

cantata singers

J.S. Bach's St. Matthew Passion, BWV 244

Sunday, February 18, 2024 | 3 PM
Sanders Theatre
Cambridge, Massachusetts

Noah Horn, Music Director
William Hite, tenor - Evangelist
Dana Whiteside, baritone - Jesus

Johann Sebastian Bach
St. Matthew Passion, BWV 244

Cantata Singers and **Handel and Haydn Society Youth Choruses**

Noah Horn, Music Director

William Hite, Tenor - Evangelist

Dana Whiteside, Baritone - Jesus

Michele Adams, HHYC Conductor

Additional featured soloists:

Emily Adams, mezzo-soprano

Ellen Allen, soprano

Heidi Braun-Hill, violin

Heming Cao, tenor

Quincy Cason, tenor

Adrian Cho, bass-baritone

Mark Andrew Cleveland, bass-baritone

Jacqueline DeVoe, flute

Anand Dharan, bass-baritone

Kamil Ekinci, bass-baritone

Ifeanyi Epum, countertenor

Josh Glassman, tenor

Angelica Grau, mezzo-soprano

Lauren Guthridge, mezzo-soprano

Nathan Halbur, bass-baritone

Vanessa Holroyd, flute

Laura Jeppesen, viola da gamba

Patricia Kopko, soprano

James Liu, bass-baritone

Lisa Lynch, soprano

Danielle Maddon, violin

Allyn McCourt, bass-baritone

Ryan Mewhorter, bass-baritone

Kay Patterson, soprano

Peggy Pearson, oboe

Janet Ross, soprano

Max Rydqvist, bass-baritone

Jason Sabol, tenor

Felicity Salmon, soprano

Jennifer Slowik, oboe

Jennifer Webb, mezzo-soprano

Rachel Webb, soprano

Sara Wyse-Wenger, mezzo-soprano

This program will last approximately three and one-quarter hours, which includes one intermission.

PART I

1. Kommt, ihr Töchter, helft mir klagen | CHORUS and CHORALE
2. Da Jesus diese Rede vollendet hatte | EVANGELIST and JESUS
3. Herzliebster Jesu, was hast du verbrochen | CHORALE
4. Da versammelten sich die Hohenpriester | EVANGELIST, CHORUS and JESUS
5. Du lieber Heiland du | RECITATIVE (alto)
Ifeanyi Epum, countertenor
Jacqueline DeVoe, flute
Vanessa Holroyd, flute
6. Buß und Reu | ARIA (alto)
7. Da ging hin der Zwölfen einer | EVANGELIST and JUDAS
Max Rydqvist (Judas)
8. Blute nur, du liebes Herz | ARIA (soprano)
Lisa Lynch
9. Aber am ersten Tage der süßen Brot | EVANGELIST, JESUS and CHORUS
10. Ich bins, ich sollte büßen | CHORALE
11. Er antwortete und sprach | EVANGELIST, JESUS and JUDAS
12. Wiewohl mein Herz in Tränen schwimmt | RECITATIVE (soprano)
Janet Ross
Peggy Pearson, oboe
Jennifer Slowik, oboe
13. Ich will dir mein Herze schenken | ARIA (soprano)
14. Und da sie den Lobgesang gesprochen hatten | EVANGELIST and JESUS
15. Erkenne mich, mein Hüter | CHORALE
16. Petrus aber antwortete und sprach zu ihm | EVANGELIST, PETER and JESUS
Ryan Mewhorter (Petrus)
17. Ich will hier bei dir stehen | CHORALE
18. Da kam Jesus mit ihnen zu einem Hofe | EVANGELIST and JESUS
19. O Schmerz! Hier zittert das gequälte Herz | RECITATIVE (tenor) and CHORALE
Jason Sabol
20. Ich will bei meinem Jesu wachen | ARIA (tenor) and CHORUS
Peggy Pearson, oboe
21. Und ging hin ein wenig | EVANGELIST and JESUS
22. Der Heiland fällt vor seinem Vater nieder | RECITATIVE (bass)
James Liu
23. Gerne will ich mich bequemen | ARIA (bass)
24. Und er kam zu seinen Jüngern | EVANGELIST and JESUS
25. Was mein Gott will, das g'scheh allzeit | CHORALE
26. Und er kam und fand sie aber schlafend | EVANGELIST, JESUS and JUDAS
27. So ist mein Jesus nun gefangen | ARIA (soprano and alto) and CHORUS
Rachel Webb
Angelica Grau
28. Und siehe, einer aus denen | EVANGELIST and JESUS
29. O Mensch, beweine dein Sünde groß | CHORALE

INTERMISSION

PART II

30. Ach, nun ist mein Jesus hin | ARIA (alto) and CHORUS

Emily Adams

31. Die aber Jesum gegriffen hatten | EVANGELIST

32. Mir hat die Welt trüglich gericht' | CHORALE

33. Und wiewohl viel falsche Zeugen herzutraten | EVANGELIST, TESTIFIERS and HIGH PRIEST

Sara Wyse-Wenger

Quincy Cason

Anand Dharan (Pontifex)

34. Mein Jesus schweigt | RECITATIVE (tenor)

Heming Cao

Laura Jeppesen, viola da gamba

35. Geduld! Wenn mich falsche Zungen stechen | ARIA (tenor)

36. Und der Hohepriester antwortete | EVANGELIST, HIGH PRIEST, JESUS and CHORUS

37. Wer hat dich so geschlagen | CHORALE

38. Petrus aber saß draußen im Palast | EVANGELIST, MAIDS, PETER and CHORUS

Felicity Salmon (Ancilla I)

Patricia Kopko (Ancilla II)

Ryan Mewhorter (Petrus)

39. Erbarme dich, mein Gott | ARIA (alto)

Jennifer Webb

Danielle Maddon, violin

40. Bin ich gleich von dir gewichen | CHORALE

41. Des Morgens aber hielten alle Hohepriester | EVANGELIST, JUDAS, CHIEF PRIESTS and CHORUS

Max Rydqvist (Judas)

Joshua Glassman (Pontifex)

Kamil Ekinci (Pontifex)

42. Gebt mir meinen Jesum wieder | ARIA (bass)

Nathan Halbur

Heidi Braun-Hill, violin

43. Sie hielten aber einen Rat | EVANGELIST, PILATE and JESUS

Adrian Cho (Pilatus)

44. Befiehl du deine Wege | CHORALE

45. Auf das Fest aber hatte der Landpfleger Gewohnheit | EVANGELIST, PILATE, PILATE'S WIFE and CHORUS

Ellen Allen (Uxor Pilati)

46. Wie wunderbarlich ist doch diese Strafe | CHORALE

47. Der Landpfleger sagte | EVANGELIST and PILATE

48. Er hat uns allen wohlgetan | RECITATIVE (soprano)

Kynesha Patterson

Peggy Pearson, oboe

Jennifer Slowik, oboe

49. Aus Liebe will mein Heiland sterben | ARIA (soprano)

Jacqueline DeVoe, flute

50. Sie schrieen aber noch mehr | EVANGELIST, PILATE and CHORUS

Adrian Cho (Pilatus)

51. **Erbarm es Gott** | RECITATIVE (alto)
Lauren Guthridge
52. **Können Tränen meiner Wangen** | ARIA (alto)
53. **Da nahmen die Kriegsknechte des Landpflegers** | EVANGELIST and CHORUS
54. **O Haupt voll Blut und Wunden** | CHORALE
55. **Und da sie ihn verspottet hatten** | EVANGELIST
56. **Ja freilich will in uns das Fleisch und Blut** | RECITATIVE (bass)
Allyn McCourt
Laura Jeppesen, viola da gamba
57. **Komm, süßes Kreuz, so will ich sagen** | ARIA (bass)
58. **Und da sie an die Stätte kamen** | EVANGELIST and CHORUS
59. **Ach Golgatha, unselges Golgatha** | RECITATIVE (alto)
Jennifer Webb
Peggy Pearson, oboe
Jennifer Slowik, oboe
60. **Sehet, Jesus hat die Hand** | ARIA (alto) and CHORUS
61. **Und von der sechsten Stunde an** | EVANGELIST, JESUS and CHORUS
62. **Wenn ich einmal soll scheiden** | CHORALE
63. **Und siehe da, der Vorhang im Tempel zerriß** | EVANGELIST and CHORUS
64. **Am Abend, da es kühle war** | RECITATIVE (bass)
Mark Andrew Cleveland
65. **Mache dich, mein Herze, rein** | ARIA (bass)
66. **Und Joseph nahm den Leib** | EVANGELIST, PILATE and CHORUS
Adrian Cho (Pilatus)
67. **Nun ist der Herr zur Ruh gebracht** | RECITATIVE and CHORUS
Mark Andrew Cleveland
Josh Glassman
Ifeanyi Epum
Janet Ross
68. **Wir setzen uns mit Tränen nieder** | CHORUS

cantata singers

CHOIR I

SOPRANO

Ellen Allen
Lyndie Laramore
Lisa Lynch
Kynesha Patterson
Janet Ross
Felicity Salmon
Christine Swistro

ALTO

Emily Adams
Sheryl Elkin
Ifeanyi Epum
Lauren Guthridge
Jennifer Webb

TENOR

Brian Bennett
Heming Cao
Joshua Glassman
Peter Owens
Jason Sabol

BASS

Mark Andrew Cleveland
Nathan Halbur
Bob Henry
James Liu
Allyn McCourt
Ryan Mewhorter
Jonah Pearl

CHOIR II

SOPRANO

Kumi Donaghue
Lorraine Fitzmaurice
Angelica Grau
Kathy Howard
Patricia Kopko
Susan Navien
Epp Sonin
Rachel Webb

ALTO

Kathy Carlson
Rikki Morrow-Spitzer
Deborah Owen
Andrea Wivchar
Sara Wyse-Wenger
Majie Zeller

TENOR

Quincy Cason
Carey Erdman
Carl Lian
Kurt Pfrommer
Dwight Porter
David Wolff

BASS

Adrian Cho
Henry Clapp
Anand Dharan
Kamil Ekinci
Alan McLellan
Max Rydqvist
Scott Street
Charles Turner

ORCHESTRA 1

Flute

Jacqueline DeVoe
Vanessa Holroyd

Oboe

Peggy Pearson
Jennifer Slowik

Viola da Gamba

Laura Jeppesen

Violin 1

Danielle Maddon, concertmaster
Lena Wong
Rose Drucker

Violin 2

Dianne Pettipaw, principal
Sean Larkin
Yumi Okada

Viola

Anne Black
Laura Jeppesen
Jenny Stirling

Cello

Lynn Nowels
Hyun-Ji Kwon

Double bass

Nancy Kidd

Bassoon

Jensen Ling

Organ

Michael Beattie

ORCHESTRA 2

Flute

Jessica Lizak
Peggy Friedland

Oboe

Catherine Weinfield-Zell
Elizabeth England

Violin 1

Heidi Braun-Hill, concertmaster
Sarita Uranovsky
Ninel Jabotinsky

Violin 2

Roksana Sudol, principal
Susan Jensen
Asuka Usui

Viola

Noriko Futagami
Chris Nunn
Anna Griffis

Cello

David Russell
Colleen McGary-Smith

Double bass

Nathan Varga

Bassoon

Sam Childers

Harpsichord

Jonathan Wessler



HANDEL+HAYDN SOCIETY
YOUTH CHORUSES

H+H Youth Choruses

Michele Adams, *conductor*

Andrew Milne, *assistant conductor*

Anna Adams

Brooklyn Adams

Aliyah Attar

Beatrice Bellinger

Genevieve Bigelow

Anisha Chowdhury

Julianna Clark

Eleanor Fischer

Gracie Goodman

Nahar Keefe-Perry

Esther Kraft

Kristine Lee

Natalie Lima-Silva

Norah McCullough

Emma Merry

Olivia Ojukwu

Emma Kristine Oliphant

Maya Powers

Racqaël van Kleef

Elodie Weinzierl

Isis Whitney-Payne

The H+H Youth Choruses is a collaborative community where singers aged 7–18 hone their craft, express their creativity, and make unforgettable memories alongside forever friends. Over its 30 years, HHYC has grown from a handful of dedicated young people to seven choruses welcoming more than 150 singers each semester. Through large- and small-group instruction, weekly musician-ship classes, collaborations with leading professional ensembles, and international tours (including the 2024 HHYC tour throughout Austria), world-class faculty partner with these young artists to create a rigorous yet welcoming environment for musical and personal growth—a chance for everyone to find their voice. Singers also treat H+H audiences to inspiring (and impressive) performances onstage at Symphony Hall and NEC's Jordan Hall—often joined by the H+H Orchestra and Chorus—throughout each subscription season, sharing their passion for the living tradition of choral music with all of us.

The H+H Youth Choruses are a component of the Karen S. and George D. Levy Education Program.

Matthäus-Passion

Erster Teil

Chor I & II & Choral

(Töchter Zion und Gläubige Seelen)

Kommt, ihr Töchter, helft mir klagen,
Sehet! - Wen? - den Bräutigam!
Seht ihn! - Wie? - als wie ein Lamm.
Sehet! - Was? - seht die Geduld,
Seht! - Wohin? - auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen.

**O Lamm Gottes unschuldig,
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, o Jesu.**

Evangelist

Da Jesus diese Rede vollendet hatte, sprach er zu seinen Jüngern:

Jesus

Ihr wisset daß nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, daß er gekreuziget werde.

Choral

**Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?**

Evangelist

Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in den Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

Chor I & II

Ja nicht auf das Fest, auf daß nicht ein Aufruhr werde im Volk.

Evangelist

Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goß es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

Chor I

Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft und den Armen gegeben werden.

The Passion According to St. Matthew

Part One

Chorus I & II and Chorale

(Daughters of Zion and Faithful Souls)

Come, daughters, help me lament,
behold! - Whom? - the Bridegroom!
Behold him! - How? - As a Lamb.
Behold! - What? - behold the patience,
look! - Where? - at our guilt.
See him, out of love and graciousness
bear the wood for the Cross Himself.

**O innocent Lamb of God,
slaughtered on the trunk of the Cross,
patient at all times,
however you were scorned.
you have borne all sins,
otherwise we would have to despair.
Have mercy on us, O Jesus.**

Evangelist

When Jesus had finished this speech, he said to his disciples:

Jesus

You know that in two days it will be Passover, and the Son of Man will be handed over to be crucified.

Chorale

**Heart's beloved Jesus, how have you transgressed,
that such a harsh sentence has been pronounced?
What is the crime, of what kind of misdeed
are you accused?**

Evangelist

Then the high priests and the scribes and the elders of the people gathered in the palace of the high priest, who was named Caiaphas, and took council how with deception they could seize Jesus and kill him. They said, however:

Chorus I & II

Not, indeed, during the festival, so that there will not be an uproar among the people.

Evangelist

Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to him with a cup filled with valuable water; and she poured it upon his head as he sat at the table. When his disciples saw this, they were against it and said:

Chorus I

What purpose does this foolishness serve? This water could have been sold for a high price and given to the poor.

Evangelist

Da das Jesus merket, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Armen bei euch, mich aber habt ihr nicht allezeit. Daß sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, daß man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium gepredigt wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

Rezitativ A (Chor I)

Du lieber Heiland du,
Wenn deiner Jünger töricht streiten,
Daß diese fromme Weib
Mit Salben deinen Leib
zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf sein Haupt zu gießen!

Arie A (Chor I)

Buß und Reu, Buß und Reu
Knirscht das Sündenherz entzwei.
Das die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

Evangelist

Da ging hin der Zwölfen einer mit Namen Judas Ischarioth zu den Hohenpriestern und sprach:

Judas

Was wollt ihr mir geben? Ich will ihn euch verraten.

Evangelist

Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, daß er ihn verriete.

Arie S (Chor II)

Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

Evangelist

Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm:

Chor I

Wo willst du, daß wir dir bereiten das Osterlamm zu essen?

Evangelist

When Jesus heard this, he said to them:

Jesus

Why do you trouble the woman? She has done a good deed for me. You will have the poor with you always, but you will not always have me. She has poured this water on my body because I will be buried. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

Recitative A (Chorus I - Ifeanyi Epum; Jacqueline DeVoe, flute; Vanessa Holroyd, flute)

O you dear Savior,
when your disciples foolishly protest
that this virtuous woman
prepares your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon your head!

Arie A (Chorus I)

Repentance and regret, repentance and regret
rip the sinful heart in two.
Thus the drops of my tears,
desirable spices,
are brought to you, loving Jesus.

Evangelist

Then one of the twelve, named Judas Iscariot, went to the high priests and said:

Judas (Max Rydgqvist)

What will you give me? I will betray him to you.

Evangelist

And they offered him thirty silver pieces. And from then on he sought opportunity to betray him.

Arie S (Chorus II - Lisa Lynch)

Bleed out, you loving heart!
Alas! A child that you raised,
that nursed at your breast,
threatens to murder its caretaker,
since it has become a serpent.

Evangelist

But on the first day of unleavened bread the disciples came to Jesus and said to him:

Chorus I

Where do you want us to prepare to eat the Passover lamb?

Evangelist

Er sprach:

Jesus

Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.

Evangelist

Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:

Jesus

Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

Evangelist

Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

Chor I

Herr, bin ichs?

Choral

**Ich bins, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.**

Evangelist

Er antwortete und sprach:

Jesus

Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, daß derselbige Mensch noch nie geboren wäre.

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ichs, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagests.

Evangelist

He said:

Jesus

Go into the city to a certain person and say to him: the Master says to you: my time is here, I will hold Passover in your house with my disciples.

Evangelist

And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening he sat at dinner with the twelve. And as they ate, he said:

Jesus

Truly I say to you: one among you will betray me.

Evangelist

And they were very troubled and began, each one among them, to say to him:

Chorus I

Lord, is it I?

Chorale

**It is I, I should atone,
bound hand and foot
in hell.
The scourges and the bonds
and what you endured,
my soul has earned.**

Evangelist

He answered and said:

Jesus

He who has dipped his hand in the bowl with me will betray me. The Son of Man will indeed pass away as it stands written of him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had never been born.

Evangelist

Then Judas, who betrayed him, answered and said:

Judas

Is it I, Rabbi?

Evangelist

He said to him:

Jesus

You say it.

Evangelist

Da sie aber aßen, nahm Jesus das Brot, dankete und brach und gabs den Jüngern und sprach:

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

Und er nahm den Kelch und dankete, gab ihnen den und sprach:

Jesus

Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ichs neu trinken werde mit euch in meines Vaters Reich.

Rezitativ S (Chor I)

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,
so macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf er Welt mit denen Seinen
Nicht böse können meinen,
so liebt er sie bis an das Ende.

Arie S (Chor I)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

Evangelist

Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:

Jesus

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: "Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen." Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläam.

Choral

**Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet**

Evangelist

While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

Jesus

Take, eat, this is my body.

Evangelist

And he took the cup and blessed it, gave it to them and said:

Jesus

Drink from this, all of you; this is my blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in my Father's kingdom.

Recitative S (Chorus I – Janet Ross; Peggy Pearson, oboe; Jennifer Slowik, oboe)

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet his Testament brings me joy:
his flesh and blood, O most precious,
he bequeaths to my hands.
Just as in the world, among his own,
he could not wish them harm,
just so he loves them to the end.

Aria S (Chorus I)

I will give you my heart;
sink within, my Savior!
I will sink into you;
although the world is too small for you,
ah, you alone shall be for me
more than heaven and earth.

Evangelist

And when they had spoken the benediction, they went out to the Mount of Olives. Then Jesus said to them:

Jesus

Tonight you will all be angry at me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When, however, I rise again, I shall go before you into Galilee.

Chorale

**Acknowledge me, my Guardian,
my Shepherd, take me in!
From you, source of all goodness,
has much good come to me.
Your mouth has nourished me**

**Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.**

Evangelist

Petrus aber antwortete und sprach zu ihm:

Petrus

Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

Evangelist

Jesus sprach zu ihm:

Jesus

Wahrlich, ich sage dir: in dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

Evangelist

Petrus sprach zu ihm:

Petrus

Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.

Evangelist

Desgleichen sagten auch alle Jünger.

Choral

**Ich will hier bei dir stehen,
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen,
In meinen Arm und Schoß.**

Evangelist

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:

Jesus

Setzet euch hie, bis daß ich dort hingehe und bete.

Evangelist

Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

Jesus

Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir!

Rezitativ T (Chor I) und Chor II

O Schmerz!

Hier zittert das gequälte Herz;
wie sinkt es hin, wie bleicht sein Angesicht!

**with milk and sweet sustenance,
Your spirit has lavished upon me
much heavenly joy.**

Evangelist

Peter answered, however, and said to him:

Peter (Ryan Mewhorter)

Even though everyone will be angry at you, yet I will never be angry.

Evangelist

Jesus said to him:

Jesus

Truly, I say to you: tonight, before the cock crows, you will deny me three times.

Evangelist

Peter said to him:

Peter

Even if I must die with you, I will not deny you.

Evangelist

All the other disciples also said the same.

Chorale

**I will stay here with you,
do not scorn me!
I will not leave you,
even as your heart breaks.
When your head grows pale
at the last stroke of death,
Then I will hold you fast
In my arm and bosom.**

Evangelist

Then Jesus came with them to a garden, which was called Gethsemane, and spoke to his disciples:

Jesus

Sit here while I go over there and pray.

Evangelist

And he took Peter and the two sons of Zebedee with him, and began to mourn and despair. Then Jesus said to them:

Jesus

My soul is troubled even to death; stay here and watch with me!

Recitative T (Chorus I) and Chorus II – Jason Sabol

O pain!

Here the tormented heart trembles;
how it sinks down, how his face pales!

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.

Ach! meine Sünden haben dich geschlagen;

Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.

**Ich, ach, Herr Jesu, habe dies verschuldet,
was du erduldet.**

Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
vermindern oder helfen tragen,
Wie gerne blieb ich hier!

Arie T (Chor I) und Chor II

Ich will bei meinem Jesu wachen,
– So schlafen unsre Sünden ein. –
Meinen Tod
Büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.
– Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein. –

Evangelist

*Und ging hin ein wenig, fiel nieder auf sein Angesicht
und betete und sprach:*

Jesus

*Mein Vater, ist's möglich, so gehe diese Kelch von mir;
doch nicht wie ich will, sondern wie du willst.*

Rezitativ B (Chor II)

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich und alle
von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

Arie B (Chor II)

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

Evangelist

*Und er kam zu seinen Jüngern und fand sie schlafend
und sprach zu ihnen:*

What is the cause of all this trouble?

The Judge leads him before judgment.
No comfort, no helper is there.

Alas! My sins have struck you down;

He suffers all the torments of Hell,
He must pay for the crimes of others.

**I, alas, Lord Jesus, have earned this,
that you endure.**

Ah! Could my love for you,
my Savior, diminish or bring aid
to your trembling and your despair,
how gladly would I stay here!

Aria T (Chorus I) and Chorus II (Peggy Pearson, oboe)

I will watch with my Jesus,
– So shall our sins fall asleep. –
My death
is atoned for by his soul's anguish;
his sorrow makes me full of joy.
– Therefore his deserved suffering
must be truly bitter and yet sweet to us. –

Evangelist

*And went away a bit, fell down on his face and prayed
and said:*

Jesus

*My Father, if it is possible, let this cup pass from me; yet
not as I will it, rather as you wish.*

Recitative B (Chorus II – James Liu)

The Savior falls down before his Father;
through this he lifts up himself and everyone
from our fall
to God's grace again.
He is ready
to drink the cup of
death's bitterness,
in which the sins of this world
are poured and which stink horribly,
since it is pleasing to our loving God.

Aria B (Chorus II)

Gladly will I force myself
to take on the Cross and the Chalice,
yet I drink after the Savior.
For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter taste of sorrow,
through his first sip.

Evangelist

*And he came back to his disciples and found them
sleeping, and said to them:*

Jesus

*Könnet ihr denn nicht eine Stunde mit mir wachen?
Wachet, und betet, daß ihr nicht in Anfechtung fallet!
Der Geist ist willig, aber das Fleisch ist schwach.*

Evangelist

Zum andernmal ging er hin, betete und sprach:

Jesus

*Mein Vater, ists nicht möglich, daß dieser Kelch von mir
gehe, ich trinke ihn denn, so geschehe dein Wille.*

Choral

**Was mein Gott will, das gscheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit,
Die an ihn glauben feste.
Er hilft aus Not, der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.**

Evangelist

*Und er kam und fand sie aber schlafend, und ihre Augen
waren voll Schlags. Und er ließ die und ging abermal hin
und betete zum drittenmal und redete dieselbigen Worte.
Da kam er zu seinen Jüngern und sprach zu ihnen:*

Jesus

*Ach! Wollt ihr nun schlafen und ruhen? Siehe, die
Stunde ist hie, daß des Menschen Sohn in der Sünder
Hände überantwortet wird. Stehet auf, lasset uns gehen;
siehe, er ist da der mich verrät.*

Evangelist

*Und als er noch redete, siehe, da kam Judas, der
Zwölfen einer, und mit ihm einer große Schar mit
Schwerten und mit Stangen von den Hohenpriester und
Ältesten des Volks. Und der Verräter hatte ihnen ein
Zeichen gegeben und gesagt: "Welchen ich küssen
werde, der ists, den greifet!" Und alsbald trat er zu Jesu
und sprach:*

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küsstete ihn, Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

*Da traten sie hinzu und legte die Hände an Jesum und
griffen ihn.*

Jesus

*Couldn't you then remain awake with me one hour? Stay
awake, and pray, so that you do not fall into temptation!
The spirit is willing, but the flesh is weak.*

Evangelist

For a second time he went away, prayed and said:

Jesus

*My Father, if it is not possible that this cup pass away
from me, then I will drink it; thus may your will be done.*

Chorale

**What my God wills always occurs,
His will is the best,
He is ready to help those
who believe firmly in him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, builds upon him firmly,
God will never abandon.**

Evangelist

*And he came back and found them sleeping nevertheless,
and their eyes were full of sleep. And he left them and
went away another time and prayed for the third time,
and spoke the same words. Then he came back to his
disciples and said to them:*

Jesus

*Alas! Do you wish to sleep and rest now? Behold, the
hour has come, when the Son of Man is to be handed
over into the hands of sinners. Get up, let us go; see, he
who betrays me is here.*

Evangelist

*And as he was speaking, behold, there came Judas, one
of the twelve, and with him a large troop from the high
priest and the elders of the people with swords and
spears. And the betrayer had given them a sign and said:
"The one that I will kiss is him; seize him!" And just then
he stepped forward to Jesus and said:*

Judas

Greetings to you, Rabbi!

Evangelist

And kissed him. However Jesus said to him:

Jesus

My friend, why did you come?

Evangelist

*Then they stepped forward and laid hands on Jesus and
seized him.*

Arie SA (Chor I) und Chor II

So ist mein Jesus nun gefangen.

-Laßt ihn, haltet, bindet nicht! -

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Sie führen ihn, er ist gebunden.

- Sind Blitze, sind Donner in Wolken
verschwunden?

Eröffne den feurigen Abgrund, o Hölle,

Zertrümmre, verderbe, verschlinge, zerschelle

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut! -

Evangelist

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

Jesus

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

Evangelist

Da verließen ihn alle Jünger und flohen.

Choral

**O Mensch, beweine dein Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden,
Den Toten er das Leben gab
Und legt dabei all Krankheit ab
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unser Sünden schwere Bürd
Wohl an dem Kreuze lange.**

Aria SA (Chorus I) and Chorus I & II -

Rachel Webb, Angelica Grau

Thus my Jesus is now captured.

- Leave him, stop, don't bind him! -

Moon and light

for sorrow have set,

since my Jesus is captured.

They take him away, he is bound.

- Are lightning and thunder
extinguished in the clouds?

Open the fiery abyss, O Hell,
crush, destroy, devour, smash
with sudden rage

the false betrayer, the murderous blood! -

Evangelist

And behold, one of those who were with Jesus stretched out his hand and struck a servant of the high priest, and cut off his ear. Then Jesus said to him:

Jesus

Put your sword back in its place; for whoever takes the sword will perish through the sword. Or do you think that I could not ask my Father to send me more than twelve legions of angels? How would the scripture be fulfilled then? It must happen thus.

Evangelist

At the time Jesus said to the crowd:

Jesus

You have come out as if to a murderer, with swords and spears to take me; yet I have daily sat among you and have taught in the Temple, and you did not arrest me. However all of this has happened in order to fulfill the writings of the prophets.

Evangelist

Then all the disciples deserted him and fled.

Chorale

**O mankind, mourn your great sins,
for which Christ left his Father's bosom
and came to earth;
from a virgin pure and tender
he was born here for us,
he wished to become our Intercessor,
he gave life to the dead
and laid aside all sickness
until the time approached
that he would be offered for us,
bearing the heavy burden of our sins
indeed for a long time on the Cross.**

Zweiter Teil

Arie A (Chor I) und Chor II

Ach, nun ist mein Jesus hin!

- *Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?* -

Ist es möglich, kann ich schauen?

- *Wo hat sich dein Freund hingewandt?* -

Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

- *So wollen wir mit dir ihn suchen.* -

Ach! was soll ich der Seele sagen,

Wenn sie mich wird ängstlich fragen:

Ach! wo ist mein Jesus hin?

Evangelist

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf daß sie ihn töteten, und funden keines.

Choral

**Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem Gdicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr
In dieser Gfahr,
Bhüt mich für falschen Tücken!**

Evangelist

Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:

Zeugen

Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

Evangelist

Und der Hohepriester stund auf und sprach zu ihm:

Hohepriester

Antwortest du nichts zu dem, das diese wider dich zeugen?

Evangelist

Aber Jesus schwieg stille.

Part Two

Aria A (Chorus I) and Chorus II – Emily Adams

Alas, now my Jesus is gone!

- *Where, then, has your beloved gone,
O most beautiful among women?* -

Is it possible, can I behold it?

- *Which way has your beloved turned?* -

Alas! My lamb in the claws of a tiger;

Alas! Where has my Jesus gone?

- *We will seek him with you.* -

Alas! What shall I say to the soul,

when she asks me anxiously:

Alas! Where has my Jesus gone?

Evangelist

But after they had arrested Jesus, they brought him to the High Priest Caiaphas, where the scribes and the elders had gathered. Peter, however, followed him from afar to the palace of the high priest, and went inside and sat with the servants, so he could see how it came out. The high priests, however, and the elders, and the entire council sought false witness against Jesus, so that they could put him to death, and found none.

Chorale

**The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully
in this danger;
protect me from malicious falsehoods!**

Evangelist (Sara Wyse-Wenger; Quincy Cason; Anand Dharan, Pontifex)

And although many false witnesses came forward, they found none. Finally two false witnesses came forward and said:

Witnesses

He has said: I can destroy the temple of God and in three days build it up again.

Evangelist

And the high priest stood up and said to him:

High Priest

Do you answer nothing to this, that they say against you?

Evangelist

But Jesus was silent.

Rezitativ T (Chor II)

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein erbarmensvoller Wille
vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

Arie T (Chor II)

Geduld, Geduld!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

Evangelist

Und der Hohenpriester antwortete und sprach zu ihm:

Hohepriester

*Ich beschwöre dich bei dem lebendigen Gott, daß du uns
sagest, ob du seiest Christus, der Sohn Gottes?*

Evangelist

Jesus sprach zu ihm:

Jesus

*Du sagests. Doch sage ich euch: von nun an wirds
geschehen, daß ihr sehen werdet des Menschen Sohn
sitzen zur Rechten der Kraft und kommen in den Wolken
des Himmels.*

Evangelist

Da zerriß der Hohepriester seine Kleider und sprach:

Hohepriester

*Er hat Gott gelästert; was dürfen wir weiter Zeugnis?
Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was
dünket euch?*

Evangelist

Sie antworteten und sprachen:

Chor I & II

Er ist des Todes schuldig!

Evangelist

*Da speieten sie aus in sein Angesicht und schlugen ihn
mit Fäusten. Etliche aber schlugen ihn ins Angesicht und
sprachen:*

Chor I & II

Weissage uns, Christe, wer ists, der dich schlug?

Recitative T (Chorus II – Heming Cao; Laura Jeppesen,
viola da gamba)

My Jesus is silent
at false lies,
in order to show us
that his merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like him
and keep silent under persecution.

Aria T (Chorus II)

Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my due,
shame and scorn,
indeed, dear God shall
avenge the innocence of my heart.

Evangelist

And the high priest answered and said to him:

High Priest

*I abjure you by the living God to tell us whether you are
the Christ, the Son of God!*

Evangelist

Jesus said to him:

Jesus

*You say it. Yet I say to you: from now on it will come to
pass that you will see the Son of Man sitting at the right
hand of Power, and approaching in the clouds of
heaven.*

Evangelist

Then the high priest tore his garments and said:

High Priest

*He has blasphemed God; what further witness do we
need? Behold, now you have heard his blasphemy. What
do you think?*

Evangelist

They answered and said:

Chorus I & II

He is worthy of death!

Evangelist

*Then they spit in his face and struck him with fists. Some
of them, however, struck him in the face and said:*

Chorus I & II

Prophecy to us, Christ, who is it who strikes you?

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.**

Evangelist

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

Magd I

Und du warest auch mit dem Jesus aus Galiläa.

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Petrus

Ich weiß nicht, was du sagest.

Evangelist

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

Magd II

Dieser war auch mit dem Jesu von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Petrus

Ich kenne des Menschen nicht.

Evangelist

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

Chor II

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

Evangelist

Da hub er an sich zu verfluchen und zu schwören:

Petrus

Ich kenne des Menschen nicht.

Evangelist

Und alsbald krähete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: "Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen." Und ging heraus und weinete bitterlich.

Chorale

**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.**

Evangelist (Felicity Salmon, Ancilla I; Patricia Kopko, Ancilla II; Ryan Mewhorter, Petrus)

Peter, however, sat outside of the palace; and a maid came up to him and said:

Maid I

And you were also with that Jesus of Galilee

Evangelist

He denied it however before them all and said:

Peter

I don't know what you are saying.

Evangelist

As he was going out of the door, however, another one saw him and said to those who were near:

Maid II

This one was also with that Jesus from Nazareth.

Evangelist

And he denied again, and swore to it:

Peter

I do not know the man.

Evangelist

And after a little while people standing around came up and said to Peter:

Chorus II

Truly you are also one of them; your speech gives you away.

Evangelist

Then he began to curse and swear:

Peter

I do not know the man.

Evangelist

And just then the cock crew. Then Peter remembered the words of Jesus, when he said to him: "Before the cock crows, you will deny me three times." And he went out and wept bitterly.

Arie A (Chor I)

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schau hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!

Choral

**Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.**

Evangelist

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, daß sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, daß er verdammt war zum Tode, gereuete es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:

Judas

Ich habe übel getan, daß ich unschuldig Blut verraten habe.

Evangelist

Sie sprachen:

Chor I & II

Was geht uns das an? Da siehe du zu!

Evangelist

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

Hohenpriester

Es taugt nicht, daß wir sie in den Gotteskasten legen, denn es ist Blutgeld.

Arie B (Chor II)

Gebt mir meinen Jesum wieder!
Seht das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

Aria A (Chorus I – Jennifer Webb; Danielle Maddon, violin)

Have mercy on me, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before you.
Have mercy, have mercy!

Chorale

**Although I have been separated from you,
yet I bring myself back again;
even so your Son set the example for us
through his anguish and mortal pain.
I do not deny my guilt,
but your grace and mercy
is much greater than the sin
that I constantly discover in me.**

Evangelist (Max Rvdqvist, Judas; Joshua Glassman, Pontifex; Kamil Ekinci, Pontifex)

The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put him to death. And they bound him, led him out and turned him over to the Governor, Pontius Pilate. When Judas, who betrayed him, saw that he was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:

Judas

I have done evil by betraying innocent blood.

Evangelist

They said:

Chorus I & II

How does that concern us? See to it yourself!

Evangelist

And he threw the silver pieces into the temple and left, and went away and hanged himself. However the high priests took the silver pieces and said:

High Priests

It will not do to put them into the coffers of God, since it is blood money.

Aria B (Chorus II - Nathan Halbur; Heidi Braun-Hill, violin)

Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the
lost son!

Evangelist

Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesaget ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kinder Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat." Jesus aber stund vor der Landpfleger; und der Landpfleger fragte ihn und sprach:

Pilatus

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Evangelist

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

Pilatus

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

Choral

**Befiel du deine Wege,
und was dein Herze kränkt,
Der allertreusten Pflege,
Des, der den Himmel lenkt,
Der Wolken, Luft und Winden
Gibt Wege, Lauf, und Bahn,
Er will auch Wege finden
Daß dein Fuß gehen kann.**

Evangelist

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen von andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Pilatus

Welchen wollt ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus?

Evangelist (Adrian Cho, Pilatus)

They held a council, however, and bought a potter's field with them for the burial of pilgrims. Therefore this same field is called the Field of Blood to this very day. Thus was fulfilled what was spoken through the Prophet Jeremiah, who said: "They have taken thirty silver pieces, the price of him who was bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." Jesus, however, stood before the Governor; and the Governor questioned him and said:

Pilate

Are you the King of the Jews?

Evangelist

Jesus, however, said to him:

Jesus

You say it.

Evangelist

And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:

Pilate

Do you not hear how harshly they accuse you?

Evangelist

And he answered him not even one word thus, to which even the Governor was greatly amazed.

Chorale

**Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
he, who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage,
he will find ways
for your feet to follow as well.**

Evangelist (Ellen Allen, Uxor Pilati)

At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:

Pilate

Which one do you want me to release to you? Barabbas or Jesus, of whom it is said, he is the Christ?

Evangelist

Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

Pilati Weib

Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinem wegen!

Evangelist

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Pilatus

Welchen wollt ihr unter diesen Zweien, den ich euch soll losgeben?

Evangelist

Sie sprachen:

Chor I & II

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

Evangelist

Sie sprachen alle:

Chor I & II

Laß ihn kreuzigen!

Choral

**Wie wunderbarlich ist doch diese Strafe!
Die gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der Gerechte,
Für seine Knechte.**

Evangelist

Der Landpfleger sagte:

Pilatus

Was hat er denn Übels getan?

Evangelist

For he knew well that they had handed him over out of envy. And while he sat upon the judgment seat, his wife sent to him and her message said:

Pilate's Wife

Have nothing to do with this righteous man; I have suffered much in a dream today on his account!

Evangelist

But the high priests and the elders convinced the people that they should ask for Barabbas and convict Jesus. So when the Governor answered and said to them:

Pilate

Which one between the two do you want me to release to you?

Evangelist

They said:

Chorus I & II

Barabbas!

Evangelist

Pilate said to them:

Pilate

What shall I do then with Jesus, of whom it is said, he is the Christ?

Evangelist

They all said:

Chorus I & II

Let him be crucified!

Chorale

**How strange is this punishment!
The Good Shepherd suffers for the sheep.
The Lord, the Righteous One, atones for the crime
on his servant's behalf.**

Evangelist

The Governor said:

Pilate

What evil has he done then?

Rezitativ S (Chor I)

Er hat uns allen wohlgetan,
den Blinden gab er das Gesicht,
Die Lahmen macht' er gehend,
Er sagt' uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgerichtet',
Er nahm die Sünder auf und an,
Sonst hat mein Jesus nichts getan.

Arie S (Chor I)

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts,
Daß das ewigen Verderben
und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

Evangelist

Sie schrieen aber noch mehr und sprachen:

Chor I & II

Laß ihn kreuzigen!

Evangelist

Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel größer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:

Pilatus

Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu!

Evangelist

Da antwortete das ganze Volk und sprach:

Chor I & II

Sein Blut komme über uns und unsre Kinder.

Evangelist

Da gab er ihnen Barrabam los; aber Jesum ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

Rezitativ A (Chor II)

Erbarm es, Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

Recitative S (Chorus I - Kynesha Patterson; Peggy Pearson, oboe; Jennifer Slowik, oboe)

He has done good things for all of us;
he gave sight to the blind,
he made the lame to walk,
he told us his Father's word,
he drove out the devil,
he has strengthened the troubled.
he took sinners in and embraced them,
other than that, my Jesus has done nothing!

Aria S (Chorus I; Jacqueline DeVoe, flute)

Out of love my Savior wants to die.
He knows nothing of a single sin,
so that the eternal destruction
and the punishment of judgment
would not remain upon my soul.

Evangelist (Adrian Cho, Pilatus)

They screamed even more and said:

Chorus I & II

Let him be crucified!

Evangelist

When Pilate saw, however, that he achieved nothing, rather that a much greater riot occurred, he took water and washed his hands before the people and said:

Pilate

I am innocent of the blood of this righteous man, see to it yourselves!

Evangelist

Then all the people answered and said:

Chorus I & II

Let his blood be on us and on our children.

Evangelist

Then he released Barabbas to them; but Jesus he had scourged and handed him over to be crucified.

Recitative A (Chorus II - Lauren Guthridge)

Forgive this, God!
Here stands the Savior bound.
O scourging, O blows, O wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! you have such hearts
that are like the whipping posts themselves
and even much harder.
Have mercy, stop!

Arie A (Chor II)

Können Tränen meiner Wangen
Nichts erlangen,
O so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein.

Evangelist

Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus und legeten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt, und ein Rohr in seine rechte Hand, und beugeten die Knie vor ihm und spotteten ihn und sprachen:

Chor I & II

Gegrüßet seist du, Jüdenkönig!

Evangelist

Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

Choral

**O Haupt, voll Blut und Wunden,
voll Schmerz und voller Hohn!
O Haupt, zu Spott gebunden
mit einer Dornenkron!
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret:
Gegrüßet seist du mir!**

**Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit,
Wie bist du so erbleicht!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
so schändlich zugericht'?**

Evangelist

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

Rezitativ B (Chor I)

Ja, freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

Aria A (Chorus II)

If the tears on my cheeks
can do nothing,
O then take my heart as well!
Yet let it, for the flow,
when the wounds gently bleed,
be the offering-bowl as well.

Evangelist

Then the soldiers of the Governor took Jesus with them into the courthouse and gathered around him the entire troop; and undressed him and put a purple mantle on him; and they wove a crown of thorns and set it upon his head, and a reed in his right hand, and they bowed before him and mocked him, saying:

Chorus I & II

Hail to you, King of the Jews!

Evangelist

And they spat on him and took the reed and struck his head with it.

Chorale

**O head, full of blood and wounds,
full of suffering and shame!
O head, bound in mockery
with a crown of thorns!
O head, once beautifully adorned
with the highest honor and beauty,
now rather supremely defiled:
be greeted by me!**

**You noble countenance,
before which rather should tremble and cower
the great powers of the world,
how spat upon are you,
How ashen you have become!
Who has treated the light of your eyes,
which is like no other light,
so shamefully?**

Evangelist

And when they had mocked him, they took off the mantle and put his clothes back on; and led him out to be crucified. And as they were going out, they found a man from Cyrene named Simon; they compelled him to carry his cross for him.

Recitative B (Chorus I - Allyn McCourt; Laura Jeppesen, viola da gamba)

Yes, willingly are flesh and blood
compelled to the cross;
The better it is for our souls,
the bitterer it feels.

Arie B (Chor I)

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha,
das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu
trinken mit Gallen vermischet; und da ers schmeckete,
wollte ers nicht trinken. Da sie ihn aber gekreuziget
hatten, teilten sie seine Kleider und warfen das Los
darum, auf das erfüllet würde, das gesaget ist durch den
Propheten: "Sie haben meine Kleider unter sich geteilet,
und über mein Gewand haben sie das Los geworfen."
Und sie saßen allda und hüteten sein. Und oben zu
seinem Häupten hefteten sie die Ursach seines Todes
geschrieben, nämlich: "Dies ist Jesus, der Jüdenkönig."
Und da wurden zween Mörder mit ihm gekreuziget,
einer zur Rechten und einer zur Linken. Die aber
vorübergingen, lästerten ihn und schüttelten ihre Köpfe
und sprachen:

Chor I & II

Der du den Tempel Gottes zerbrichst und bauest ihn in
dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so
steig herab vom Kreuz!

Evangelist

Desgleichen auch die Hohenpriester spotteten sein samt
den Schriftgelehrten und Ältesten und sprachen:

Chor I & II

Andern hat er geholfen und kann ihm selber nicht helfen.
Ist er der König Israel, so steige er nun vom Kreuz, so
wollen wir ihm glauben. Er hat Gott vertrauet, der
erlöse ihn nun, lüstets ihn; denn er hat gesagt: "Ich bin
Gottes Sohn."

Evangelist

Desgleichen schmäheten ihn auch die Mörder, die mit
ihm gekreuziget waren.

Rezitativ A (Chor I)

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit
Muß schimpflich hier verderben,
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

Aria B (Chorus I)

Come, sweet cross, this I want to say:
My Jesus, give it always to me!
If my suffering becomes to heavy one day,
you yourself will help me bear it.

Evangelist

And when they had come to the place named Golgatha,
which is translated the place of the Skull, they gave him
vinegar to drink mixed with gall; and when he tasted it,
he would not drink it. When they had crucified him,
however, they divided up his clothing and tossed lots
over them, so that what was spoken through the
Prophets was fulfilled: "They have divided my clothing
among them, and over my robe they have cast lots." And
they sat around and kept watch. And over his head they
lifted up a written sentence of death, namely: "This is
Jesus, the King of the Jews." And there were two
murderers crucified with him, one to his left and one to
his right. But those who passed by cursed at him and
shook their heads, saying:

Chorus I & II

You who destroy the temple of God and build it up again
in three days, help yourself! If you are the Son of God,
climb down from the Cross!

Evangelist

In the same way the high priests also mocked him,
together with the scribes and the elders, saying:

Chorus I & II

He has helped others and he cannot help himself. If he is
the King of Israel, let him climb down now from the
Cross, and we will believe in him. He has trusted in God
to rescue him now; He lied, because he has said: "I am
the Son of God."

Evangelist

In the same way he was reviled by the murderers who
were crucified with him.

Recitative A (Chorus I - Jennifer Webb; Peggy Pearson,
oboe; Jennifer Slowik, oboe)

Alas, Golgotha, unhappy Golgotha!
The Lord of glory
must shamefully perish here,
the blessing and salvation of the world
is placed on the Cross as a curse.
From the Creator of heaven and earth
earth and air shall be withdrawn.
The innocent must die here guilty;
this touches my soul deeply;
Alas, Golgotha, unhappy Golgotha!

Arie A (Chor I) und Chor II

Sehet, Jesus hat die Hand
Uns zu fassen ausgespannt,
Kommt! - Wohin? - In Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - In Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlassenen Kuchlein ihr,
Bleibet! - Wo? - In Jesu Armen.

Evangelist

Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach:

Jesus

Eli, Eli, lama asabthani?

Evangelist

Das ist: "Mein Gott, mein Gott, warum hast du mich verlassen?" Etliche aber, die da stunden, da sie das hörten, sprachen sie:

Chor I

Der rufet dem Elias!

Evangelist

Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig, und steckte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

Chor II

Halt! Laß sehen, ob Elias komme und ihm helfe.

Evangelist

Aber Jesus schrie abermal laut und verschied.

Choral

**Wenn ich einmal soll scheiden,
So scheid nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein.**

Evangelist

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben bis unten. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschranken sie sehr und sprachen:

Aria A (Chorus I) and Chorus II

Look, Jesus has stretched out his hands
to embrace us,
come! - where? - in Jesus' arms
seek redemption, receive mercy,
seek it! - where? - in Jesus' arms.
Live, die, rest here,
you forsaken chicks,
stay! - where? - in Jesus' arms.

Evangelist

And from the sixth hour there was a darkness over the entire land until the ninth hour. And at the ninth hour Jesus cried out loudly and said:

Jesus

Eli, Eli, lama sabachtani?

Evangelist

That is: "My God, my God, why have you forsaken me?" Some of those, however, who were standing by, when they heard this, said:

Chorus I

He is calling Elijah!

Evangelist

And some of them quickly ran, took a sponge and filled it with vinegar, and put it on a reed for him to drink. But the others said:

Chorus II

Stop! Let's see whether Elijah comes and helps him.

Evangelist

But Jesus cried out loudly once again and died.

Chorale

**When I must depart one day,
do not part from me then,
when I must suffer death,
come to me then!
When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.**

Evangelist

And behold, the veil of 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, who were sleeping, and came out of their graves after his resurrection and came into the Holy City and appeared to many people. The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

Chor I & II

Wahrlich, dieser ist Gottes Sohn gewesen.

Evangelist

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa, und hatten ihm gedienet, unter welchen war Maria Magdalena, und Maria die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathea, der heiß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

Rezitativ B (Chor I)

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder,
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedenschluß ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.
Sein Leichnam kömmt zur Ruh,
Ach! liebe Seele, bitte du,
Geh, lasse dir den toten Jesum schenken,
O heilsames, o köstlichs Angedenken!

Arie B (Chor I)

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für
Seine süße Ruhe haben.
Welt, geh aus, laß Jesum ein!

Evangelist

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand, und legte ihn in sein eigen neu Grab, welches er hatte in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes, und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Chor I & II

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: "Ich will nach dreien Tagen wieder auferstehen." Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn, und sagen zu dem Volk: "Er ist auferstanden von den Toten," und werde der letzte Betrug ärger denn der erste!

Chorus I & II

Truly, this was the Son of God.

Evangelist

And there were many women there, watching from a distance, who had followed him from Galilee and had served him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening however, came a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

Recitative B (Chorus I - Mark Andrew Cleveland)

In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Savior bowed himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God has now been made,
since Jesus has completed his Cross.
His body comes to rest,
Ah! dear soul, ask,
go, have them give you the dead Jesus,
O sacred, o precious remembrance!

Aria B (Chorus I)

Make yourself pure, my heart,
I want to bury Jesus myself.
For from now on he shall have in me,
forever and ever,
his sweet rest.
World, get out, let Jesus in!

Evangelist (Adrian Cho (Pilatus))

And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Marys were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

Chorus

Lord, we have remembered that this deceiver said, when he was still alive: "I will rise again after three days." Therefore order that the tomb be guarded until the third day, so that his disciples do not come and steal him, and say to the people, "he has arisen from the dead;" and the newest fraud would be worse than the first one!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

*Da habt ihr die Hüter; gehet hin und verwahrets, wie
ihrs wisset!*

Evangelist

*Sie gingen hin und verwahreten das Grab mit Hütern
und versiegelten den Stein.*

Rezitativ BTAS (Chorus I) und Chor II

Nun ist der Herr zur Ruh gebracht.

-Mein Jesu, gute Nacht! -

Die Müh ist aus, die unsre Sünden ihm gemacht.

-Mein Jesu, gute Nacht! -

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

-Mein Jesu, gute Nacht! -

Habt lebenslang vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'.

-Mein Jesu, gute Nacht! -

Chor I & II

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruht, ihr ausgeschognen Glieder!

- Ruhet sanfte, ruhet wohl. -

Euer Grab und Leichenstein

Soll den ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

- Ruhet sanfte, sanfte ruht! -

Höchst vergnügt

Schlummern da die Augen ein.

Evangelist

Pilate said to them:

Pilate

You have guards there; go and guard it as you see fit!

Evangelist

*They went forth and protected the tomb with guards and
put a seal on the stone.*

Recitative BTAS (Chorus I) and Chorus II (Mark

Andrew Cleveland; Josh Glassman; Ifeanyi Epum; Janet
Ross)

Now the Lord is brought to rest.

- My Jesus, good night! -

The weariness is over, that our sins have given him.

- My Jesus, good night! -

O blessed bones,

see, how I weep over you with repentance and regret,
since my fall has brought such anguish upon you!

- My Jesus, good night! -

Lifelong, thousand thanks to you for your suffering,
since you held my soul's salvation so dear.

- My Jesus, good night! -

Chorus I & II

We sit down with tears

and call to you in the grave:

rest gently, gently rest!

Rest, you exhausted limbs!

- Rest gently, rest well. -

Your grave and headstone

shall, for the anxious conscience,

be a comfortable pillow

and the resting place for the soul.

- rest gently, gently rest! -

Highly contented,

there the eyes fall asleep.

Matthew 26-27; Song of Solomon 6:1 (mov't. 30); aria texts by Christian Friedrich Henrici (Picander). Chorales: "O Lamm Gottes unschuldig," verse 1, N. Decius 1541 (mov't 1); "Herzliebster Jesu," verses 1,3, 4, Johann Heermann 1630 (mov'ts. 3, 19, 46); "O Welt, sieh hier dein Leben," verses 3, 5, Paul Gerhardt 1647 (mov'ts. 37, 10); "Was mein Gott will, das g'scheh allzeit," verse 1, Markgraf Albrecht von Brandenburg 1547 (mov't. 25); "O Mensch, beweine dein Sünde groß," verse 1, Sebald Heyden, 1525 (mov't. 29); "In dich hab ich gehoffet, Herr," verse 5, Adam Reusner, 1533 (mov't. 32); "Werde munter, mein Gemüte," verse 6, Johann Rist 1642 (mov't. 40); "O Haupt voll Blut und Wunden," verses 1, 2, 5, 6, 9, Paul Gerhardt 1656 (mov'ts. 54, 15, 17, 62); "Befiel du deine Wege," verse 1, Paul Gerhardt 1656 (mov't. 44)

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Program Notes

Bach's St. Matthew Passion

The St. Matthew Passion of Johann Sebastian Bach stands as one of the most monumental and spiritually profound compositions in the history of Western classical music. Composed in 1727, during Bach's tenure in Leipzig, Germany, the St. Matthew Passion was designed to be the centerpiece of religious services on Good Friday, arguably the most important Christian holy day of the year. Its title derives from *patiens*, the Latin word for suffering or enduring, and it presents the story of Christ's Passion – his betrayal, judgment, and death – as depicted in the Gospel of Matthew.

The St. Matthew Passion is structured as a sacred oratorio, with its text drawn directly from the Bible, interspersed with reflective chorales, arias, and recitatives. The composition is a grandiose musical portrayal of the events leading to the crucifixion and the subsequent resurrection of Jesus Christ.

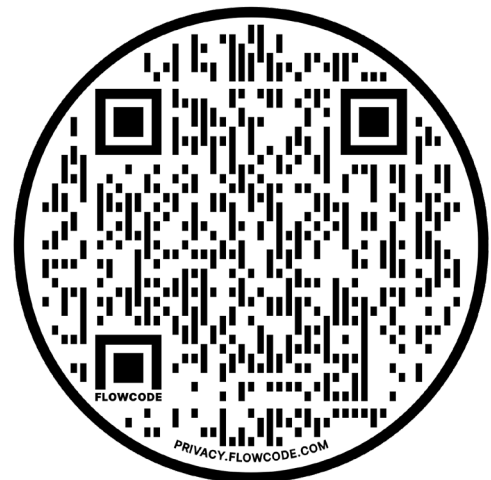
The St. Matthew Passion is a grand production, requiring double choir and double orchestra. The choirs often engage in intricate polyphony, weaving together complex harmonies. The use of two orchestras allows for dynamic contrasts and expressive intensity, emphasizing the dramatic and emotional aspects of the narrative.

One of the distinctive features of the St. Matthew Passion is its use of chorales, which serve as moments of reflection and contemplation. These hymn-like sections allow the congregation to pause and meditate on the theological implications of the narrative. The chorales also provide a communal aspect to the work, involving the congregation in a shared spiritual journey.

The arias and recitatives in the St. Matthew Passion offer soloists the opportunity to express the deep emotions associated with the Passion story. The arias, in particular, showcase Bach's gift for crafting poignant melodies. The recitatives, on the other hand, drive the narrative forward, providing a dramatic and often visceral connection to the events being recounted.

Bach's St. Matthew Passion speaks to audiences and congregations across centuries and cultural boundaries. Its intricate musical construction and profound spiritual resonance make it a timeless masterpiece. The work challenges performers and listeners alike to delve into the depths of human experience and the mysteries of faith, making it an enduring testament to the power of music to convey the complexities of the human spirit.

Cantata Singers is sensitive to the anti-Semitic undertones in the text of the St. Matthew Passion. Tom Hall, music director of the Baltimore Choral Arts Society, has written the following: "People should understand that, from a Jewish perspective, the Passions have very strong emotional consequences. To ignore that fact is to put your head in the sand. Performers should be sensitive about these issues. Performances of the Bach Passions can be an occasion to understand the differences in perspective on this text and on this music, from Christian and Jewish points of view. Performances can be used to bring people together and to understand the history of anti-Semitism and to promote religious tolerance." We invite you to read further about how the text of the Passions are problematic for Jewish people by scanning the QR code:



About the Conductors

Noah Horn, *Cantata Singers Music Director*

Noah Horn, whose work has been praised as “superb” (The New York Times), “well-prepared and joyful” (Detroit Free Press), “excellent,” and “fluent and fresh” (Opera News), began his role as Music Director of Cantata Singers in 2022. He comes to the ensemble having directed choirs and orchestras at the professional, collegiate, and community levels. He has worked with ensembles in Austria, Italy, Switzerland, Germany, Sweden, Estonia, Latvia, Lithuania, Bosnia and Herzegovina, Croatia, Turkey, Greece, Canada, and the Philippines.

As a tenor, Noah has sung solo roles in much of the standard oratorio and concert repertoire. His singing has been featured on America’s Got Talent, MLB.com, and YouTube’s homepage. Also an organist, Noah has served as music director at a number of churches, and currently works in that capacity at St. Thomas’s Episcopal Church in New Haven, CT. He recently won the nationally competitive AAGO and S. Lewis Elmer Prizes from the American Guild of Organists. In his younger years he enthusiastically pursued trumpet, and played principal trumpet for several orchestras, bands, and jazz ensembles, along with having the opportunity to play solo jazz trumpet for President Bill Clinton during his time in office.

Noah holds the D.M.A., M.M.A., and M.M. degrees from Yale University in choral conducting, and the M.M. and B.Mus. degrees from Yale and Oberlin College in organ performance. He lives in western Massachusetts with his wife and three children.

Michele Adams, *Handel and Haydn Society Youth Choruses* Conductor

Michele Adams is thrilled to join the Handel and Haydn Society Youth Choruses for the 2023-24 Season, conducting the Youth Chorale and Concert Choir. She is pleased to continue working with young artists, having previously served on the artistic teams of the Boston Children's Chorus and the Nebraska Children's Chorus. She is currently the Executive Director of the Performing Arts Center of MetroWest, where she oversees the organization's mission to create a welcoming community, providing education and performance and opportunities in music, theater, and dance. She oversees all operational, development, and marketing efforts of the organization.

Adams served for ten seasons as the Director of Choirs for the award-winning Boston Children's Chorus, where her ensembles were described as "splendid" (The Wall Street Journal) and "eloquent and perfectly-tuned" (Boston Musical Intelligencer). She conducted choirs of all levels and managed the innovative education program. Adams has also held artistic, teaching, and administrative positions in myriad public, private, and non-profit institutions, bringing arts programming to constituents of all ages. Adams is an active guest conductor, educator, and adjudicator. In recent years, she conducted honor choirs in Pennsylvania, Massachusetts, and New Hampshire, prepared children's choirs in opera premieres, and presented sessions for the American Choral Directors Association.

Adams studied choral conducting, music education, and voice at the University of South Carolina, Florida State University, and the New England Conservatory of Music. Her greatest musical passion is choral conducting, especially children's choruses. She lives in MetroWest with her husband and two daughters.

About the Soloists

William Hite, *tenor (Evangelist)*

William Hite is a critically acclaimed tenor who has appeared internationally in opera, concert works, chamber music and solo recitals in a career that has spanned four decades. His reputation as an expressive and engaging artist has led to appearances with the Boston Symphony Orchestra, Philadelphia Symphony Orchestra, Odyssey Opera, Dresdner Philharmonie, American Symphony Orchestra, Charlotte Symphony, Boston Modern Orchestra Project, Evansville Philharmonic, Buffalo Philharmonic, Boston Baroque, Tafelmusik, Philharmonia Baroque, Washington Bach Consort, New York City Ballet, the Mark Morris Dance Group and Emmanuel Music, under the direction of Bernard Haitink, Seiji Ozawa, James Levine, Rafael Frübeck de Burgos, Christopher Warren-Green, Nicholas McGegan, Jane Glover, Robert Spano, Grant Llewellyn, Gil Rose, Leon Botstein, John Harbison, Julian Wachner and Peter Schreier.

Mr. Hite's recent and upcoming engagements include Britten's *Serenade for Tenor and Horn* with Emmanuel Music (Boston) and Schubert's *Winterreise* with Mohawk Trail Concerts, Bach cantatas with Viva Bach Peterborough, Rosner's *The Chronical of Nine* with the Boston Modern Orchestra Project, Handel's *Solomon* and Finzi's *A Farewell to Arms* with Boston's Cantata Singers, the *St. Matthew Passion* the UMass Amherst Bach Festival and the Cantata Singers, *Messiah* with Chicago's Apollo Chorus, Gluck's *Ezio* with Odyssey Opera, *Elijah* with the Evansville Philharmonic Orchestra, and Britten's *War Requiem* at Symphony Hall in Boston.

Hite's operatic credits include the title role in the world premiere of Eric Sawyer's opera *The Scarlet Professor*, Massimo in Gluck's *Ezio* with Odyssey Opera, Mozart's *Apollo et Hyancithus* with Emmanuel Music, leading roles in *The Rake's Progress*, *Acis and Galatea*, *Il ritorno d'Ulisse in patria*, *L'Ormindo* (Cavalli), and *Euridice* (Peri). His numerous performances at the Boston Early Music Festival include Matthison's *Boris Goudenow* and Monteverdi's *L'Orfeo*. Mr. Hite created the role of Chevrus in *The Garden of Martyrs* by Eric Sawyer. New music premieres include pieces by Theodore Antoniou, Ellen Ruehr, Lew Spratlan, Scott Wheeler and Salvatore Macchia.

Mr. Hite's extensive discography now contains over 40 recordings spanning a wide spectrum of musical idioms. He may be heard in *The Complete Songs of Virgil Thomson for voice and piano* on New World Records, *Messiah* on Clarion, *Acis and Galatea* on NCA, the *St. John Passion* on Koch, and Mozart's Requiem on Denon. William Hite has sung in music festivals at Tanglewood, Santa Fe, Token Creek, and Vancouver and at the Athens Festival, Festival Mitte Europa, Holland Early Music Festival and Festival d'Aix-en-Provence. He is an Associate Professor of Voice at the University of Massachusetts, Amherst.

Dana Whiteside, baritone (Jesus)

Baritone Dana Whiteside has appeared as soloist in numerous oratorio and orchestral works including the Boston premiere of Kurt Weill's *"The Prophets"* from *The Eternal Road*, and in the Bach *"Saint John Passion"* and *"Mass in B Minor,"* as well as the Boston premiere of John Harbison's *"Supper at Emaus"* with the Cantata Singers. In addition, he has appeared as soloist in Brahms' *"Ein Deutsches Requiem,"* Bach's *"Christ lag in Todesbanden,"* and Handel's *"Alexander's Feast,"* Beethoven's Ninth Symphony and Mass in C, Carl Orff's *"Carmina Burana,"* Benjamin Britten's *"Cantata Misericordium,"* as well as Stravinsky's *"Pulcinella,"* and Bach's Christmas Oratorio and Cantata 82 (*"Ich habe genug"*).

He has been recognized for his singing of "dignity and sensitive phrasing" (*Boston Classical Review*) and possessing "speaking voice as sonorous as his fine baritone" (*Opera News*), "noble and resonant throughout" (*Washington Post*). Roles in works for concert/stage have included Time in the Boston premiere of John Harbison's *"Winter's Tale"* with the Boston Modern Orchestra Project; and, with Emmanuel Music, the role of *Carl Magus* in Stephen Sondheim's *"A Little Night Music."*

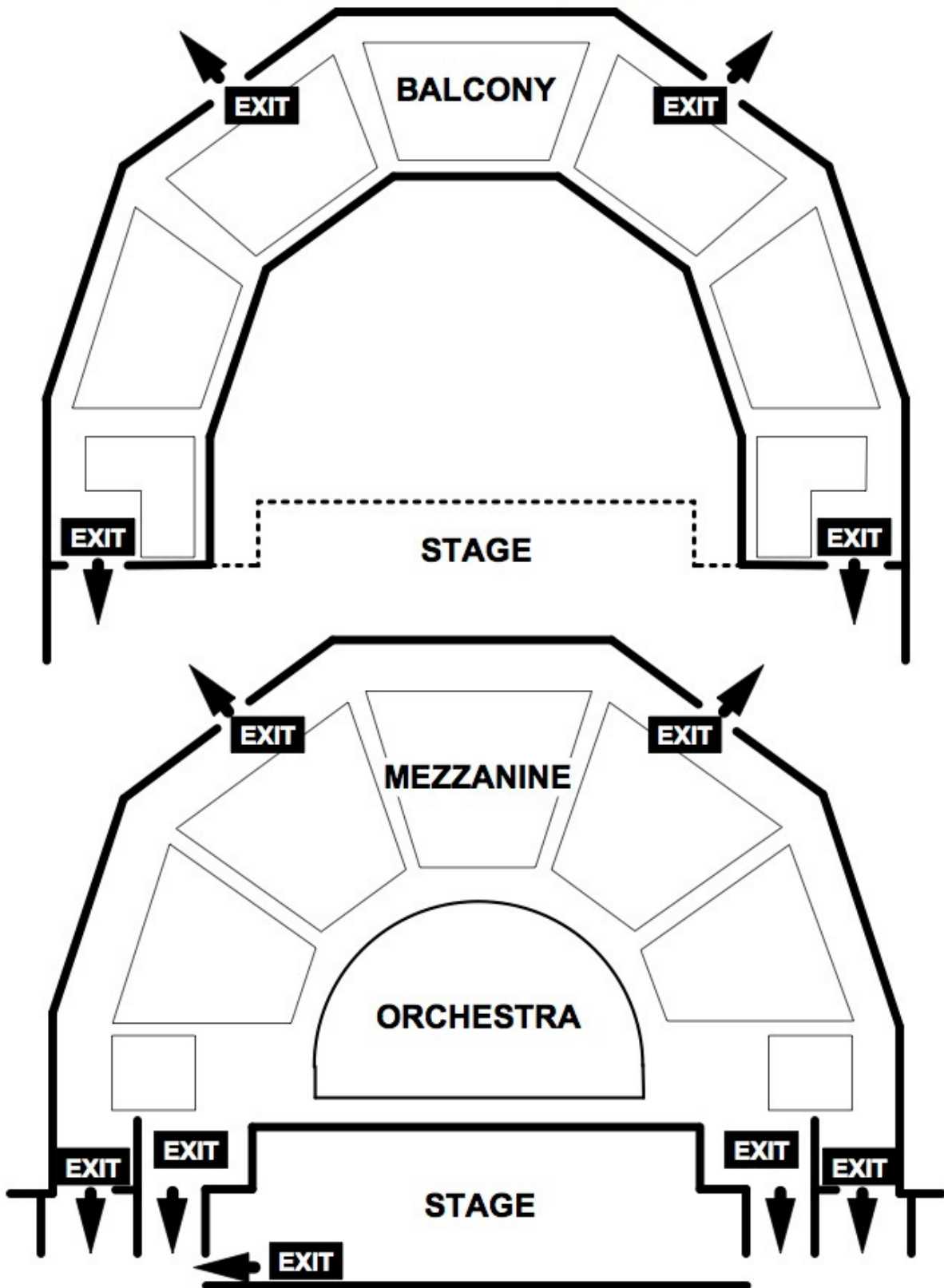
Mr. Whiteside began private vocal study at the Longy School of Music with Dorothea Brinkmann and went on to further studies at the New England Conservatory of Music under the tutelage of Susan Clickner (voice) and John Moriarty (opera), as well as work with Phyllis Curtin at the Tanglewood Music Center.

An avid recitalist, Mr. Whiteside has offered a wide range of programs. He's appeared with Musicians of the Old Post Road as well as at Boston's French Library/Société Française, and with the Florestan Recital Project. He has performed at the University of Oregon and Boston University in such offerings as Schumann's *"Liederkreis,"* op. 39, Samuel Barber's *"Despite & Still,"* Beethoven's *"An die ferne Geliebte,"* John Musto's *"Shadow of the Blues: Songs to Texts of Langston Hughes,"* Ernest Chausson's *Serres Chaudes,* and Aaron Copland's *"Songs on Texts of Emily Dickinson."* Recent recitals have featured programs on themes of French Cabaret, the works of William Shakespeare, and songs inspired by the beauty of Venice.

Among the highlights of recent seasons were performances with Boston Baroque in *"The Magic Flute"* (*Speaker*) and Claudio Monteverdi's *"Vespers of 1610";* the role of *Phoebus* in Bach's *"The Contest Between Phoebus and Pan"* with Emmanuel Music; *"Carmina Burana"* with the Worcester Chorus at Mechanics Hall; the Verdi Requiem with Nashoba Valley Chorale Society; *"Elijah's Angel"* with the New England Philharmonic; and Ralph Vaughan Williams *"Sea Symphony"* with the Washington Chorus at the Kennedy Center for the Performing Arts.

Sanders Theatre Exit Plan

For your safety, please note the location of the nearest emergency exit.



SANDERS THEATRE INFORMATION

Sanders Theatre is managed by
Memorial Hall/Lowell Hall Complex at Harvard University
45 Quincy Street, Room 027, Cambridge, MA 02138
T 617.496.4595 | F 617.495.2420 | memhall@fas.harvard.edu

For history of the building, visit www.fas.harvard.edu/memhall

RESTROOMS are located on the lower level.

LATECOMERS will be seated at the discretion of management.

PHOTOGRAPHY AND RECORDING of any kind is not permitted in Sanders Theatre. Equipment may be confiscated.

LOST AND FOUND Call 617.496.4595 or visit Memorial Hall 027. Harvard University is not responsible for lost or stolen property.

PARKING

There is no parking at Sanders Theatre.

Free parking for most events is available at Broadway Garage, corner of Broadway and Felton Street, from one hour pre-performance to one hour post.

Parking for some events will be at 52 Oxford Street Garage.

ACCESS FOR PATRONS WITH DISABILITIES

Accessible seating can be arranged through the Box Office. Sanders Theatre is equipped with Assistive Listening Devices, available 30 minutes prior to events.

Parking for disabled patrons:

Limited accessible parking is available at Broadway Garage.

Contact University Disability Services for other locations.

T 617.495.1859 or email: disabilityservices@harvard.edu

Please allow 3 business days for response.

THE HARVARD BOX OFFICE

Advance Sales: Richard A. and Susan F. Smith Campus Center
1350 Massachusetts Avenue, Cambridge MA 02138; 617.496.2222
www.boxoffice.harvard.edu for calendar and hours

Pre-Performance Sales: Sanders Theatre

Open on event days only, two hours prior to scheduled start time.
Closes 30 minutes after start time.

cantata singers

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Allison Voth, *Chamber Series Director*
Jonathan Wessler, *Rehearsal Pianist*
Felicity Salmon, *Chorus Manager*
Heidi Braun-Hill, *Orchestra Contractor*

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David Rockefeller, Jr. & Susan Rockefeller
Geoffrey Steadman

2023–2024 Concert Season: *Connections*

Please join us for the remaining events of the season!

La Belle Époque: Sunday, March 17, 2024 | 3 PM
Known and Little Known Composers Follen Church
Allison Voth, *Chamber Series Director* Lexington, MA

Sändstrom: Messiah Sunday, April 28, 2024 | 3 PM
Noah Horn, *Music Director* New England Conservatory's
Jordan Hall

Cocktails + Cantatas Saturday, May 18, 2024 | 6 PM
The Substation - Roslindale

Bonds: Credo Saturday, June 8, 2024 | 4 PM
Noah Horn, *Music Director* Epicenter at Artists for Humanity

Cantata Singers gratefully appreciates the support of our 2023–24 season sponsors.

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Thank you!

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