
SUNDAY, JUNE 3, 2018 ~ 7:00 PM
RECITAL HALL, ANN E. PITZER CENTER

Early Music and Baroque Ensembles of UC Davis

St. John Passion

Matilda Hofman, conductor

Kyle Stegall, Evangelist
Elizabeth Nitzan, soprano (Ancilla)
Michelle Lajeunesse, alto
Michael Jankoskey, tenor
Henk van Lingen, baritone (Pontius Pilate)
Richard Mix (Jesus)

PROGRAM

St. John Passion, BWV 245

J. S. Bach (1685–1750)

Part 1

INTERMISSION

Part 2

We want you and your fellow concertgoers to have a positive experience. To facilitate that, please completely turn off your phone and any other electronic devices you may have with you in the concert hall. Concertgoers who cause unnecessary distractions may be asked to leave. Audio or visual recording is prohibited.

NOTES

Bach: *St. John Passion*, BWV 245

For soprano, alto, tenor, bass soli, mixed chorus (SATB), 2 flutes, 2 oboes, strings, lute, continuo

Composed 1724

Text John 18–19

First performed April 7, 1724, in Leipzig

Published 1831

Although originally intended for performance at the Thomaskirche, Bach's *St. John Passion*'s was first performed at the Nikolaikirche in Leipzig on April 7, 1724, for Good Friday Vespers (this same Nikolaikirche became the focal point for the Monday demonstrations that led to the fall of the Berlin Wall more than two hundred and fifty years later). Written in his first season as Thomaskantor in Leipzig, Bach's Passion must have been shocking to many members of Leipzig's conservative Lutheran congregation. The Evangelist and the chorus follow chapters 18 and 19 of the Gospel according to St. John in a highly dramatic musical storytelling. Combined with the extremely personal poetry

of the arias and the familiar texts and hymn tunes of the Lutheran chorales, we are presented with an almost operatic performance, in which the audience's experience is closely woven into the fabric of the work.

Although sometimes considered as the poor younger cousin of the two surviving Bach Passions, the *St. John Passion* has been held in the highest regard by composers as far back as Schumann, who wrote: "How compact and genial throughout, especially the choruses, and of what art! . . . One of the most profound and perfected works of Bach." In his masterful book *Bach: Music in the Castle of Heaven*, Sir John Eliot Gardiner's description and analysis of the opening chorus highlight the "dual Affekt" that Bach sets up right at the outset: a portrayal of "Christ in majesty looking down on the maelstrom of distressed unregenerate humanity"—the contrast of the turmoil in the orchestra with the hair-raising power of the entry of the chorus as they proclaim Christ's eternal majesty. Throughout the work there is a strong contrast between the vengeful mob and the calm figure of

NOTES

Jesus, with emphasis on the individual's relationship to the story through the reflective arias. At the end of Part 1 Bach chooses to add the description of Peter weeping from St. Matthew, creating a highly personal end to the music that would have just preceded the sermon. Bach sets up this moment of crisis and reflection through the chest-beating of the tenor aria "Ach, mein Sinn," followed by emphasis in the chorale on the human conscience as a redemptive tool.

Suspense, conflict, and crisis all appear with searing intensity, and no more than the highly dramatic trial scene, in the opening of Part 2. An extraordinary moment of reflection comes at the center of the work, after Jesus is flogged, where in florid language, with accompaniment by viola da gamba and viola d'amores, the tenor sings of how the wounds on Jesus' back represent a rainbow in the aria "Erwaege." The rainbow also of course represents the covenant between God and Man. After the trial the bass aria "Eilt," with the choruses' call of "wohin?" (whither?), urgently drives the narrative to the next place of pilgrimage, Golgatha, where the remaining part of the Passion takes place. Here, the terrible story as told by the Evangelist becomes more introspective, and eventually peaceful through the sometimes surprising emotional

narrative of the arias, including the extraordinary aria "Es ist vollbracht," and a joyful "Mein Teurer Heiland" immediately following Jesus' death. The chorus brings the story to rest with the peaceful final chorus "Ruht Wohl," an elegiac acceptance of the final resting place for all humanity.

Although Bach's *St. John Passion* has sometimes been accused of being anti-semitic, it seems clear on further consideration, that there is no more anti-semitism in Bach's interpretation than in the New Testament itself (in contrast to other Passion librettos of the time, such as that of Barthold Heinrich Brockes). The role of the chorus, portraying both the uncontrolled and angry mob and the Lutheran congregation, reveals the persecutors to be not the Jews per se, but rather the people—the whole community—the listeners and performers themselves. It is the role of each individual within the crowd that brings emotional power and repentance to the journey of the Passion. Sir John Eliot Gardiner describes it this way: "[the choruses and chorales] heard in quick succession . . . mirror both reprehensible human patterns of behavior and our horror-struck response to them." Where possible we have replaced the word "Jueden" (Jews) with "Leute" (people) to emphasize the communal aspect of this experience.

TEXT

ORATORIO FOR GOOD FRIDAY

Part 1

Chor

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,
Verherrlicht worden bist!

2a. Evangelist

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garte, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer 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:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Chorus

Lord, our ruler, Whose fame
In every land is glorious!
Show us, through Your passion,

That You, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

2a. Evangelist

Jesus went with His disciples over the brook Cedron, where there was a garden, into which Jesus entered with His disciples. Judas, however, who betrayed Him, also knew the place, for Jesus often met there with His disciples. Now Judas, having gathered a band of servants of the high priests and Pharisees, came there with torches, lamps, and weapons. Now Jesus, knowing all that would happen to Him, went out and said to them:

Jesus

Whom do you seek?

Evangelist

They answered Him:

TEXT

2b. Chor
Jesum von Nazareth.

2c. Evangelist
Jesus spricht zu ihnen:

Jesus
Ich bin's.

Evangelist
Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's, wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Jesus
Wen suchet ihr?

Evangelist
Sie aber sprachen:

2d. Chor
Jesum von Nazareth.

2e. Evangelist
Jesus antwortete:

Jesus
Ich hab's euch gesagt, daß ich's sei, suchet ihr denn mich, so lasset diese gehen!

3. Choral
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.
("Herzliebster Jesus, was hast du verbrochen," verse 7)

2b. Chorus
Jesus of Nazareth.

2c. Evangelist
Jesus said to them:

Jesus
I am He.

Evangelist
Judas, however, who betrayed Him, stood also with them. Now when Jesus said to them: I am He, they drew back and fell to the ground. Then He asked them again:

Jesus
Whom do you seek?

Evangelist
They said, however:

2d. Chorus
Jesus of Nazareth.

2e. Evangelist
Jesus answered:

Jesus
I have told you, that I am He, if you seek Me, then let these go!

3. Choral
O great love, o love beyond measure,
that brought You to this path of martyrdom!
I lived with the world in delight and joy,
and You had to suffer

28

3. Choral

Soprano

O gro - ße Lieb, o Lieb ohn al - le Ma - ße, die
O won - drous love, o love all love ex - cel - ling, where -

Alto

Tenore

O gro - ße Lieb, o Lieb ohn al - le Ma - ße, die
O won - drous love, o love all love ex - cel - ling, where -

Basso

Flauto I, II
Oboe I, II
Violino I, II
Viola
Continuo

TEXT

dich ge - bracht auf die - se Mar - ter - stra - ße! Ich leb - te mit der
for Thou made this vale of tears Thy dwel - ling! The joys and pleas - ures

Welt in Lust und Freu - - den, und du mußt lei - - den!
of the world we cher - - ish, yet Thou must per - - ish.

4a. Evangelist

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

Jesus

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

5. Choral

Dein Will gescheh, Herr Gott, zugleich
 Auf Erden wie im Himmelreich.
 Gib uns Geduld in Leidenszeit,
 Gehorsam sein in Lieb und Leid;
 Wehr und steur allem Fleisch und Blut,
 Das wider deinen Willen tut!
 ("Vater unser im Himmelreich," verse 4)

4a. Evangelist

So that the word might be fulfilled, which He spoke: "I have lost none that You have given to me." Then Simon Peter, who had a sword, drew it out and struck at the servant of the high priest and cut off his right ear; and the servant's name was Malchus. Then Jesus said to Peter:

Jesus

Put your sword in its sheath! Shall I not drink the cup, which My Father has given to Me?

5. Choral

Your will be done, Lord God, likewise
 on earth as in heaven.
 Grant us patience in time of sorrow,
 to be obedient in love and suffering;
 check and guide all flesh and blood
 that acts contrary to Your will!

5. Choral

31

Soprano
Alto
Tenore
Basso

Dein Will ge - seh, Herr Gott, zu - gleich auf Er - den wie im
Thy will must all cre - a - tion do, on earth and high in

Flauto I, II
Oboe I, II
Violino I, II
Viola
Continuo

Him-mel-reich. Gib uns Ge - duld in Lei-dens-zeit, ge - hor - sam sein in Lieb und
heav-en too; Thy pa - tience, Lord, on us be - stow, that we o - bey in weal and

Him-mel-reich. Gib uns Ge - duld in Lei-dens-zeit, ge - hor - sam sein in Lieb und
heav-en too; Thy pa - tience, Lord, on us be - stow, that we o - bey in weal and

Leid; wehr und steur al - lem Fleisch und Blut, das wi - der dei-nen Wil - len tut!
woe. Stay Thou the hand and spoil the skill of them who seek to thwart Thy will.

Leid; wehr und steur al - lem Fleisch und Blut, das wi - der dei-nen Wil - len tut!
woe. Stay Thou the hand and spoil the skill of them who seek to thwart Thy will.

TEXT

6. Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der was Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

7. Arie A

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

8. Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. Arie S

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf,
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben, zu bitten.

10. Evangelist

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgenen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

Diener

Solltest du dem Hohenpriester also antworten?

6. Evangelist

The band, however, and the captain and the servants of the Jews took Jesus and bound Him and led Him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas,

7. Arie A

To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.

8. Evangelist

Simon Peter however followed after Jesus with another disciple.

9. Arie S

I follow You likewise with happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on, to push me, to urge me.

10. Evangelist

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter however stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Maid

Aren't you one of this man's disciples?

Evangelist

He said:

Peter

I am not.

Evangelist

However the soldiers and servants stood around and they had made a coal fire (for it was cold) and warmed themselves. Peter however stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about His teachings. Jesus answered him:

Jesus

I have freely and openly spoken before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

Evangelist

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how You answer the high priest?

TEXT

Evangelist
Jesus aber antwortete:

Jesus
Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt,
was schlägest du mich?

11. Choral
Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.

Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.
("O Welt, sieh hier dein Leben," verses 3 and 4)

12a. Evangelist
Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon
Petrus stund und wärmte sich, da sprachen sie zu ihm:

12b. Chor
Bist du nicht seiner Jünger einer?

12c. Evangelist
Er leugnete aber und sprach:

Petrus
Ich bin's nicht.

Evangelist
Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus
das Ohn abgehauen hatte:

Knecht
Sahe ich dich nicht im Garten bei ihm?

Evangelist
Da verleugnete Petrus abermal, und alsobald krähete der Hahn.
Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.
(Matthew 26:75)

13. Arie T
Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,
Weil der Knecht den Herrn verleugnet hat.

Evangelist
Jesus however answered:

Jesus
If I have spoken ill, then make it known that it is ill spoken; however if I
spoke rightly, why do you strike Me?

11. Choral
Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.

I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.

12a. Evangelist
And Hannas send Him bound to the high priest Caiaphas. Simon Peter stood
and warmed himself, when they said to him:

12b. Chorus
Aren't you one of His disciples?

12c. Evangelist
He denied it however and said:

Peter
I am not.

Evangelist
One of the high priest's servants, a friend of the man whose ear Peter had cut
off, said:

Servant
Didn't I see you in the garden with Him?

Evangelist
Then Peter denied it again, and just then the cock crew.
Then Peter recalled Jesus' words and went out and wept bitterly.

13. Arie T
Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,
since the servant has denied the Lord.

TEXT

14. Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!
("Jesu Leiden, Pein und Tod," verse 10)

Zweiter Teil

15. Choral

Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.
("Christus, der uns selig macht," verse 1)

16a. Evangelist

Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

Evangelist

Da sprachen die Juden zu ihm:

16d. Chor

Wir dürfen niemand töten.

16e. Evangelist

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Pilatus

Bist du der Juden König?

Evangelist

Jesus antwortete:

14. Choral

Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!

Part 2

15. Chorale

Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

16a. Evangelist

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean, rather that they could partake of Passover. Then Pilate came outside to them and said:

Pilate

What charge do you bring against this Man?

Evangelist

They answered and said to him:

16b. Chorus

If this man were not an evil-doer, we wouldn't have turned Him over to you.

16c. Evangelist

Then Pilate said to them:

Pilate

Then take Him away and judge Him after your law!

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

TEXT

Jesus
Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Evangelist
Pilatus antwortete:

Pilatus
Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir
überantwortet; was hast du getan?

Evangelist
Jesus antwortete:

Jesus
Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine
Diener würden darob kämpfen, daß ich den Juden nicht überantwortet
würde; aber nun ist mein Reich nicht von dannen.

17. Choral
Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?
("Herzliebster Jesus, was hast du verbrochen," verses 8, 9)

Jesus
Do you say this of yourself, or have others said this of Me?

Evangelist
Pilate answered:

Pilate
Am I a Jew? Your people and the high priests have delivered You to me; what
have You done?

Evangelist
Jesus answered:

Jesus
My Kingdom is not of this world; if my Kingdom were of this world, my
servants would fight over this, so that I would not be handed over to the Jews;
now however my Kingdom is not from here.

17. Chorale
Ah great King, great for all times,
how can I sufficiently proclaim this love?
No human's heart, however, can conceive
of a fit offering to You.

I cannot grasp with my mind,
how to imitate Your mercy.
How can I then repay Your deeds of love
with my actions?

84

17. Choral

Soprano

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -
1. Ah, migh - ty King, re - nowned and great for - ev - er, to
2. My fee - ble tongue and fan - cy can - not fash - ion, a

Alto

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -
1. Ah, migh - ty King, re - nowned and great for - ev - er, to
2. My fee - ble tongue and fan - cy can - not fash - ion, a

Tenore

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -
1. Ah, migh - ty King, re - nowned and great for - ev - er, to
2. My fee - ble tongue and fan - cy can - not fash - ion, a

Basso

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie
2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo -
1. Ah, migh - ty King, re - nowned and great for - ev - er, to
2. My fee - ble tongue and fan - cy can - not fash - ion, a

Flauto I, II
Oboe I, II
Violino I, II
Viola
Continuo

TEXT

4

kann ich gnug-sam die-se Treu aus-breiten? Keins Men-schen Her-ze
mit doch dein Er-bar-men zu-ver-gleichen. Wie kann ich dir denn
tell Thy kind-ness is a vain en-dea-vor. How may this mor-tal
fit-ting coun-ter-part to Thy com-pas-sion. How can I hope to

kann ich gnug-sam die-se Treu aus-breiten? Keins Men-schen Her-ze
mit doch dein Er-bar-men zu-ver-gleichen. Wie kann ich dir denn
tell Thy kind-ness is a vain en-dea-vor. How may this mor-tal
fit-ting coun-ter-part to Thy com-pas-sion. How can I hope to

8

kann ich gnug-sam die-se Treu aus-breiten? Keins Men-schen Her-ze
mit doch dein Er-bar-men zu-ver-gleichen. Wie kann ich dir denn
tell Thy kind-ness is a vain en-dea-vor. How may this mor-tal
fit-ting coun-ter-part to Thy com-pas-sion. How can I hope to

kann ich gnug-sam die-se Treu aus-breiten? Keins Men-schen Her-ze
mit doch dein Er-bar-men zu-ver-gleichen. Wie kann ich dir denn
tell Thy kind-ness is a vain en-dea-vor. How may this mor-tal
fit-ting coun-ter-part to Thy com-pas-sion. How can I hope to



8

mag in-des aus-den-ken, was dir zu-schen-ken.
dei-ne Lie-bes-ta-ten im Werk er-stat-ten?
heart oon-trive to show Thee how much I owe Thee?
pay Thy be-ne-fac-tion by wor-thy act-ion?

mag in-des aus-den-ken, was dir zu-schen-ken.
dei-ne Lie-bes-ta-ten im Werk er-stat-ten?
heart con-trive to show Thee how much I owe Thee?
pay Thy be-ne-fac-tion by wor-thy act-ion?

8

mag in-des aus-den-ken, was dir zu-schen-ken.
dei-ne Lie-bes-ta-ten im Werk er-stat-ten?
heart con-trive to show Thee how much I owe Thee?
pay Thy be-ne-fac-tion by wor-thy act-ion?

mag in-des aus-den-ken, was dir zu-schen-ken.
dei-ne Lie-bes-ta-ten im Werk er-stat-ten?
heart con-trive to show Thee how much I owe Thee?
pay Thy be-ne-fac-tion by wor-thy act-ion?



TEXT

18a. Evangelist
Da sprach Pilatus zu ihm:

Pilatus
So bist du dennoch ein König?

Evangelist
Jesus antwortete:

Jesus
Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

Evangelist
Spricht Pilatus zu ihm:

Pilatus
Was ist Wahrheit?

Evangelist
Und da er das gesagt, ging er wieder hinaus zu den Jüden und spricht zu ihnen:

Pilatus
Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?

Evangelist
Da schrien sie wieder allesamt und sprachen:

18b. Chor
Nicht diesen, sondern Barrabam!

18c. Evangelist
Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

19. Arioso B
Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen, so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!

20. Arie T
Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

21a. Evangelist
Und die Kriegsknechte flochten eine Krone von Dornen und satzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

18a. Evangelist
Then Pilate said to Him:

Pilate
Then You are a King?

Evangelist
Jesus answered:

Jesus
You say I am a King. I was born for this, and came into the world, that I might bear witness to the Truth. Whoever is of the truth hears My voice.

Evangelist
Pilate said to Him:

Pilate
What is truth?

Evangelist
And when he had said this, he went out again to the Jews and said to them:

Pilate
I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

Evangelist
Then they all cried out together and said:

18b. Chorus
Not this one, but Barrabas!

18c. Evangelist
Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

19. Arioso B
Contemplate, my soul, with anxious pleasure,
with bitter joy and half-constricted heart,
your highest Good in Jesus' suffering,
how for you, out of the thorns that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit
from his wormwood;
therefore gaze without pause upon Him!

20. Arie T
Consider, how His blood-stained back
in every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!

21a. Evangelist
And the soldiers wove a crown of thorns and set it upon His head, and laid a purple mantle on Him, and said:

TEXT

21b. Chor
Sei begrüßet, lieber Judenkönig!

21c. Evangelist
Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus
Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.

Evangelist
Also ging Jesus keraus und trug eine Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

Pilatus
Sehet, welch ein Mensch!

Evangelist
Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

21d. Chor
Kreuzige, kreuzige!

21e. Evangelist
Pilatus sprach zu ihnen:

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

Evangelist
Die Jüden antworteten ihm:

21f. Chor
Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

21g. Evangelist
Da Pilatus das Wort hörte, fürchtete er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

Pilatus
Von wannen bist du?

Evangelist
Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

Pilatus
Redest du nicht mit mir? Weißest du nicht daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Evangelist
Jesus antwortete:

Jesus
Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.

Evangelist
Von dem an trachtete Pilatus, wie er ihn losließe.

21b. Chorus
Hail to You, dear King of the Jews!

21c. Evangelist
And gave Him blows on the cheek. Then Pilate went back outside and spoke to them:

Pilate
Behold, I bring Him out to you, so that you recognize, that I find no fault in Him.

Evangelist
Then Jesus went out and wore a crown of thorns and a purple mantel. And Pilate said to them:

Pilate
Behold, what a Man!

Evangelist
When the high priests and servants saw Him, they screamed and said:

21d. Chorus
Crucify, crucify!

21e. Evangelist
Pilate said to them:

Pilate
You take Him away and crucify Him; for I find no fault in Him!

Evangelist
The Jews answered him:

21f. Chorus
We have a law, and according to that law He should die; for He has made Himself into God's Son.

21g. Evangelist
When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

Pilate
Where do You come from?

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

Pilate
You don't speak to me? Don't You know that I have the power to crucify You, and the power to release You?

Evangelist
Jesus answered:

Jesus
You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin.

Evangelist
From then on Pilate considered how he might release Him.

TEXT

22. Choral

Durch dein Gefängnis, Gottes Sohn,
Muß uns die Freiheit kommen;
Dein Kerker ist der Gnadenthron,
Die Freistatt aller Frommen;
Denn gingst du nicht die Knechtschaft ein,
Müßt unsre Knechtschaft ewig sein.

23a. Evangelist

Die Juden aber schrien und sprachen:

23b. Chor

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum
Könige machet, der ist wider den Kaiser.

23c. Evangelist

Da Pilatus da Wort hörte, führte er Jesum heraus und setzte sich auf den
Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber:
Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er
spricht zu den Juden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrien aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

Da überantwortete er ihn daß er gekreuziget würde. Sie nahmen aber Jesum
und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die
da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

24. Arie B und Chor

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt—Wohin?—nach Golgatha!
Nehmet an des Glaubens Flügel,
Fliehet—Wohin?—zum Kreuzeshügel,
Eure Wohlfahrt blüht allda!

25a. Evangelist

Allda kreuzigten sie ihn, und mit ihm zweien 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
gekreuziget ist. Und es war geschrieben auf ebräische, griechische und
lateinische Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

22. Chorale

Through Your prison, Son of God,
must freedom come to us;
Your cell is the throne of grace,
the sanctuary of all the righteous;
for if you had not undergone servitude,
our slavery would have been eternal.

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

If you let this man go, you are not a friend of Caesar; for whoever makes
himself a king is against Caesar.

23c. Evangelist

When Pilate heard this, he brought Jesus outside and sat upon the judgment
seat, at the place that is called High Pavement, in Hebrew however: Gabbatha.
But it was the Sabbath-day at Passover at the sixth hour, and he said to the
Jews:

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

23d. Chorus

Away, away with Him, crucify Him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

23f. Chorus

We have no King but Caesar.

23g. Evangelist

Then he delivered Him to be crucified. They took Jesus and led him away.
And He carried His Cross, and went up to the place that is called the Place of
the Skull, which is called in Hebrew: Golgatha.

24. Aria B and Chorus

Hurry, you tempted souls,
come out of your caves of torment,
hurry—where?—to Golgatha!
Take up the wings of faith,
fly—where?—to the Hill of the Cross,
Your salvation blooms there!

25a. Evangelist

There they crucified Him, and two others with Him on either side, Jesus
however in the middle. Pilate however wrote a signpost and set it upon the
Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews."
This signpost was read by many Jews, for the place where Jesus was crucified
was near the city. And it was written in the Hebrew, Greek and Latin
languages. Then the high priests of the Jews said to Pilate:

TEXT

25b. Chor

Schreibe nicht: der Juden König, sondern daß er gesaget habe: Ich bin der Juden König.

25c. Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

25b. Chorus

Do not write: The King of the Jews, rather that He said: I am the King of the Jews.

25c. Evangelist

Pilate answered:

Pilate

What I have written, I have written.

26. Choral

In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!
("Valet will ich dir geben," verse 3)

26. Choral

In the bottom of my heart
Your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death!

157

26. Choral (5)

Soprano
Alto
Tenore
Basso

In mei-nes Her-zens Grun-de, dein Nam und Kreuz al-lein
fun-kelt all Zeit und Stun-de, drauf kann ich fröh-lich sein.
*With-in my heart's re-cess-es their spark-les bright Thy Name,
my spi-rit glad re-joice-s to see its stead-y flame.*

Flauto I, II
Oboe I, II
Violino I, II
Viola
Continuo

9

Er-schein mir in dem Bil-de zu Trost in mei-ner Not, wie
When dread-ed death is near-me, with all its dark dis-tress, Thy

Er-schein mir in dem Bil-de zu Trost in mei-ner Not, wie
When dread-ed death is near-me, with all its dark dis-tress, Thy

13

du —, Herr Christ, so mil - de dich hast ge - blut' zu Tod!
Cross, dear Lord, will cheer me and ease its bit - ter - ness.

8 du, Herr Christ, so mil - de dich hast ge - blut' zu — Tod!
Cross, dear Lord, will cheer me and ease its bit - ter - ness.

27a. Evangelist

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

27b. Chor

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

27c. Evangelist

Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

27a. Evangelist

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, had no seam, being woven from top to bottom. Then they said to each other:

27b. Chorus

Let's not divide this, rather let's toss for it, to see whose it will be.

27c. Evangelist

So that the Scripture might be fulfilled, which says: "They have divided my clothing among themselves and have cast lots over my robe." These things the soldiers did. However there stood by Jesus' Cross His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when Jesus saw His mother and the disciple standing near, whom He loved, He said to His mother:

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

TEXT

28. Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!
("Jesu Leiden, Pein und Tod," verse 20)

29. Evangelist

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

Jesus
Mich dürstet!

Evangelist

Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig
und legten ihn um einen Isopen, und heilten es ihm dar zum Munde. Da nun
Jesus den Essig genommen hatte, sprach er:

Jesus
Es ist vollbracht!

30. Arie A

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

31. Evangelist

Und neiget das Haupt und verschied.

32. Arie B und Chor

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen
Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?
Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versühnt,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!
("Jesu Leiden, Pein und Tod," last verse)

28. Choral

He took good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!

29. Evangelist

And from that hour the disciple took her to himself. Afterwards, when Jesus
knew that everything was already accomplished, so that the Scripture might
be fulfilled, He said:

Jesus
I thirst!

Evangelist

There was a vessel full of vinegar. They filled a sponge with vinegar and
placed it on a hyssop, and held it directly to His mouth. Now when Jesus had
taken the vinegar, He said:

Jesus
It is finished!

30. Arie A

It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!

31. Evangelist

And bowed His head and departed.

32. Aria B and Chorus

My precious Savior, let me ask,
Now that you have been nailed to the Cross
and have said yourself: It is finished,
Am I made free from death?
Can I, through your pain and death
inherit the kingdom of heaven?
Has the redemption of the whole world arrived?
You cannot say a single thing out of pain;
yet you bow Your head
and say silently: yes.

Jesus, You, who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to You, who has absolved me,
O beloved Lord!
Only give me what You earned,
more I do not desire!

33. Evangelist

Und siehe da, der Vorhang im Tempel zeriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber taten sich auf, und stunden auf viel Leiber der Heiligen. (Matthew 27:51–52)

34. Arioso T

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

35. Aria S

Zerfleiß, mein Herze, in Fluten der Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die Not:
Dein Jesus ist tot!

36. Evangelist

Die Juden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!
("Christus, der uns selig macht," verse 8)

38. Evangelist

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Juden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in leine Tücher mit Spezereien, wie die Juden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garte, und im Garten ein neu Grab, in welches niemand je gelegeet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

33. Evangelist

And behold, the curtain in the temple was torn in two pieces from top to bottom. And the earth shook, and the cliffs were rent, and the graves opened up, and many bodies of saints arose.

34. Arioso T

My heart—while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing cold;
how shall you react from your depths?

35. Aria S

Dissolve, my heart, in floods of tears
to honor the Highest!
Tell the world and heaven the anguish:
Your Jesus is dead!

36. Evangelist

The Jews however, since it was the Sabbath day, so that the corpses would not remain on their crosses over the Sabbath (for this particular Sabbath day was very great), asked Pilate for their bones to be broken and that they be taken away. So the soldiers came and broke the bones of the first and the other one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

37. Chorale

O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!

38. Evangelist

Afterwards Joseph from Arimathia, who was one of Jesus' disciples (though secretly out of fear of the Jews), asked Pilate whether he might take away Jesus' body. And Pilate permitted it. Therefore he came and took the body of Jesus away. But Nicodemus also came, who previously had come to Jesus in the night, and brought myrrh and aloe with him in hundred-weights. Then they took the body of Jesus and wrapped it in linen cloths with spices, as is the Jewish custom of burial. However, there was a garden near the place where He was crucified, and in this garden a new grave, in which no one had ever been laid. In that same grave they laid Jesus, according to the Sabbath wishes of the Jews, since the grave was nearby.

TEXT

39. Chor

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

40. Choral

Ach Herr, lass dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim Schlaffkammerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Dass meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!
("Herzlich lieb hab ich dich, o Herr," verse 3)

©Pamela Dellal

39. Chorus

Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to peace!
The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and closes off Hell.

40. Choral

Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping chamber,
absolutely softly, without any anguish or pain,
rest until the last day!
At that day wake me from death,
so that my eyes may see You
in all joy, o Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise You eternally!

ABOUT THE SOLOISTS

Kyle Stegall, tenor (evangelist), communicates equally well on concert, opera, and recital stages. His performances are characterized by an unfailing attention to style and detail, and a penetrating directness of communication. He has collaborated in solo debuts in Japan, Australia, Vienna, Italy, Singapore, and Canada as well as on major stages across America with many of the world's most celebrated artistic directors including Manfred Honeck, Joseph Flummerfelt, William Christie, Stephen Stubbs, and Nicholas McGegan. Heard frequently as evangelist and tenor soloist in the passions and cantatas of J. S. Bach, Stegall made his Lincoln Center debut as the evangelist in the *St. John Passion* under the direction of the Bach Collegium Japan's artistic director Masaaki Suzuki. He is in demand as a symphonic soloist; his seasons often include the oratorios of Handel and Haydn, the great masses of Mozart and Beethoven, and works from the bel canto and twentieth-century concert canon. Holding a special relationship with the music of Benjamin Britten, Stegall was twice invited to participate as a fellow at the Aldeburgh Music Festival, in the composer's hometown of Suffolk, England. There he performed in recital and studied Britten song and Schubert lieder under the guidance of Ian Bostridge and Malcolm Martineau. He has been heard in recital singing all of the composer's cycles for tenor.

Elizabeth Nitzan, soprano, holds a BA in music from Pomona College with emphases in vocal performance and choral conducting. She has studied music education at Cal State Fullerton, where she obtained her teaching credential, and completed summer conducting programs at Westminster Choir College and San Jose State University. She has acted as assistant conductor for the UC Davis Early Music Ensemble and conducting intern for the Los Angeles Children's Choir. She currently teaches middle and high school music in the Sacramento area. When she isn't singing, she enjoys rowing, backpacking, cooking, and eating.

Michelle Lajeunesse, alto, completed her Bachelor of Music at the Cleveland Institute of Music under the tutelage of Vinson Cole. She has sung Flora in *La traviata* with Sacramento Opera as well as with the Diablo Symphony Orchestra, the roles of Maddalena in *Rigoletto* and Carmen in *Carmen* with Verismo Opera, and will sing Suzy in *La Rondine* with Opera San Jose. Next year she will sing Flora in *La traviata* with Opera San Jose. She is a former fellow with the CoOPERative Program at Westminster Choir College. She has performed the roles of Fidalma in Cimarosa's *Il Matrimonio Segreto*, Mercédès in Bizet's *Carmen*, second Lady in Mozart's *Die Zauberflöte*, Nina in Pergolesi's *Lo Frate 'nammorato*, the Sorceress in Purcell's *Dido and Aeneas*, Sister Mathilde in Poulenc's *Dialogues des Carmélites*, and China Tea Cup in Ravel's *L'enfant et les sortilèges*. Lajeunesse was born and raised in San Jose and is a student of Sheri Greenawald.

ABOUT THE SOLOISTS

Hailing from Pittsburgh, Pennsylvania, tenor **Michael Jankosky** has performed with many San Francisco Bay Area companies. Recent credits include The Painter/Foreigner in West Edge Opera's production Berg's *Lulu*, Richard Smythe in Jake Heggie's *The End of the Affair*, the tenor soloist in Handel's *L'Allegro, il Penseroso, ed il Moderato* with American Bach Soloists, Benedict in Berlioz's *Béatrice et Bénédict*, Sam in Floyd's *Susannah* with San Francisco Parlor Opera, Orönte in Handel's *Alcina* with the SFCM Baroque Ensemble, Fenton in Verdi's *Falstaff* with North Bay Opera, Rinuccio in Puccini's *Gianni Schicchi*, and Brighella in Richard Strauss's *Ariadne auf Naxos*. Besides opera, he also enjoys performing Baroque, new works, musical theater repertoire and modern pieces that recall classical musical theater. Jankosky has sung in master classes with Frederica von Stade, Christine Brewer, Gidon Saks, Warren Jones, Roger Vignoles, Martin Katz, and Jeffrey Thomas. He received his Bachelor of Music from the Conservatory of Music at Baldwin-Wallace College and his Master of Music from the San Francisco Conservatory of Music.

The Dutch baritone **Henk van Lingen** took an interest in choral singing during high school. Thereafter he joined several chamber choirs, among which the Stichting Ars Musica Concertkoor directed by conductor Patrick van der Linden. He took voice lessons with baritone Robbert Muuse to strengthen his individual singing skills. After finishing a PhD in animal science at Wageningen University in 2017, he has been employed as a postdoctoral researcher at UC Davis; since then he became a member of the Early Music Ensemble. Recently, he started voice lessons with Omari Tau in Sacramento.

ABOUT THE DIRECTORS

Matilda Hofman has a busy and varied performance schedule with a wide range of groups in Europe, and in California, which she has made her home. She has performed at the Salzburg Festival, Berliner Festspiele, Holland Festival, and Ruhrtriennale and has conducted Ensemble Modern, the SWR Sinfonie-Orchester, Ensemble Recherche, and Kammerakademie Potsdam in concerts ranging from full subscription performances to family concerts. In California she has performed with Festival Opera, Sierra Summer Festival, Left Coast Chamber Ensemble and has also worked with Sacramento Opera. Currently Music Director of the Diablo Symphony Orchestra, she is also principal conductor of the Empyrean Ensemble and Director of the Early Music Ensemble at UC Davis. A keen advocate of contemporary music, she has been responsible for the commissioning of a number of works, including an opera for the New Cambridge Opera Group. She also regularly performs the music of contemporary composers with Kreisler Ensemble, which she founded, and with Empyrean Ensemble. She is featured on Champs Hill Records and Innova Records. The CD *The Glory Tree* with works by Cheryl Frances-Hoad, performed by the Kreisler Ensemble, won the "Chamber Music Choice" of the BBC Music Magazine in October 2011. She is passionate about opera and most recently premiered Kurt Rhode's *Death with Interruptions* with the Left Coast Chamber Ensemble, to

critical acclaim. She studied at the University of Cambridge, the Royal Academy of Music in London, and the Eastman School of Music, and also as a conducting fellow at the Aspen Music Festival. She has had the privilege of wonderful conducting mentors, including Martyn Brabbins, Neil Varon, Michael Morgan, David Zinman, Kurt Masur, Sir Colin Davis, and Ingo Metzmacher and holds awards from the Conductors' Guild of America and the League of American Orchestras.

Originally from Colorado, **Phebe Craig** spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles. As a specialist in basso continuo realization, she has accompanied many prominent early music soloists, both in concerts and recordings. She has appeared in concert throughout the United States and at the Carmel Bach Festival, the Regensburg Tage Alter Musik, New York State Baroque, and the Berkeley Early Music Festival. She has co-produced a series of Early Music play-along recordings for treble instruments (DiscContinuo series) and co-authored a *Guide to Baroque Dance for Musicians (Dance-at-a-Glance)*. She has been on the faculty of numerous Baroque workshops and was the director of the San Francisco Baroque Music and Dance Workshop for many years.

ABOUT THE DIRECTORS

Praised by violinist Isaac Stern as making “a most convincing argument for the Baroque violin,” **Michael Sand** has become one of the leading Baroque violinists in America. A founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, Sand is also the director of Arcangeli Baroque Strings, a string ensemble dedicated to the concerto grosso repertoire. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras throughout the United States and abroad, including Israel, Canada, and Australia. Sand plays with the chamber ensemble Musical Assembly, is director of the New York State Baroque, and appears with many Bay Area early music groups. Sand has recorded for Meridian, Harmonia Mundi (France and the U.S.), Arts and Music, KATastroPHE, Wildboar, and Titanic. He teaches at UC Davis and at the San Francisco Early Music Society’s Baroque Music Workshop.

Angelo Moreno is a graduate of UC Davis and was principal second violin in the UC Davis Symphony Orchestra and concertmaster and soloist in the UC Davis Baroque Ensemble. He earned his teaching credential in Music Education from Sacramento State University and has been directing orchestras in the Davis Joint Unified School District since 2000. He is also the Director of the Davis Senior High and Holmes Junior High School Orchestra Programs, and the founder of the Davis High School Baroque Ensemble. Moreno also conducts the Sacramento Youth Symphony’s Academic Orchestra. He has received numerous awards for his contributions to music education. In 2011 the Davis Schools Arts Foundation gave him their Harmony in Our Lives Award. A year later, the California Music Educators Association (CMEA) unanimously recognized him as the state’s Richard L. Levin Orchestra Educator awardee. In 2014 the Recording Academy and GRAMMY Foundation recognized Moreno as a quarterfinalist for their first annual Music Educator Award.

UC DAVIS BAROQUE ENSEMBLE AND DAVIS HIGH SCHOOL BAROQUE ENSEMBLE

Michael Sand and Phebe Craig, directors
Angelo Moreno, director

VIOLIN I

Michael Sand
Caleb Young
Marcella Stone-Fox
Yudi Wu
Elliot Chan

VIOLA

Devin Hough
Mitch Gladding

**VIOLONE AND
VIOLA DA GAMBA**
Farley Pearce

ORGAN

Phebe Craig

CELLO

Alex Asera
Connor Ching

OBOE

Glenda Bates
Lot Demeyer

HARPSICHORD

William Storz

VIOLIN II

Angelo Moreno
Victor Karadi
Lowell Ashbaugh
Robin Kulakow
Jack Walsh

BASS

Victor Caulkins

BASSOON

Thomas Hill

EARLY MUSIC ENSEMBLE

Matilda Hofman, director and conductor
Chris Castro, Andrew Hudson, assistant conductors

SOPRANO

Beth Nitzan
Carole Hom
Sarah Messbauer
Sarah Wald
Sheng Mei Chang
Tamara Maximovich
Ann Calloway

ALTO

Ofurhe Igbiniedion
Katherine Tullos
Marian Bilheimer
Christine Book
Allison Proffitt
Jacki Amos
James Cota

TENOR

Curt Nehrkorn
Dan Phillips
Andrew Hudson
Tatz Ishimaru
Johannes Starke
Timothy Ambrose

BASS

Scott Yang
Jonathan Willits
Joseph Perkins
Henk van Lingen
Neil Willits
Chris Castro
Richard Mix