Sacrifice
Saturday, March 12, 2016 • 7:30 p.m. • First Free Methodist Church

Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, conductor

Andrew Stenson, Evangelist • Clayton Brainerd, Jesus
Catherine Haight, soprano • Sarah Larsen, mezzo-soprano
Jonathan Silvia, Pilate

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

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS’s 46th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.osscs.org
**Soloist Change**

Bass-baritone Jonathan Silvia has been attracting notice with his distinct timbre, secure technique, fine musicianship and incisive interpretative gifts. He has appeared at Des Moines Metro Opera, singing the title role of Carlisle Floyd's *Markheim*, and at Opera Tampa as Colline (*La Bohème*). For Seattle Opera, he has performed several principal roles, most recently as the High Priest of Baal (*Nabucco*). Appearances with other Northwest opera companies include Colline (*La Bohème*) and Sam (*Trouble in Tahiti*) with Tacoma Opera, Figaro (*Le Nozze di Figaro*) with Kitsap Opera, Ramfis (*Aida*), Sarastro/Sprecher (*The Magic Flute*) and Alidoro (*La Cenerentola*) with Skagit Opera, and Leporello (*Don Giovanni*), Zuniga (*Carmen*) and Basilio (*Barber of Seville*) with Vashon Opera. With Music of Remembrance, he portrayed Death in Ullmann’s *Emperor of Atlantis* to critical acclaim. In 2014, Mr. Silvia premiered *The Lost Voice*, a one-act children’s opera by Aaron Grad. A frequent concert artist, he performs and records regularly with the Byrd Ensemble.

**Save the Date!**

Mint juleps, Southern cuisine, big hats and bluegrass! Celebrating the best of the Kentucky Derby tradition, our annual fundraising auction and gala attracts 125 guests, benefiting OSSCS and its 2016–2017 season. Plan to join us on Saturday, May 7, beginning at 5:45 p.m., at the Great Hall at Green Lake (7220 Woodlawn Ave. NE, Seattle). Details and tickets available later this spring.

**2016 Chopin Competition**

The Northwest Council of the Chopin Foundation of the United States has named 12-year-old Edward Zhang their 2016 Concerto Winner. Edward will perform the first movement of Chopin’s Piano Concerto No. 1 in E minor with Orchestra Seattle on Saturday, April 16. Also on the program: Poulenc’s *Gloria* and Brahms’ Symphony No. 1.

**OSSCS Composer Competition**

Our Sunday, May 22 concert will feature the world premiere of Kai-Young Chan’s *Seeking, Searching*, the winning entry in the 2015–2016 OSSCS Composer Competition. Mr. Chan seeks to assimilate various Asian cultural traditions into his output from concert works to film scores. His music has been performed across the continents by the Pittsburgh Symphony, Curtis Symphony, PRISM Quartet, Brno Philharmonic, Orquesta de Cámara de Bellas Artes, Hong Kong New Ensemble and other prominent performers. A Benjamin Franklin Doctoral Fellow at the University of Pennsylvania, he earned his Master of Music in composition and Bachelor of Arts at the Chinese University of Hong Kong. Also on this program: two works by Edward Elgar, plus a Mozart piano concerto with OSSCS music director Clinton Smith as soloist.
Program Notes

Johann Sebastian Bach  
St. John Passion, BWV 245

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed this work around 1723 and presented the first performance in Leipzig on April 7, 1724, later revising it repeatedly. In addition to vocal soloists and chorus, the work calls for 2 flutes, 2 oboes, oboe d’amore, 2 English horns, strings and continuo.

In his intense and highly “personal” setting of the story of the Passion (suffering) of Christ as it appears in the Gospel of John, Bach describes musically the events leading to the triumph of Christ, the “victorious victim,” over death, the most ferocious and most fearsome enemy. According to accounts of the music Bach left at his death, he composed five settings of the Passion story, but only two survive intact: the St. John Passion from around 1723 and the St. Matthew Passion (approximately 1729). Bach’s St. John Passion is one of the most stunningly 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 interspersed with contemplative reflections in freely composed verse and highly expressive chorales (hymns) that comment penetratingly on events as they unfold.

J.S. Bach was born into a family that produced at least 53 prominent church and town-band musicians over seven generations. 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 suites, concertos, sonatas for various instruments and a large quantity of keyboard music.

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 in Leipzig, 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 living “amidst continual vexation, envy, and persecution,” but he remained at his post in Leipzig for 27 years. At last, Bach went blind and suffered a stroke, followed by a raging fever. On July 28, 1750, he died, leaving a meager worldly estate, but bequeathing an incalculable wealth of musical treasures to succeeding generations.

The tradition of reading on Good Friday one of the four Gospel narratives that describe Jesus’ suffering and death dates back some two millennia, and continues today in most liturgical churches. From Medieval times, these texts were chanted by multiple readers, 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 and of various individual characters in the “drama” (Peter, Judas, Pontius Pilate, etc.). By the late 1400s, Passion settings appeared in which the simple plainchants began to be embellished by the addition of more vocal lines to create harmonies. In the 17th century, Passions started 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 verses from 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 worshippers — therefore composers of 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 as dramatic musical recitations by a soloist or as shorter choral declamations) 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 either early in 1723 or during early 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 present a Good Friday Passion until the next year. The St. John Passion was performed for the first time, therefore, on Good Friday of 1724, at St. Nicholas’ Church. Bach altered the work in various ways over the course of 25 years and through several more 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.

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 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, to enhance its meaning. The St. John Passion’s librettist remains 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: the weeping of Peter following the 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 arias and ariosos and the last great chorus upon portions of the famous poetic paraphrase of the Passion story published in 1712 by Barthold Heinrich Brockes (a multi-talented Hamburg town councilor) called Jesus Martyred and Dying for the Sins of the World, which was set to music by numerous musical luminaries of the day, including Handel. Bach also included some texts from librettist and lawyer Christian Heinrich Postel’s St. John Passion of about 1700 (for which Handel had composed music at the age of 19) and from the 1675 Thoughts Necessary to Growing Youth by the poet and dramatist Christian Weise, in addition to choosing appropriate chorale texts.

The St. John Passion consists of 68 sections or movements of varying textures and lengths grouped 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’ suffering, death and burial through recitatives accompanied by organ and bass instruments only. The parts of individual characters, including Jesus, are taken by soloists, while the speeches of several persons and of the crowds are sung by the chorus. Solo arias and ariosos (a “lighter” form of aria that lacks repeated sections) inserted here and there express the reactions of individuals to the events of the story, and chorale verses give voice to the responses of the entire Christian congregation. These chorales, generally set quite simply in four parts, play a very significant role in the work and provide rare touches of tenderness. Two mighty choruses frame the entire composition and express the main idea of the Passion: Christ’s divine power and love triumph over evil and death through his willing submission to suffering, and he thereby frees us as well 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; hence Bach concludes the work with a wondrous chorale expressing the longing of the worshiper to experience, after death, the Easter joy of seeing and eternally praising Jesus who is both Savior and throne of mercy.

The first portion of Part One of the St. John Passion deals with the betrayal and capture of Jesus. Following a roiling, anguished orchestral introduction, the chorus begins its statement of the work’s main concept (Christ the Lord as victorious victim), asking to be shown how the Lord’s glorification — despite the greatest abasement — was accomplished through suffering. The music, both an anthem of praise and a lament, features the bitter, dissonant sighing of the oboes, circling and sorrowing (but somehow regal) repeated sixteenth-note patterns in the strings, and a throbbing eighth-note heartbeat in the bass. The voices of the chorus descend at the words “even in deepest humiliation” and strive to rise again at “are glorified.” The Evangelist begins the story with Jesus’ betrayal by Judas, with the chorus taking the part of the crowd, then reflecting on the events through the texts of the chorale verses. As Jesus is bound and led away, an alto aria contrasts the bondage of the Savior with the freedom from sin that his bondage wins for the believer as imitatively interlacing oboes bring to mind the cords that secure Jesus’ hands.

The second portion of Part One describes Peter’s denial that he has ever known or been associated with Jesus. Initially, Peter follows his captured master and the soprano soloist affirms the believer’s commitment to follow him as well in an aria in a joyful, dance-like triple meter with flute accompaniment. The musical lines imitate one another as the disciple should imitate Christ. As the questioning of Jesus begins and he is struck on the face, 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 into St. John’s narrative: the long, jagged, highly chromatic vocal line at the words “wept bitterly” brings to the listeners’ ears Peter’s agonized wail of sorrow. As the first part of the Passion ends, the tenor soloist — his lines filled with dramatic leaps, stabbing rhythms and deep signs — 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 from slumbering as Peter’s slept.

Part Two of the Passion, which deals with the interrogation and flogging of Jesus and with his death and burial, opens with a chorale wondering at the fact that the innocent Savior is taken like a thief and forsaken by his friends. When Pontius Pilate begins to question the hostile crowd, the increasingly agitated music given to the chorus features a rising chromatic “stalking” figure and the three-note (long–short–short) motive reminiscent of flogging that later becomes the crowd’s cry, “Crucify!” This part of the work features “chiastic” structures, musical architectures named after the Greek letter χ (chi, which is not only cross-shaped but also the first letter of the name of Christ) and built symmetrically around central axes: ABCBA. To construct them, Bach uses the same music for different short texts spoken during the Passion narrative by the “crowds” and sung by the chorus. In order to arrange his musical numbers symmetrically around a “center” of particular theological importance, he distributes related choruses in sometimes widely separated portions of his score. The “centerpiece” (literally the “crux”) of this portion of the Passion — its core, focus and “fulcrum” — is the chorale “Through your imprisonment, Son of God, must come our freedom” (40), which expresses for Bach the essential meaning of Christ’s passion. In this scene in the Judgment Hall before Pilate, two choruses (29, 34) separated by solos (31, 32) form a unit that reappears with similar music in later choruses (46, 50) separated by another solo (48). Two more chorales (27, 52) frame the section as a whole. Bach thus builds the following musical structure (omitted numbers correspond to settings of the biblical texts as recitatives):

A B C D E D C B A
27 29,31,32,34 36 38 40 42 44 46,48,50 52
One of the work’s most beautiful and distinctive portions is the bass arioso (31) 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 welts left by the whip on Jesus’ back) to illustrate musically the concept of endless mercy. Here Bach contrasts the wrenching picture of the pain-wracked, nearly fatally scourged 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 enfleshed in the person of Jesus) in this part of the work are wild, chaotic and frenzied: 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. The somewhat pompous populace (38), 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’ “making 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 (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.

The rattling and rolling of dice by the soldiers who are gambling at the foot of Jesus’ cross can be heard (54) in instruments and 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 thoughtlessness) comes one of Bach’s most formally unconventional arias (58), “It is completed.” This alto 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 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 ensuing bass aria [60], upon which is superimposed the chorale music, softly sung, that ended Part One, and which is the counterpart to the previous bass aria [48], reminds the listener). This victory, however, celebrated with lilting dance and gentle hymn combined (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 the alto aria (58) the central place in three different chiastic structures in Part Two of the Passion.

The Evangelist next describes (61) the frightening events that accompany Jesus’ death as related in Matthew 27:51–52. 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. Solo tenor and then solo soprano observe that the whole world is plunged into grief and woe as Jesus dies; in the soprano lament (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 (65) expresses the worshipers’ desire for the Savior’s help in vanquishing evil and giving proper thanks for Jesus’ sacrifice: Bach uses the same music that begins the second part of the Passion, bringing it full circle. After the Evangelist describes Jesus’ burial in the garden sepulcher, the chorus, in a majestic “funeral procession/lullaby,” 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, longtime music director of The Boston Cecilia, observed that, for the past 70 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—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 eyewitness 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, 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” (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 therefore 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 superlative artist’s proclamation of his own faith “to the glory of God,” as well as an example of universally redemptive art.

—Lorelette Knowles
Part One
Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn
Zu aller Zeit,
Auch in der größten Niedrigkeit
Verrichten worden bist!

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garten, darin ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft damals mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisiäer Diener, kommt er dahin mit Fackeln, Lampen, und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen sucht ihr?
Sie antworteten: Jesum von Nazareth.
Jesus spricht zu ihnen: Ich bin’s.
Judas aber, der ihn verriet, stand auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin’s, wichen sie zurück und fielen zu Boden. Da fragete er sie abermal: Wen sucht ihr?
Sie aber sprachen: Jesum von Nazareth.
Jesus antwortete: Ich hab’s euch gesagt, daß ich’s sei, suchet ihr denn mich, so lasset diese gehen!
O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese Marterstraße!
Ich lebte mit der Welt in Lust und Freuden,
Und du mußt leiden!

Dein Will geschehe, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Dein Will gescheh, Herr Gott, zugleich
One amongst the world in joy and pleasure,
And thou must suffer.

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 priest’s slave and cut his right ear off; And the slave’s name was Malchus. Then spake Jesus to Peter: Put back thy sword in its scabbard! Shall I the cup not drink which my Father hath given me?
Thy will be done, Lord God, alike
On earth as even in heaven’s realm.
Give us restraint in time of pain,
In every age,
O mighty love, O love beyond all measure,
Which thee hath brought upon this way of torment!

From the bondage of my sins
To deliver
Is my Savior fettered
He from all my body’s torments,
Fulfil 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 forsake thee not, my life and my light.
Now forward my course
And do not desist
Thyself me to draw on,
to press on, to summon.

Bist du nicht dieses Menschen Jünger einer?
Er sprach: Ich bin’s nicht.
Es stunden aber die Knechte und Diener und hatten ein Kohlfürr’ gemacht (denn es war kalt) und wärmeten sich. Petrus aber stand bei ihnen und wärmete sich. Aber der Hohenpriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:
Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelebhet in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen ge- redt. Was fraget du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe! Siehe, dieselben wissen, was ich gesagt habe.
Als er aber solches redete, gab der Diener ei- ner, die diebeistunden, Jesu einen Backenstrech und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

Wer hat sich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zuericht’?
Du bist ja nicht ein Sünder
Wie wir und unsere Kinder,
Von Missessen weilt du nicht.
Ich, und ich meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erregt
Das Elend, das dich schläget
Und das betrübte Marterheer.

Und Hannas sandte ihm gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stand und wärmete sich, da sprachen sie zu ihm: Bist du nicht seiner Jünger einer?
Er leugnete aber und sprach: Ich bin’s nicht.
Spricht des Hohenpriesters Knecht’ einer, ein Ge- sprächser der des, dem Petrus das Ohr abgehalten hatte: Sahe ich dich nicht im Garten bei ihm?
Da verleugnete Petrus abermal, und alsobald krächte der Hahn. Da geadchte Petrus an die Worte Jesu und ging hinaus und weinte bitterlich.

Ach, mein Sinn,
Wo willt du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünscht ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missätet,
Weil der Knecht den Herrn verleugnet hat.
Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein’ ernsten Blick
Bitterlichen weinet.
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 Peter inside. Then said the maid who guarded the door to Peter: Art thou not also one of this man’s 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 his teaching. Jesus answered:

I have spoken openly and freely before the world. And in the synagogue and in the temple have I always been teaching, where all the Jews come together, and I have spoken nought 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 gave Jesus a slap on the cheek and said: Shalt thou answer the high priest thus? Jesus, though, thus replied to him: If I have spoken ill, then bear witness to the ill therein, but if I have told the truth, why strikest thou me?

Who hath thee now so stricken, My Savior, and with torments Such ill upon thee laid? For thou art not a sinner Like us and all our children, From evil-doing thou art free. 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 Caiphas, the high priest. Simon Peter stood and warned 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 ac-

achturgen, 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 his teaching. Jesus answered:

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Perhaps turn page quietly...
Barrabas aber war ein Mörder. Da nahm Pilatus Jesus und gefielte ihn.

Betrachte, meine Seele, mit ängstlichem Vergnügen
Mit bitter Lust und halb beklemmten Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blüh’n!
Du kannst viel süße Frucht
von seiner Wermut brechen,
Drim sieh ohn Unterlaß auf ihn!
Erwäge, wie sein blutgefärberte Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasservogen
Von unserer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

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

Sei gegrüßet, lieber Judenkönig!
Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.
Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen: Sehet, welch ein Mensch!

Da ihn die Hohenpriester und die Diener sahen, schrieben sie und sprachen: Kreuzige, keuzige!
Pilatus sprach zu ihnen:

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

Die Juden antworteten ihm:

Wir haben ein Gesetz, und nach dem Gesetz
Wie dir auf Dornen, so ihn stechen,
Da ihn die Hohenpriester und die Diener sahen,
Und gaben ihm Backenstreiche. Da ging Pilatus
Dornen und setzten sie auf sein Haupt und legten
Und die Kriegsknechte flochten eine Krone von
Von wannen bist du?

Also ging Jesus heraus und trug eine Dornenkrone
Es war aber der Rüsttag in Ostern um die sechste
Barrabas aber war ein Mörder. Da nahm Pilatus
Die Hohenpriester antworteten:
Wir haben keinen König denn den Kaiser.
Da überantwortete er ihn, daß er gekreuzigt würde.
Sie nahmen aber Jesum und führten ihn hin.
Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißt Schädelstätte, welche heißt auf Ebräisch Golgatha.

Eilt, ihr angefochten Seelen,
Gehst aus euren Martherühlen
Eilt — Wohin? — nach Golgatha!
Nehmet an des Claubens Flügel,
Fliet — Wohin? — zum Kreuzeshügel.
Eure Wohlflucht blüht allda!

Allda kreuzigten sie ihn, und mit ihm zwei andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: “Jesus von Nazareth, der Juden König.” Diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuzigt ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:


In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.

Erscheint mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut’ zu Tod!

Die Kriegsknechte aber, da sie Jesum gekreuzigt hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegsknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenäht, von oben über jede Kriegsknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenäht, von oben an gewürdigt durch und durch. Da sprachen sie untereinander:

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

Auf daß erfüllt werde die Schrift, die da sagt: “Sie haben meine Kleider unter sich geteilt und haben über mein Rock das Los geworfen.” Solches taten die Kriegsknechte. Es stand aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sah und den Jünger dabei stehen, dem er lieb hatte, spricht er zu seiner Mutter: Weib, siehe, das ist dein Sohn!

Darnach spricht er zu dem Jünger: Siehe, das ist deine Mutter!

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Siehst ihr ein’ Vormunde.
O Mensch, mache Recht,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllt wurde, spricht er:

Mich dürstet!
Then he saith to the disciple:

The high priests responded:

We have no other king than the Emperor.

Haste, ye, O sorely tempted spirits,

And yield not to sorrow!

And then spake the chief priests of the Jews unto Pilate:

Pilate saith unto them:

But Pilate responded:

And from this hour the disciple took her to his own

And with the cross were his mother and the sister of

Thy name and cross alone

For your welfare bloometh there!

And then gathered all his garments and made of them four

And then spake the chief priests of the Jews unto

Let us not divide or tear it, but cast lots to settle

My precious Savior, let me ask thee,

Jesus, thou who suffered death Since thou

Haste — Where to? — to Golgotha!

Haste — Where to? — to Golgotha!

Put ye on of faith the pinions,

And from this hour the disciple took her to his own

And then gathered all his garments and made of them four

And then spake the chief priests of the Jews unto

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

And they crucified him there, and two others with him,

Die Jüden aber, dievoll es der Rüsttag war, daß nicht

Die Trauermacht

Läßt nun die letzte Stunde zählen.

Und selbst gesagt: Es ist vollbracht,

Lebest nun ohn Ende,

Bin ich vom Sterben frei gemacht?

Allein gesagt, Ich bin der Meister,

Doch neigest du das Haupt

Doch neigest du das Haupt

Und spricht stilleschweigend: ja

Und spricht stillschweigend: ja

Mehr ich nicht begehren!

Und siehe da, der Vorhang im Tempel zerriß in

Die Erde bebt, die Gräber spalten,

Mein Herz, in dem die ganze Welt

In der letzten Todesnot

Lebest nun ohn Ende,

Jesus, du der Ruhm in deiner Wahrheit noch

Dem Hohen zu Ehren!

And erriß sie den Vorhang des Tempels, als der

Die Erde erbebte, und die Felsen zerrissen, und die

Mein Herz, in dem die ganze Welt

Mein Herz, in dem die ganze Welt

Erzähle der Welt und dem Himmel die Not:

Dem Höchsten zu Ehren!

Erzähle der Welt und dem Himmel die Not:

Da stand ein Gefäße voll Essigs. Sie füllten aber

Ein Schwamm mit Essig und legten ihn ihm um einen

Es ist vollbracht!

Es ist vollbracht!

Es ist vollbracht!

Es ist vollbracht!

O Trost vor die gekränkte Seelen!

O Trost vor die gekränkte Seelen!

O Trost vor die gekränkte Seelen!

O Trost vor die gekränkte Seelen!

Jesus aber, der es der Rüste war, daß nicht

Die Leichname am Kreuze blieben den Sabbat (denn

Jesus aber, der es der Rüste war, daß nicht

Das Kelchrelief erheben?

Ist aller Welt Erlösung da?

Wilt du deines Ortes tun?

In deiner letzten Stunde

Doch neiget du das Haupt

O melde du das Schicksaltein

Und neiget das Haupt

Und neiget das Haupt

Daß die Schrift erfüllt werde: Sie sind verbrochen, aber

Daß sie den schöpfte sehr erkhalten, was willst du deines Ortes tun?

Der Held aus Juda siegt mit Macht

Die Jüden aber, dievoll es der Rüsttag war, daß nicht

They stood there a bowl full of vinegar. Then they

It is fulfilled!

It is fulfilled!

It is fulfilled!

It is fulfilled!

Put ye on of faith the pinions,

Put ye on of faith the pinions,

Put ye on of faith the pinions,

Put ye on of faith the pinions,

O man, ever do the right,

O man, ever do the right,

O man, ever do the right,

O man, ever do the right,

Bein zerbrechen." Und abermal spricht eine andere

Was willst du deines Ortes tun?

Do not hallucinate.

Please turn page quietly.
O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untetan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchbarlich bedenken,
Dafür, viewohl arm und schwach,
Dir Dankopfer schenken.

Darnach bat Pilatus Joseph von Arimathia, der ein
Jünger Jesu war (doch heimlich aus Furcht vor den
Jüden), daß er möchte abnehmen den Leichnam Je-
su kommen war, und brachte Myrrhen und Aloen
untereinander, bei hundert Pfunden. Da nahmen sie
den Leichnam Jesu und bunden ihn in leinen Tücher
mit Spezereien, wie die Jüden pflegen zu begraben.
Es war aber an der Stätte, da er gekreuzigt ward,
ein Garte, und im Garten ein neues Grab, in welchem
niemand je gelegen war. Daselbst legten sie Je-
sus, um des Rüsttags willen der Jüden, dieweil das
Grab nahe war.

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur Ruh!
Das Grab, so euch bestimmet ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf
und schließt die Hölle zu.

Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in sein Schlafkämmerlein
Gar sahnt ohn einge Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich
Daß meine Augen sehen dich
In aller Freude, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

O help, Christ, O Son of God,
Through thy bitter passion,
That we, who thee ever serve,
May avoid all error,
May thy death and its true cause
Fruitfully consider,
For which, although poor and weak,
Thee our thanks we offer!

Then came unto Pilate Joseph of Arimathaea, who
was was one of Jesus’ disciples (but secretly, from
fear of the Jews), that he might take away the body
of Jesus. And Pilate allowed him to do it. Conse-
quently, he came and took the body of Jesus. But also
there came Nicodemus, who had come in the night to
Jesus once before, and he brought a mixture of myrrh
and aloes, about an hundred pound weight. Then
they took away the body of Jesus and bound it up in
linen cloths with the precious spices which the Jews
are 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 laid. Therein did they lay Jesus, since it was the
Jews’ Preparation, and since the tomb was nearby.

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

Ah Lord, let thine own angels dear
At my last hour my spirit bear
To Abraham’s own bosom,
My body in its simple bed
In peace without distress and dread
Rest till the day of judgment!
And then from death awaken me,
That with mine eyes I may see thee
In fullest joy, O God’s own Son,
My Savior and my gracious throne!
Lord Jesus Christ, give ear to me,
I would thee praise eternally!