzo-soprano KATHRYN WELD has made a name for herself as a gifted and versatile concert soloist. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque under the direction of Nicholas McGegan, Music at St. Joan’s in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra.

**ORCHESTRA SEATTLE**

**Violin**
- Violin I: Beatrice Dolf
- Violin II: Carol Lindeken
- Violin III: Marla Hunt
- Violin IV: Jim Lurie

**Viola**
- Viola I: Katherine McWilliams
- Viola II: Hilkam Olson
- Viola III: Karoline Vass
- Viola IV: Anna Gagnon

**Cello**
- Cello I: Zor Eastes
- Cello II: Katie Sauter
- Cello III: Matthew Wyman
- Cello IV: Jo Hansen

**Bass**
- Bass I: Gregor Detcheverry
- Bass II: Brian Lussier

**Flute**
- Flute I: Zach Mullen-Ho
- Flute II: Melissa Underhill-Lee

**Oboe**
- Oboist: David Barnes

**Clarinet**
- Clarinet I: Joseph Adam
- Clarinet II: John Dimond

**Bassoon**
- Bassoon I: Judith Lawrence

**Contra Bassoon**
- Contra Bassoon I: Michel Jolivet

**Flute**
- Flute I: Zach Mullen-Ho
- Flute II: Melissa Underhill-Lee

**Oboe**
- Oboist: David Barnes

**Clarinet**
- Clarinet I: Joseph Adam
- Clarinet II: John Dimond

**Bassoon**
- Bassoon I: Judith Lawrence

**Contra Bassoon**
- Contra Bassoon I: Michel Jolivet

**SEATTLE CHAMBER SINGERS**

**Soprano**
- Soprano I: Nancy Shasten
- Soprano II: Courtney Juhl
- Soprano III: Ellen Kaise

**Mezzo Soprano**
- Mezzo Soprano I: Lorette Knowles
- Mezzo Soprano II: Theodore Leto

**Tenor**
- Tenor I: Ronald Carson
- Tenor II: Alvin Krown
- Tenor III: Jon Lange

**Baritone**
- Baritone I: Timothy Lunde
- Baritone II: Thomas Neshbat

**Bass**
- Bass I: Stephen Brady
- Bass II: Andrew Danikich

**Organ**
- Organ I: Dennis Moore
- Organ II: Jeff Thrailik

**Drums**
- Drums I: Richard Wyckoff

**PROGRAM NOTES**

This work, written in 1723 or 1724, and first performed on April 7, 1724, in St. Nicholas’ Church, Leipizg, is scored for tenor and bass soloists. The composer described himself as an alto, tenor, and bass soloist (for the arias and the minor character roles); four-part chorus; and an orchestra of 2 transverse flutes, 2 oboes, oboe d’amore, 2 oboes da caccia, 2 violins, 2 violins d’amore, viola da gamb, 2 violas, 2 bassoons, 2 horns, 2 trumpets over the harpsichord with cello, bass viol, bassoon, and continuo basso).

“No poet in the world is greater than Johann Sebastian Bach. No art but music could have given artistic shape to the Christian religion, for it alone could catch and reflect the glance into the soul . . . There are choirs by Johann Sebastian Bach . . . which in the simple, literal sense of the word are the most exciting and most beloved and ever heard since the divine voice died into silence upon the Cross.”

- Houston Stewart Chamberlain

**CHURCH MUSIC**

That divine voice springs to life this afternoon through Bach’s musical description of the events leading to the triumph of Christ, the “victors over death, the most moving and most fearsome enemy, in his intense and highly ‘personal’ setting the story of the Passion (suffering) of Christ as it appears in the Gospel of John. 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 about 1723 and the St. Matthew Passion of approximately 1729. Bach’s St. John Passion is one of the most powerful of all the musical settings of the Passion, following in its choirs and solo the biblical text (in Martin Luther’s German translation) that describes what transpired during the final days of Jesus’ life. The narrative is interpreted with contemplative reflections in free verse and highly expressive chorales (hymns) that comment penetratingly on events as they unfold.

1. S. 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 as a child, he was raised by his mother and music by his elder brother who was an organist. Young Sebastian 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, and 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-Cöthen, producing concertos, sonatas for various instruments, and a large quantity of keyboard music. In 1720 death claimed Maria Barbara Bach, Sebastian’s wife and the mother of his seven children. The next year the composer married Anna Magdalena, an excellent young singer who proved to be a loyal and understanding wife, helping her mate by composing his musical scores for his performers, and providing him with thirteen more children.

When he was 38, Bach secured one of the most important musical posts in Germany: the position of Cantor (music director, composer, choirmaster, and organist) of St. Thomas’ Church, a job that also involved teaching at St. Thomas’ choir school, and directing the music at the city’s four main Lutheran churches (including St. Thomas and St. Nicholas). In this post, which made him, for all practical purposes, the “Music Director of the City of Leipzig,” the seemingly indefatigable composer produced monumental musical masterworks despite being occupied by the cares of his large family and circle of friends, and the tasks of his very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as an alto, tenor, and bass soloist (for the arias and the minor character roles); four-part chorus; and an orchestra of 2 transverse flutes, 2 oboes, oboe d’amore, 2 oboes da caccia, 2 violins, 2 violins d’amore, viola da gamb, 2 violas, 2 bassoons, 2 horns, 2 trumpets over the harpsichord with cello, bass viol, bassoon, and continuo basso).

2. Bach’s Passion music (the oratorios) is not ”storytelling” in the conventional sense, but is composed of musical events that evoke the story’s deeper meanings to the listener. Lettow says that the scenes from the Passion were not intended to be "dramatic” or "played out" on stage, but were meant to be performed in the church or chapel. Moreover, let’s not believe that the ceremonies of the suffering and death of Jesus, was able to be another as to another composer to explore both the Gospel texts (usually set in a dramatized way, or with chorales and chorales) and their significance to himself and his listeners (through the arias, hymn texts, and extended choruses).

Bach’s setting of St. John’s Passion narrative was probably completed no later than 1724, although it was first performed in June of that year. Bach had aposti the fact of St. Thomas’ 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 a Good Friday Passion until the next year. The St. John Passion was performed for the first time, 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 through several presentations under his direction, as well as his years before his death, he revolusted most of his structural changes and increased the orchestral forces required for the work’s performance.
Ruth wohnt, ihr heiligen Gebeine, 
Die ich nun weiter nicht beweine, 
Wahre, ehrhafte, glückhafte, 
Die mich in meinem Herzen lebendig hält. 

Das Grab, so ehrlich bestattet ist 
Und feinere und noch innigere 
Macht mich den Himmlen auf und schöpft die Hölle zu. 

Chorale 

Lesst in Stille, ihr vergeblichen 
Ihr seid in der Finsternis; 

Den Lieb in seinem Schloß und Sammel 
In deinem Bund und deinem Heil, 

In der Finsternis, im Dunklen, 
Doch im Licht des Himmlischen. 

Chorale 

Lord, thou our master, whose repose 
In every land hast hallowed! 

Show us through thy righ ye passion 
That thou, the very Son of God, 

In every age, 
E’en in the midst of deepest woe, 
Art magnified become! 

Recitative 

Evangelist 

Jesus went with his disciples over the brook Kidron, where there was a garden, which Jesus entered with his disciples. But Judas, who had betrayed him, knew the place, where they usually assembled them with his disciples. When Jesus had procured for himself the crowd and the chief priests and the Sanhedrim’s servants, he entered in with branches, lastams and weapons. 

Now as Jesus knew what all he must encounter, he went and said to them: 

Whom do ye seek? 

They replied unto him: 

Jesus of Nazareth. 

Recitative 

Evangelist 

Jesus, answering, said: 

I have told you that I am he; so if ye seek me, then let these people go. 

Recitative 

Evangelist 

O mighty love, O love beyond all measure, 
Which he bestows upon this rocky mountain, 
I lived amongst the world in joy and pleasure, 
And thou must suffer. 

Recitative 

Evangelist 

So that the word might be accomplished, which he had spoken: “I have not lost one of those thou didst giveme.” Now 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 in its scabbard! Shalt thou not drink which my Father hath given me? 

Thy will be done, Lord God, alike 
On earth as in heaven’s realm. 

Give us restraint in times of pain. 

Obedience both in love and war; 

Guard and guard every flesh and blood 
Which counter to thy will dost strive!
The crowd, though, and their captain, and the servants of the high priest laid hold of Jesus and led him and fast led him away first unto Annas, who was Caiaphas' father-in-law, who was the high priest of that year. But it was Caiaphas who first told the Jews it would be good if one man were to die for the people.

From the bondage of my errors
Me to lead me free,
Let myself be wounded.

From all my body's toils,
Futile to trust me.

Simon Peter followed after Jesus, and one other disciple.

It'll follow thee likewise with gadging paws
And thee not forsake.
My life and my light.

Now I must change
And do thou not cease
Thyself to me and draw to and press to.

This same disciple was acquainted with the high priest and went with Jesus within, to the palace of the high priest. Peter, too, stood outside before the door. Then Peter remembered the disciple, who was with the high priest, outside and spoke with the women guarding the door, and laid Peter inside. Then said the maid that guarded him, etc.

Art thou not one of his disciples?

He said:

I am not.

And there the soldiers and servants were standing, who had made a fire of the cold (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 answered him saying----

Before the world I have spoken openly and freely before the people. And in the synagogue and in the temple have I always been teaching, where all the Jews come together, and have taught spoken in speech. What dost thou ask me about this? Question those about this who heard them and who saw 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:

Shall thou answer the high priest thus?

Jesus, though, thus replied to him:

If I have spoken thus, my Savor, and with tears of joy old thou to me thus?

Who hath thee now so stricken, My Savior, and with tears of joy old thou to me thus?

Let it be told me why?

For thou art my child.

Like unto our own children.

With evildoing thou art free.

ich, ich und meine Sünden,
Die sich wie Kühmeln fänden
Des sandes an der Meere,
Die haben dir ernagt.
Das Elend, das dich schlagt,
Und das betrübe Maternere.

Doch hast du Evangelie
Und Hannes sandte ihm gebunden zu dem Hohenpriester Kalpsh. Simon Petrus stand und zeichnete sich, da sprach ihnen zu:

Chorale — häusliches Gebet

I, and my transgressions.
Whose to the grains are Benon of Sand beside the sea.
There, they have been subdued.
The sorrow that doth strike thee
And this most grievous host of pain.

And Anna sent him in fetters unto Caphas, the high priest. Simon Peter stood and warmed himself, when they sold him unto:

Art thou not one of his disciples?

But he denied it and said:

I am not.

Then salth one of his high priest's servants, an acquaintance of his, whose ear Peter had smitten off.

Did not I see thee with him in the garden?

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

Aria — Tenor

Ach, mein Sinn,
Wo wilt du endlich hin?
Wo soll ich mich erklimmen?
Stehst du nicht in Schmerzen?
O mein Seel, mein Schmerz.
Welch die Ergebung.

Chorale

Peter, der nicht denkzt, zurück,
Seinen Gott vermiets,
Doch auf ein ermessn Blicck
Bittenlicher seines.

Chorale

Peter, der nicht denkzt, zurück,
Seinen Gott vermiets,
Doch auf ein ermessn Blicck
Bittenlicher seines.

PART TWO

Chorale

Christus, der unser Seel nach
einem Leiden gefühnt
Gebrüht für gotliche Laut
 Und täuchlichen Verlaget,
Vortheil, verhöhnt und verspelt,
Wie denn die Schrift sagt.

Recitative

Da führet sie Jesus von Kaphas vor das Praestum und vor die Juden von sofort, und sie gingen nicht in das Richthaus, auf daß sie nicht unrein werden, sondern Ostern essen möchen. Da ging Plautus zu ihnen heraus und sprach:

Plautus: Was bringt für ihn Klage wider diesen Menschen?

Evangelist

Sie anwelterten und sprachen zu ihm:

Then they led away Jesus from Caphas to the praestum, and it was early. And they entered not into the praestum, so that they be not defiled, but on the outside of it. So Plautus went forth to them and said:

What accusation bring ye against this man?

And they answered and said unto him:

Please turn page quickly...
Barabbas, though, was a murderer. And Pilate then Jesus and scourged him.

Observe now, O my soul, with fearful satisfaction, with bitter joy and with heart-enlightened, with highest good in our own Jesus’ tombs: For thee the thorns there which have pierced him As keys to keep his flowers blooming Thou canst pluck much sweet fruit from his most bitter wormwood, So look unceasingly on him! Consider how his back so stained with bleeding in every portion Doth heaven imitate, On which, when the waves and waters shrank from their own Jesus’ tombs have settled: The world’s most lovely rainbow, arching, As God’s own sign of blessing standeth!

Then and the soldiers plaited him a crown out of thorns and set upon His head and laid on him a purple robe and said:

Hail unto thee, O thou king of the Jews!

And then with their hands they struck him. Then Pilate came again outside and said unto them:

Witness, bring him out here unto you, that ye see clearly that I have no wrong found in him.

And thus came Jesus outside and wore both a crown of thorns and a purple robe. And he said:

Behold, what a man! But when 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 here a law, and by this same law should perish, for he hath condemned himself the Son of God.

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

From where then art thou?

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

Speak thou not with me; Dost thou not know I have power to crucify thee, and power to give thee thy freedom?

Jesus replied to him:

Thou wouldst not have any power over me, If it had not been given thee above; therefore, he who did hand me over to thee hath the greater sin.

Evangelist

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

And when Pilate had heard this saying, he knew that Jesus was justified; And they in turn took him and led him away. And he bore his cross and went thenceforth to the place which is called the Place of Skulls, but whose name is called in Hebrew Golgotha.

Aras – Bass (with Chorus)

Eilt, ihr angeseelten Seelen,

Chorus – New Priest:

Habt keinen kaiserlichen König denn das kaiser klass.

Recollective

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist

Evangelist
Barthes, though, was a murderer. And Plath then took Jesus and scourged him.

Observe now, O my soul, with fearful satisfaction, with bitter joy and with a heart-haunted vision: Thy highest good is in Thy own Jew's torment; For these the thorns which have pierced him as keys to keep them flowers bloom. Thou canst pluck much sweet fruit from his most bitter womowood. So look unceasingly on him!

Consider how his back so stained with bleeding in every portion. Doth heaven imitate,

On which, when the oceans wave and the waters rive our own Jew's limbs have settled: The world's most lovely rainbow, arching, As God's own sign of blissful standing!

Then and the soldiers placed him a crown of thorns and set upon him a purple head and laid on him a purple robe and said:

Hail unto thee, O thou king of the Jews!

And then with their hands they struck him. Then Plath came again outside and said unto them:

Witnessee, I bring you here unto you, that ye see clearly that I have no wrong found in him.

And thus Jesus Outside and wore both a crown of thorns and a purple robe. And he said:

Behold, what a man!

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

Crucify, crucify!

Then Plath 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 here with us a low, and by this same law he should perish; for he hath profaned himself the Son of God.

And when Plath heard what they had said, he was yet more afraid and went once more inside the praetorium and saith to Jesus: From where then art thou?

But Jesus gave him no answer. Then Plath said unto him:

Soothed thou not with me? Dost thou not know I have power to crucify thee, and power to give thee thy freedom?

Jesus replied to him:

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

From this time forth did Plath seek how he might release him.

Through this thy prince, Son of God, Must come to us for our freedom; The door of death, and the terrors of that these are not not unto thee. Would be we stave eternally.

The Jews, however, cried out and said:

If thou let this man go, then art thou the Caesar's betrayer: for whosoever maketh himself king is the foe of the Caesar.

And when Plath had heard this saying, he there led Jesus out of the praetorium and set him down in the judgment-seat, at the place which is called the High Place, but in Hebrew called Geduleah. It was Preparation Day of the Passover, about the sixt hour; and he saith to the Jews:

Behold, here is your king! But they cried out:

Off, off with him, crucify him!

Plath saith unto them:

Am I in truth to crucify your king?

The high priest thereupon answered him:

We have no king except the Caesar.

He handed him over then to them, that he might be crucified. And they took him to Gali'ela, and led him away. And he bore his cross and went thenceforth to the place which is called the Place of Skulls, but whose name is called in Hebraic Golgotha.

Haste, ye, O ostentatiously temples, Go forth from your torment's carvings, Haste—where to?—to Golgotha.

Put ye of or the pinions, Fire—where to?—the cross's hilltop. For your wellness bloometh there!—

And they crucified him there, and two others with him, on one side each, Jesus, between them. But Plath wrote an inscription and set it upon the cross, and it was written, (Jesus of Nazareth, the King of the Jews.) And this inscription was read by many Jews, for the city was not far from the place where Jesus was crucified. And it had been written in the Hebrew, the Greek and the Latin languages. And then said the chief priests of the Jews unto Plath:

Do not write: the King of the Jews, rather than he hath only said this, "I am the King of the Jews."

But Plath responded:

What I have written, that is what I have written.

Were this man not an evildoer, we would to thee him not have handed over.

Then Plath said unto them:

Do not take him from here and judge him according to your will!

Then said the Jews unto him:

To death we may not put one.

So that might be fulfilled the word of Jesus which he had spoken when he prophesied by what death he was to die. Then Plath went and hasted in to the praetorium and said and called Jesus and said to him: Plath.

Art thou the King of the Jews?

Jesus answered unto them:

Redeem thou this man of yourself, or hast others said this of me to thee?

Plath answered to him:

In Je 2? They and the high priests have hanged thee here over unto the Jews, what hast thou done?

Jesus replied:

My kingdom is not of this world, if my kingdom were of this world, my servants would fight for me, lest I should be betrayed unto the Jews, but my kingdom is not from there.

Ah king so mighty, mighty in all ages, How may I filthy thy devotional publish? No human heart could ever imagine What it should give thee. I cannot with my reason ever fathom To what indeed thy mercy may be likened. How can I thereby the array of thy compassion In deed repay thee?

Plath said unto him:

So art thou truly a king?

Jesus answering said:

What thou sayst: I am a king. I have been born for this and into the world come, that I may witness unto the Jews, and to the Gentiles, All who are of the truth will hearken to my voice.

Then said Plath to him:

What is truth?

And after he had said this, he went outside again to the Jews and saith unto them:

I find no fault in all of thee. He have, however, a custom, that I set free to you one man; would ye now, what I shall do to the King of the Jews, then I shall do also to thee. The should again together then and answered:

Not one of this, rather Barrabas!

Barabbas was here and also a robber. Da nam Plath Jesus and gave it him.

Arise: Betrach, my seat, with angelic vigour, With bitter Luat and lab bekamersen Herds. They thought of the Jews over Jachir. We as on Domains, so we steech. Dis dome of the Jews, and said unto him: You cannot set free to you preference.

Drum shieh oh Unterlauf auf!

Artia — Tenor

Arvag, we as sat begaffedered Ricken in all Sticken. Dis dome of the Jews, and said unto him: You cannot set free to you preference.

Recollective Evangelist

And the kriegsknecht fonches a kesten von Domains und satenzet it on his Seuch and legen it im Purpurheid und aan spachten:

Chorus — Soldiers

Sei gegentih, lieber Jüdendom!

Recollective Evangelist

Und gaben ihnen Bakenarbeit. Da ging Plath wieder heraus und sprach zu ihnen:

Plath, Sehet, ih führe ihn heraus zu euch, daß ihr eure Mein, daß ich keinen Schuld an ihm finde. Da ging Plath wieder heraus und trug eine Domäne und Propagan, und er sprach zu ihnen:

Plath, Sehet, wahr ein Mensch!

Da ihn der höchsthoeren und die Davids sahen, schrien sie und sprachen:

Chorus — The Jews

Kriegers, kreutig!

Recollective Evangelist

Plath sprach zu ihnen:

Nehm ihn hin und krunt ihn; denn ihr habt keine Schuld an ihm.

Evangelist

Chorus — The Jews

Wie haben ein Gesetz, und nach dem Gesetz soll er sterben, denn er hat sich selbst zu Golgoth Sohne gemacht.

Recollective Evangelist

Das ist das Wort hörte, förchtest er sich noch mehr und ging wieder hinein in das Richthaus und sprach zu Jesus:

Plath von warnen bist du?

Evangelist

Aber Jesus gab ihm keine Antwort. Da sprach Plath zu ihm:

Plath, Reck do nicht mit mir? Weisest du nicht, daß ich Macht habe, dich zu kreutigen, und Macht habe, dich loszugeben?

Jesus antwortete:

Ich hatte keine Macht über mich, wenn sie dir nicht wäre, der Herr der höchste Schuld, der mich dreiförmte, ist.
Chorale: In malis Herzogen Grunde
Denn Kreuz und Kreuzlein
Freundet alt Zeit und Alter
Drauf kann ich friedlich sein.

Erich mein in dem Bilde
Zu Trost in mein Verlangen
Wie du, Herr Christ, so möge
Dich mein Herz im Tod

Recitative – Evangelist
Die Kriegsknechte aber, da sie Jesu gekreuzigt hatten, nahmen seine Herrschaft und machteten viele Teile, einem jeglichen Kriegsknechten sein Tell, dass ihn der Rock. Der Rock aber war ungenügend, von oben an gewirkt durch und durch. Da sprachen sie untereinander:

Chorale: Lassen uns den nicht zertreten, sondern darum losen, was er sein soll.

Recitative – Evangelist
So that might be accomplished the text which declares, "They have divided all his garments among themselves and have cast lots for my cloak." This is what the soldiers did: but standing before the cross of Jesus were his mother, and Mary Magdalena. When Jesus saw his mother and that disciple standing there whom he loved, he said unto his mother:

Chorale: Wie bist du denn so froh?

Recitative – Evangelist
And she stood, for the Vorhang im Tempel auffiel in zwei Stocken von oben an und unten aus. Die Erdbeben, und die Felsen zornen, und die Griebler blitzen auf, und standen mit Leben der Helgen.

Arios – Tenor
Jemand, der alles und die nicht mehr auf Erden, aber auf das hoffen, die der Herr seines Herrn, der die Menschen seinreich, und die Könige der Gnade, und die Engel der Menschheit ist, und die Welt der Welt ist, und die Erde der Erde ist, und die Sterne der Sterne sind. Was willst du deines Ortes tun?

Arioso – Tenor
Read the whole book to the hellfire and to the damned. For they shall be judged every man according to his works: for the king shall show the flames of fire. But the king shall answer and say unto them, ‘Ye cursed.’

Arioso – Tenor
And the world was made by him, and the world was made for him, and the world was made by his hands, and the world was made for his glory. And the world was made for his kingdom, and the world was made for his dominion. And the world was made for his glory, and the world was made for his kingdom, and the world was made for his dominion.

Arioso – Tenor
And the world was made by him, and the world was made for him, and the world was made by his hands, and the world was made for his glory. And the world was made for his kingdom, and the world was made for his dominion. And the world was made for his glory, and the world was made for his kingdom, and the world was made for his dominion.

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Parte uno

Chorus
Herr, Herrn Herrscher, dessen Ruhm
In allen Ländern herrlich ist
Zug uns durch deine Passions
Denn du, der wahrst Gottes Sohn,
Zu aller Zeit, Auch in der größten Niedrigkeit, Verherrlichen könntest bost
Recitativ
Evangelist
Recitativ
Evangelist
Jesus sprich zu ihnen: Jesus ist's.
Recitativ
Evangelist
Jesus antwortete: Jesus, ich haßt euch gesagt, daß ich's sei, suche ihn denn mich, so lasset diese gehen!
Chorale
Große Lieb, Gehr ohn alles Mitleid, Die so gehr auf die sumpfrige Weide ich habe mit der Wilt in Lust und Freud, Und du mußt linden.
Recitativ
Evangelist
Jesus, antwortend, sagte: Ich habe zu tollt und hem; so vyer ich mek, then let these people go!
O mighty love, O love beyond all measure, Which they be upon this wone of joy, I lived amongst the world in joy and pleasure, And thou must suffer.
Recitativ
Evangelist
Chorale
Denn was gethan, Herr Gott, zugleich Auf Erden wie im Himmelreich, Gib uns die Leidenszeit, Gehorsam sein in Lieb und Leid, Wehr und steur allem Fleisch und Blut, Das wider aller Wills tut
Recitativ
Evangelist
So that the word might be accomplished, which he had spoken: 'I have not lost one of those thou didst give me.' Now Simon Peter had a sword and drew it forth and struck at the chief priests' slave and cut his right ear off. The slave's name was Malchis. Then said Jesus to Peter: Put back thy sword in its scabbard! Shalt thou not drink which my Father hath given me?
Thy will be done, Lord God, alke, On earth as elen in heaven's realm. Give us restant in lima of pain, Obedience both in love and war; Guard and quite every flesh and blood Which counter to thy will do stith

Recitativ – Evangelist
Die Schar und der Oberhauptmann und die Diener der Jünder nehmen Jesus und bunden ihn und führten ihn aufs erste zu Hannas, der war Kaphar Schalist, welcher des Jahres Hohepriester war. Es war aber der Jünder, der ihn zu ihnen gebracht, daß ein Mensch würde umbruch für das Volk.
Aria – Alto
Von dem Streith meiner Ständer
Macht zu entbinden, Wird mein Helt gebunden
Macht mir allen Lastenheil
Völlig zu hellen, Läßt er sich verwirren.
Recitativ
Evangelist
Simon Petrus aber folgte Jesus nach und ein ander Jünder.
Aria – Soprano
Ich folge dir gleichfals mit freudigen Schreitern
Und lasse dich nicht,
Mein Leben, mein Licht
Beförde den Lauf
Und höre nicht auf,
Selbst ein mir zu ziehen, zu schieben, zu bittin.
Recitativ
Evangelist
Recitativ
Evangelist
Es stünden aber die Knechte und Diener und hatten ein Köhflau gemacht (da war es walt) und wärmen sich. Petrus aber stand bei ihnen und wärmlte sich. Aber der Hohepriester fragte Jesus um seine Jünder und um seine Laucks.
Recitativ
Evangelist
Jesus antwortete ihm: Ich habe frei, öffentlich gerechte für der Welt. Ich habe alle gefried in der Schule und in dem Tempel, wo alle zusammenkommen, und habe nichts im Verborgen gefragt. Wovest du mich dazu? Frage die darum, die gehören bald, was ich zu ihnen genadet habe Siehe, dieselben wissen, was ich gesagt habe.
Evangelist
Als er aber solches redete, gab der einer, der obständt uns, Jesus einen Bauknechts und sprach: Schweben.
Recitativ
Evangelist
Sofftst du dem Hohepriester also antworten?
Recitativ
Evangelist
Jesus aber antwortete: Jesus: Hab ich daf geruht, beweise es, daß es biste, he hab ich aber nicht geruht, was schlägst du mich?
Chorale
Was ist das so geschlagen, Mein Helt, und dich mit Pflagen So bist zugetragen,
Du bist ja nicht ein Sündere Wie wir und unsere Kinder, Von Missätlen weilt du nicht.

Chorus
Ruhm, wohi, ihr heiligen Gebeine, Die ich nun weder recht beweine, Denn auch in der bitteren Zeit wirst du dich aufbringen, Doch hebe hoch die Hände gehet der Himmel auf und schließt die Hölle zu.
Chorale
Ah Herr, laß dein lieb Engel ein
At my last hour my spirit beer
To Abraham's own bosom,
My body in its simple soil
In peace without distress and dread
Rest till the day of judgment!
Aldenom vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freund, o Gottes Sohn,
Mein Heiland und Gnadenthron!
Lest mich, Herr Christ, und gegrühe mich,
Ich will dich preisen ewiglich!
English Translation © 1994 Z. Philo Anthrope
http://www.um.de/claasflaas/sozialreformbuch

Livist now forever, Am I from dying been free? If in the final throes of death, Nowhere other guide me Can I through thy pain and dying, Through the woe of heaven inherit? Is all the world's redemption here? But to thee, reader mine, O thou, my dear master! Thou canst in pain, Indeed, say nothing; Give me what thou hast earned, But thou dost bow thy head And say in silence, "Yes." I more cannot wish for!

And now behold, the veil of the temple was parted in twain, from top down to the bottom and the earth was filled with quaking, and the rocks split asunder, and the graves were opened wide, and there rose up the bodies of many saints.

My heart, since thus doth all the world At Jesus' passion's side, In the sun itself in mourning cladeth, The veil is rent, the rocks fall down, The earth doth quake, the graves are parted, For they beheld grown cold their maker, What wouldst thou for part now for?

O mast now, my boom, In rivers of weeping, The most high to honor! Declare to the world and to heaven thy woes: Thy 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 high day), therefore asked of Pilate to let their legs be broken and to have them taken down. Then came then 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 therefrom. And he who hath seen these things hath borne witness thereof, and his witness is true, 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 fulfilled, "They shall not have broken his boneitates.

"They shall not have broken his boneitates.
Again another scripture doth say, "They will behold him whom they have plundered."
This work, written in 1723 or 1724, and first performed on April 7, 1724, in St. Nicholas’ Church, Leipzig, is scored for tenor and bass soloist. The composer described himself as a “tenor and bass soloist (for the arias and the minor character roles); four-part chorus; and an orchestra of 2 transverse flutes, 2 oboes, oboe d’amore, 2 oboes da caccia, 2 violins, 2 violins d’amore, oboe da spalla, 2 bassoons, and 2 horns.”

In Munich, Germany, she appeared as a soloist with the orchestra at the Bayerisches Rundfunkorchester (Bavarian Radio Choir), the Concertorium Musikum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with Orchestre Saitta and the Seattle Chamber Singers.

Then, the Baroque voice springs to life this afternoon through Bach’s musical description of the events leading to the triumph of Christ, the “victory over death, the most fearful enemy, in his intense and highly ‘personal’ setting of the story of the Passion (suffering) of Christ as it appears in the Gospel of John. 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 about 1723 and the St. Matthew Passion of approximately 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 (in Martin Luther’s German translation) that describes what transpired during the final days of Jesus’ life. The narrative is interpreted with contemplative reflections in free verse and highly expressive chorales (hymns) that comment penetratingly on events as they unfold.

1. S. 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 bandmaster, Orphelum. At ten, he was chosen as a page at the school of architecture and music by an older brother who was an organist. Young Sebastian 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, and during his next 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-Cöthen, producing a series of cantatas, sonatas for various instruments, and a large quantity of keyboard music. In 1720 death claimed Maria Barbara Bach, Sebastian’s wife and the mother of his seven children. The next year the composer 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 he was 38, Bach secured one of the most important musical posts in Germany: the position of Cantor (music director, composer, choirmaster, and organist) of St. Thomas’ Church, a job that also involved teaching at St. Thomas’ choir school and directing the music at the city’s four main Lutheran churches (including St. Thomas and St. Nicholas). In this post, which made him, for all practical purposes, the “Music Director of the City of Leipzig,” the seemingly indefatigable composer produced monumental musical masterworks despite being occupied by the cares of his large family and circle of friends, and the tasks of his very busy professional life. He also suffered ongoing struggles with health issues throughout his career, including 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” who performed many such surgeries upon the eyes of Baroque music’s second greatest genius, G. F. Händel), Bach became blind, and he suffered a stroke followed by a raging fever. On July 28, 1750, he died in his sleep in the sixty-fifth year of his life, yielding up his blessed soul to his savior, and leaving a meager worldly estate, but bequeathing an incalculable wealth of musical treasures to succeeding generations.

The tradition of presenting Good Friday one of the four Gospel narratives which describe Jesus’ suffering and death dates back to the 4th century, and continues today in most liturgical services. The Church tradition, 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. In this setting, the reader is allowed more elaborate musical settings of Passion texts to be developed. From medieval times, these texts were chanted, a medium-pitched voice singing the words of the narrator (“Evangelist”), a lower voice singing the words of Jesus, and higher voices singing the words of the Jews and of various individual characters in the drama (Peter, Judas, Pontius Pilate, etc.). By the late 15th century, Passion settings appear in which the simple plainsong begins to be embellished by the addition of more vocal lines to create harmonies. In the 17th century, Passion texts began to receive more elaborate operatic treatments: orchestral accompaniments were included, and the Passion texts from the Gospels began to be paraphrased and poetized, or expanded by insertions of other biblical passages, freely-written poetic meditations, and according to familiar hymns. The Good Friday Passion presentation was meant not only to tell a well-known story as dramatically and memorably as possible, but to convey the story’s deeper meanings to the assembled listeners, and to focus their attention on the passion settings were expected to be “musical theologians” as well. Bach, sometimes called the “Fifth Evangelist” (the other four being the authors of the Gospels of Matthew, Mark, Luke, and John) because of his unparalleled evocations of the suffering and death of Jesus, was better able than any other composer to explore both the Gospel texts (usually set to a traditional chorale melody), and the familiar declarations) and their significance to himself and his hearers (through the arias, hymn texts, and extended choruses).

Bach’s setting of St. John’s Passion narrative was probably composed during the first months of 1724. Bach had applied for the post of Cantor of St. Thomas’ 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 a Good Friday Passion until the next year. The St. John Passion was performed for the first time, 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 through several presentations under his direction, but in the years before his death, he revoked most of his structural changes and increased the orchestral forces required for the work’s performance.

Orchestra with whom she was heard in a live NPR broadcast of Messiah. Ms. Wyld made her Carnegie Hall debut to critical acclaim in a performance of Bach’s Mass in B minor, with Musica Sacra; she was previously a winner of Musica Sacra’s Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla’s Three-Cornered Hat, and the other under Kurt Masur’s baton in Peer Gyn. In Munich, Germany, she appeared as a soloist with the orchestra at the Bayerisches Rundfunkorchester (Bavarian Radio Choir), the Concertorium Musikum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with Orchestre Saitta and the Seattle Chamber Singers.

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Passion music was still a central part of the evening worship that took place on Good Friday at the church of Bach's Leipzig, and Passion settings were required to contain the complete and unchanged text of the Gospel (John 18-19). Devotional poems and chorale verses could be added to the biblical text, however. The St. John Passion's libretto is unknown, but if Bach himself chose its texts, as is likely, he added two excerpts from St. Matthew's Passion account to St. John's text. He followed the Passion account in an aria by a joyful cock's crowing, and the descriptions of the rending of the Temple's curtain and of the earthquake that occurred after Jesus' death. He also based some arioso and arioso-solo settings upon a portion of the Passion story published in 1712 by the multi-talented Hamburg town councilor, Barthold Heinrich Brockes, called "Jesus passion." Brockes's Passion is based on the Gospel of John (which Handel had composed music to at the age of 19) and from the 1765 "Thoughts Necessary to Growing Youth" by the poet and dramatist, Christian Weise, and he chose what he considered to be the appropriate chorales.

The St. John Passion consists of 68 sections or movements of varying textures and lengths that are arranged into two parts, both of which conclude with straightforward four-part chorale harmonizations, the first part to be presented before the sermon, and the second and much longer part after it. A tenor (the Evangelist, the "voice" of the author of the Gospel of John himself) narrates the story of Jesus' death and burial through recitatives accompanied by organ and bass instruments only. The parts of individual characters, including Jesus, are taken by singers; soloists, several parts, and a kind of the crowds are sung by the chorus.Solo artists

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WELES ROGERS, Evangelist, divides his busy singing career between opera and oratorio. Recent concert engagements have included solo appearances with the Detroit, Toronto, Osaka, Seattle, Calgary, Edmonton, Oregon, Sacramento and Spokane. Mr. Rogers has appeared frequently as a soloist in recitals throughout the United States. His recent recital appearances in Michigan were featured in a series of recitals with the Metropolitan Opera star Roberta Peters. His performances of Mendelssohn’s Elijah, the Bach Passions and the major oratorio has been widely acclaimed. Mr. Rogers has recorded with the Chicago Symphony and has appeared with the Metropolitan Opera in The Coron and under the direction of conductor Bruno Weil. Highlights of Mr. Rogers’ career include performances with the Chicago Symphony, the London Philharmonic, the Pacific Northwest Opera Company, and the Pacific Northwest Opera in The Coron under the direction of composer Gian Carlo Menotti, singing Nick Shadow in the acclaimed Glyndebourne production of Rake’s Progress with Hawaii Opera Theater, and tours with the Rambald Prokofiev’s epic War and Peace for Seattle Opera.

Soprano CATHARINE HIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixty years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglin and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle’s new opera house. Ms. Hight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff’s Carmina Burana for over ten years and has performed with Pacific Northwest Ballet in Melbourne, Australia, where she received glowing reviews. Ms. Hight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, and is equally at home performing in the works of Mozart, Haydn, Beethoven, and Romanticera. A frequent performer with OSSCS, she will perform the soprano solo in The St John Passion by Bach later this year. She has made three recordings, including Messiah, with OSSCS and the National Symphony in New York under conductor Shangrui. Ms. Hight is a member of the voice faculty at Seattle Pacific University.

Dutch-born MARGRIET TINDEMANS is equally at home with the music of the 12th-century mystic Hildegard of Bingen, the music of the Renaissance Courts of Europe, the solo violin repertoire of the High Baroque, and the contemporary works of Kevin Volans and Joan Franks Williams, two of the many composers who have dedicated works to her. She has made one of the most sought-after recordings of the St John Passion, with OSSCS in 1998. Ms. Tindemans maintains an active performing, recording and teaching schedule. Ms. Tindemans is on the faculty of the University of Washington School of Music and directs the Northwest Center for Early Music Studies and the Early Music Vancouver Renaissance and Baroque program. She has recorded for Harmonia Mundi Germany and France, Erato, Accent, Classical Masters, EMI, Smithsonian Collection, Eufonia, CRD, and Koch International.

Tenor STEPHEN WALL has appeared frequently with OSSCS and created the role of Leon in Carl Orff’s Carmina Burana since 1985. Tenor Stephen Wall has appeared frequently with OSSCS and created the role of Leon in Carl Orff’s Carmina Burana since 1985. When he performed as a soloist in Bach’s St. Matthew Passion, he has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Toulouse Théâtre de la Cité in France, as well as with the Sidney Symphony, Vancouver Opera, Spokane, Everett, Yakima, Pendleton, Great Falls and

(Excerpts taken from the selection of the biblical text as recitatives.)

A B C D E

27 29 31 32 34 36 38 40 42 44

46 48 50 52

(Omitted numbers refer to settings of the biblical texts as

Recitatives.)
One of the work's most beautiful and distinctive portions is the bass aria, no. 31, accompanied by two violins d'amoire (tenor violins usually having seven gut and seven wire strings) and lute, with its following tenor aria (one of the most technically demanding solos Bach ever wrote), in which Bach employs the text's reference to a rainbow (the arch of bloody wells left by the whip on Jesus' back) to illustrate musically the concept of endless mercy. Here Bach contrasts the wrenching picture of the pain-wrecked, nearly-fatal-soured Jesus with the ineffable joy arising from his self-sacrifice. These two pieces depict with heart-piercing power Bach's deepest faith. The choruses of the Jews (whom the author of the Gospel of John sees as "the nationalists" or "patriots" who could not see God enshrined in the person of Jesus) in this part of the work are wild, chaotic, and frenzied, as Bach paints a frighteningly realistic portrait of a crowd degenerating into an uncontrolled mob through the use of angry dissonances, the "crucify" motive, and clashing parallel musical lines. In chorus no. 38, the somewhat pompous populace, supposedly concerned with following the Jewish law (the music, ironically, takes the form of a fugue, in which the voice lines follow the strict "laws" of imitative counterpoint), becomes increasingly lawless in its insistence that Jesus "makes himself the son of God" must be punished by death. These scenes fit well with the highly forceful, nearly violent recitatives. The "hurrying" bass aria no. 48, in which agitated exclamations of the chorus ("Where to?") continually disrupt the music of the soloist as he urges the listeners to hasten to Golgotha, the place of crucifixion where salvation blossoms, is especially dramatic. In chorus no. 54, the rattling and rolling of dice by the soldiers who are gambling at the foot of Jesus' cross can be heard in the instruments and the voices; Jesus' garments is finally won by the sopranos on a high A! Soon after another chorale (sung to the same music that ended Part One as Bach contrasts Jesus concern for his mother as he dies with Peter's thoughtless) comes one of Bach's most formally unconventional arias, no. 58 (for the alto), "It is completed." The featured accompanying instrument is the viola da gamba, a bowed, fretted, stringed musical instrument with about the same musical range as the cello, developed in the 15th century. This aria's initial section is developed from the descending melodic line in which Jesus, his head drooping in death, gasps out his last words, but the contrasting triumphal section of this aria reminds us that Jesus' death is not a defeat, but a victory: his great struggle with death "is finished," salvation "is accomplished," Jesus is the conqueror, and all creation can dance for joy (as the music of the bass aria, no. 60, upon which is superimposed the chorale music softly-sung, that ended Part One, and which is the counterpart to the bass aria no. 48, reminds the listener). This victory, however, celebrated with lively dance and gentle hymn combined in aria no. 60, will not be clear until Easter Day! Bach emphasizes the significance of this aria to the Passion's theme of "Christ as victor" by giving alto aria no. 58 the central place in three different chiasic structures in Part Two of the Passion.

The Evangelist next describes the frightening events that accompany Jesus' death as they are related in Matthew 27:51-52. In recitative no. 61, the veil of the Temple is ripped apart through two octaves of rapidly descending notes in the accompaniment, while the low instruments shake and the earth quakes; the Evangelist's line rises as dead bodies emerge from their graves. The solo tenor and then the solo soprano observe that the whole world is plunged into grief and woe as Jesus dies; in the soprano lament (no. 63), the deepest grief is expressed through recurring bursts of short notes, sobbing off-the-beat repeated-note figures in the bass, and sighing figures in voice and winds. The Evangelist then presents St. John's description of Jesus' removal from the cross, and a chorale expresses the worshippers' desire for the Savior's help in vanquishing evil and giving proper thanks for Jesus' sacrifice. For this chorale (no. 65), Bach uses the same music that begins the second part of the Passion, and thus brings it full circle. After the Evangelist describes Jesus' burial in the garden sepulcher, the chorus, in a majestic "funeral procession/ballad," wishes that Jesus might "rest well," because the grave will at length release him, and he will close Hell's gates and open heaven for the believer. As noted above, the work concludes with one last chorale: "Ah Lord, when that final day, may Angels bear my soul away," which might be interpreted as Bach's own prayer that he be allowed to exercise such prodigious musical gifts as he displays in this masterpiece in the eternal praise of his riven Lord.

Donald Teeters, music director of the Boston Cecilia, observes that, for the past 60 years, the St. John Passion and its performance have engendered controversy because of the anti-Judaism that some perceive in the work. The Gospel of John does attribute most of the responsibility for Jesus' death to "the Jews," understood not as all those of Jewish descent, but as those who refused to recognize Jesus as the promised Messiah and who were chiefly concerned with the maintenance of the Jewish state and, the Christian Church has, to its shame, demonstrated an anti-Jewish prejudice that has been used to rationalize the persecution of Jewish people over many centuries. Bach, however, takes the Gospel text as eye-witness history and sets it powerfully as such, but through the devotional elements in his Passion setting (the arias and chorales), which comment and reflect upon the scriptural texts, he emphasizes the responsibility of everyone, including the individual Christian and the Christian community: "I, and my sins, that are as many as grains of sand by the sea, have provoked for you the misery that has struck you, and the host of troubles and torment" (chorale no. 15). Bach identifies his listeners with St. John's "Jews," implicating the people of Leipzig in the crucifixion of Jesus, and with them, all who seek personal power and comfort rather than justice, mercy, and the good of others. As a "moral theologian," Bach calls everyone to turn to the one whose victory is achieved through the willing sacrifice of himself for the life of the cosmos. The meaning of Bach's composition is thus rendered personal and contemporary (for Bach's listeners as well as for ourselves), and Bach does not lay the blame for Christ's Passion and death solely upon the villains of St. John's account. Viewed thus from a post-Holocaust perspective, Bach's great work can remain a superative artist's proclamation of his own faith "to the glory of God," as well as an example of universally redemptive art.

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