

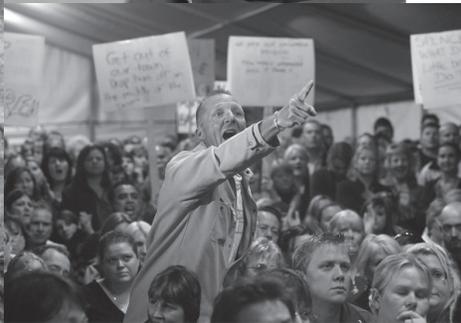
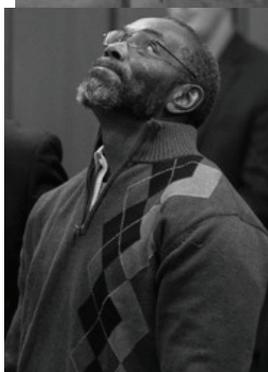
Lawrence University
Choirs and Symphony Orchestra

Conducted by Stephen M. Sieck

Johannes-Passion



Johann Sebastian Bach (1685-1750), BWV 245



Friday, April 24, 2015
8:00 p.m.
Lawrence Memorial Chapel

Johannes-Passion

by Johann Sebastian Bach (1685-1750), BWV 245

Lawrence University Choirs and Symphony Orchestra

Dr. Stephen Sieck, conductor

Steven Paul Spears, Evangelist
Christopher Besch, LU '09, Jesus
John T. Gates, Pilate

Kathrine Handford, continuo organ and harpsichord
John Kasper, LU '15, continuo cello

Part I

1. Chorus

Herr, unser Herrscher, dessen Ruhm
Lord, our ruler, whose glory
In allen Landen herrlich ist!
is magnificent everywhere!
Zeig uns durch deine Passion,
Show us through your passion,
Dass du, der wahre Gottessohn,
that you, the true son of God,
Zu aller Zeit,
at all times
Auch in der größten Niedrigkeit,
even in the most lowly state,
Verherrlicht worden bist!
are glorified.

2a. Recitative

Evangelist: [John 18:1-4]
Jesus ging mit seinen Jüngern über den Bach Kidron,
Jesus went with his disciples over the brook Kidron
da war ein Garten, darein ging Jesus und seine Jünger.
where there was a garden which Jesus and his disciples entered.
Judas aber, der ihn verriet, wusste den Ort auch,
But Judas, who betrayed him, also knew the place,
denn Jesus versammelte sich oft daselbst mit seinen Jüngern.
for Jesus often met there with his disciples.
Da nun Judas zu sich hatte genommen
Now Judas had got
die Schar und der Hohenpriester und Pharisäer Diener,
a band of soldiers and officers from the chief priests and the Pharisees
kommt er dahin mit Fackeln, Lampen und mit Waffen.
and he came to the place with lanterns, torches and weapons.
Als nun Jesus wusste alles, was ihm begegnen sollte,
As Jesus knew everything that was going to happen to him
ging er hinaus und sprach zu ihnen:
he came forward and said to them:

Jesus:
Wen suchet ihr?
Who are you looking for?

Evangelist:

Sie antworteten ihm:
They answered him

2b. Chorus

Jesum von Nazareth.
Jesus of Nazareth.

2c. Recitative

Evangelist: [John 18:5-7]
Jesus spricht zu ihnen:
Jesus said to them:
Jesus:
Ich bin's.
I am he.

Evangelist:

Judas aber, der ihn verriet, stund auch bei ihnen.
But Judas, who betrayed him, was standing with them.
Als nun Jesus zu ihnen sprach: Ich bin's,
When Jesus said to them, "I am he",
wichen sie zurücke und fielen zu Boden.
they moved back and fell to the ground.
Da fragete er sie abermal:
He asked them a second time:

Jesus:
Wen suchet ihr?
Who are you looking for?

Evangelist:

Sie aber sprachen:
And they said:

2d. Chorus

Jesum von Nazareth.
Jesus of Nazareth.

2e. Recitative

Evangelist: [John 18:8]

Jesus antwortete:

Jesus replied:

Jesus:

Ich hab's euch gesagt, dass ich's sei,

I have told you that I am he.

suchet ihr denn mich, so lasset diese gehen!

If you are looking for me, then let these go!

3. Chorale

O große Lieb, o Lieb ohn alle Maße,

O great love, o love without any limits,

Die dich gebracht auf diese Marterstraße.

that has brought you along this way of martyrdom.

Ich lebte mit der Welt in Lust und Freuden,

I live with the world in pleasure and delight,

Und du musst leiden.

and you must suffer.

4. Recitative

Evangelist: [John 18:9-11]

Auf dass das Wort erfüllet würde, welches er sagte:

In this way the word was fulfilled which said:

Ich habe der keine verloren, die du mir gegeben hast.

I have lost none of those which you gave to me.

Da hatte Simon Petrus ein Schwert

Then Simon Peter had a sword

und zog es aus und schlug nach des Hohenpriesters Knecht

and he drew it out and struck the chief priest's servant

und hieb ihm sein recht Ohr ab;

and cut off his right ear;

und der Knecht hieß Malchus.

and the servant was called Malchus.

Da sprach Jesus zu Petro:

Then Jesus said to Peter:

Jesus:

Stecke dein Schwert in die Scheide!

Put up your sword in its scabbard!

Soll ich den Kelch nicht trinken, den mir mein Vater gegeben

hat?

Shall I not drink the cup which my father has given me?

5. Chorale

Dein Will gescheh, Herr Gott, zugleich

May your will be done, Lord God, both

Auf Erden wie im Himmelreich.

on earth as in heaven.

Gib uns Geduld in Leidenszeit,

grant us patience in time of sorrow,

Gehorsam sein in Lieb und Leid;

obedience in love and sorrow,

Wehr und steur allem Fleisch und Blut,

restrain and guide our flesh and blood

Das wider deinen Willen tut!

that acts against your will.

6. Recitative

Evangelist: [John 18:12-14]

Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesus

But the soldiers and their commander and the servants of the Jews arrested Jesus

und bunden ihn und führeten ihn aufs erste zu Hannas,

and bound him and led him first to Annas

der war Kaiphass Schwäher, welcher des Jahres Hoherpriester war.

who was the father-in-law of Caiphas – this man was the chief priest that year.

Es war aber Kaiphass, der den Jüden riet,

It was Caiphas who advised the Jews

es wäre gut, dass ein Mensch würde umbracht für das Volk.

that it was expedient that one man should die for the people.

7. Aria: Kirsten O'Donnell, Mezzo-Soprano

Von den Stricken meiner Sünden

From the bonds of my sins

Mich zu entbinden,

to set me free

Wird mein Heil gebunden.

my savior is bound.

Mich von allen Lasterbeulen

From all infections of vice

Völlig zu heilen,

to heal me completely

Läßt er sich verwunden.

he gives himself to be wounded.

8. Recitative

Evangelist: [John 18:15]

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

But Simon Peter and another disciple followed Jesus.

9. Aria: Katie Mueller, Soprano

Ich folge dir gleichfalls mit freudigen Schritten

I follow you likewise with joyful steps

Und lasse dich nicht,

and do not leave you

Mein Leben, mein Licht.

my life, my light.

Befördre den Lauf

Bring me on my way

Und höre nicht auf,

and do not cease

Selbst an mir zu ziehen, zu schieben, zu bitten.

to pull, push and urge me on.

10. Recitative

Evangelist: [John 18:15-23]

Derselbige Jünger war dem Hohenpriester bekannt

This disciple was known to the chief priest

und ging mit Jesu hinein in des Hohenpriesters Palast.

and he went along with Jesus into the palace of the chief priest.

Petrus aber stund draußen für der Tür.

But Peter stood without by the door.

Da ging der andere Jünger, der dem Hohenpriester bekannt

war, hinaus
*then the other disciple who was known to the high priest, went out
und redete mit der Türhüterin und führte Petrum hinein.
and spoke to the woman in charge of the door and led Peter within.*
Da sprach die Magd, die Türhüterin, zu Petro:
Then the woman in charge of the door, the maid, said to Peter:

Maid: Froya Olson, Soprano
Bist du nicht dieses Menschen Jünger einer?
Are not you one of this man's disciples?

Evangelist:
Er sprach:
He said:

Peter: Clee McCracken, Baritone
Ich bin's nicht.
I am not.

Evangelist:
Es stunden aber die Knechte und Diener
*The servants and officers were standing there
und hatten ein Kohlfeu'r gemacht (denn es war kalt)
and had made a charcoal fire (for it was cold)
und wärmeten sich. Petrus aber stund bei ihnen und wärmete
sich.
and were warming themselves. Peter stood by them and warmed
himself.*
Aber der Hohepriester fragte Jesum um seine Jünger und um
seine Lehre.
The chief priest questioned Jesus about his disciples and his teaching.
Jesus antwortete ihm:
Jesus answered him:

Jesus:
Ich habe frei, öffentlich geredet für der Welt.
I have spoken openly before all the world.
Ich habe allezeit gelehret in der Schule und in dem Tempel,
*I have always taught in the synagogue and in the temple
da alle Jüden zusammenkommen,
where all the Jews gather together,
und habe nichts im Verborgnen geredt.
and have spoken nothing in secret.*
Was fragest du mich darum?
Why therefore do you question me?
Frage die darum, die gehöret haben, was ich zu ihnen geredet
habe!
Question those who have heard about what I have spoken to them!
Siehe, dieselbigen wissen, was ich gesaget habe.
See, they themselves know what I have said.

Evangelist:
Als er aber solches redete, gab der Diener einer,
*As he spoke in this way, one of servants
die dabeistunden, Jesu einen Backenstreich und sprach:
who was standing by, struck Jesus with his hand and said:*

Servant: Jackson Rosenberry, Tenor
Solltest du dem Hohenpriester also antworten?
Should you reply to the chief priests in this way?

Evangelist:
Jesus aber antwortete:
Jesus answered:

Jesus:
Hab ich übel geredt, so beweise es, dass es böse sei,
If I have spoken badly, then show what was wrong.
hab ich aber recht geredt, was schlägest du mich?
But if I have spoken rightly, why do you strike me?

11. Chorale
Wer hat dich so geschlagen,
Who has struck you in this way,
Mein Heil, und dich mit Plagen
my savior, and with torments
So übel zugericht?
treated you so badly?
Du bist ja nicht ein Sünder
You are indeed not a sinner
Wie wir und unsre Kinder,
as we and our children are,
Von Missetaten weißt du nicht.
of wrongdoing you know nothing.
Ich, ich und meine Sünden,
I, I, and my sins,
Die sich wie Körnlein finden
that are as many as grains
Des Sandes an dem Meer,
of sand by the sea,
Die haben dir erreget
have provoked for you
Das Elend, das dich schläget,
the misery that has struck you
Und das betrübte Marterheer.
and the host of troubles and torment.

12a. Recitative
Evangelist: [John 18:24-25]
Und Hannas sandte ihn gebunden zu dem Hohenpriester
Kaiphas.
And Annas sent him bound to the chief priest Caiphias.
Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:
As Simon Peter stood and warmed himself, they said to him:

12b. Chorus
Bist du nicht seiner Jünger einer?
Aren't you one of his disciples?

12c. Recitative
Evangelist: [John 18:25-26]
Er leugnete aber und sprach:
But he denied it and said:

Peter:
Ich bin's nicht.
I am not.

Evangelist:
Spricht des Hohenpriesters Knecht' einer,
One of the chief priest's servants,

ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:
a relative of the man whose ear Peter had cut off, said

Servant:
Sahe ich dich nicht im Garten bei ihm?
Did I not see you in the garden with him?

Evangelist:
Da verleugnete Petrus abermal, und alsobald krähete der Hahn.
Then Peter denied it again, and at once the cock crew.

Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich. [Matthew 26:75]
Then Peter thought of Jesus's word and went out and wept bitterly.

13. Aria: Steven Paul Spears, Tenor

Ach, mein Sinn,
Ah, my soul
Wo willst du endlich hin,
where will you go,
Wo soll ich mich erquicken?
where shall I find relief?
Bleib ich hier,
Should I stay here
Oder wünsch ich mir
or should I wish
Berg und Hügel auf den Rücken?
that hills and mountains were behind me?
Bei der Welt ist gar kein Rat,
In the world there is no help,
Und im Herzen
and in my heart
Stehn die Schmerzen
are the pains
Meiner Missetat,
of my wrongdoing,
Weil der Knecht den Herrn verleugnet hat.
since the servant has denied the Lord.

14. Chorale

Petrus, der nicht denkt zurück,
Peter, who does not think back at all,
Seinen Gott verneinet,
denies his God,
Der doch auf ein' ernsten Blick
but then at a look of reproach
Bitterlichen weinet.
weeps bitterly.
Jesu, blicke mich auch an,
Jesus, look at me also
Wenn ich nicht will büßen;
when I am reluctant to repent;
Wenn ich Böses hab getan,
when I have done evil
Rühre mein Gewissen!
stir up my conscience!

Part II

15. Chorale

Christus, der uns selig macht,
Christ, who makes us blessed
Kein Bö's hat begangen,
and has done no wrong,
Der ward für uns in der Nacht
was for us in the night
Als ein Dieb gefangen,
seized like a thief,
Geführt für gottlose Leut
led before godless people
Und fälschlich verklaget,
and falsely accused,
Verlacht, verhöhnt und verspeit,
derided, mocked and spat upon,
Wie denn die Schrift saget.
as the scripture says.

16a. Recitative

Evangelist: [John 18:28-30]
Da führeten sie Jesum von Kaiphas vor das Richthaus,
und es war frühe.
Then they led Jesus from Caiphas to the hall of judgment,
and it was early.
Und sie gingen nicht in das Richthaus,
And they did not go into the hall of judgment
auf dass sie nicht unrein würden,
so that they would not become defiled
sondern Ostern essen möchten.
but would be able to eat the Passover meal.
Da ging Pilatus zu ihnen heraus und sprach:
Then Pilate came out to them and said:

Pilatus:
Was bringet ihr für Klage wider diesen Menschen?
What accusation do you bring against this man?

Evangelist:
Sie antworteten und sprachen zu ihm:
They replied and said to him:

16b. Chorus

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.
If this man were not a criminal, we would not have brought him before you.

16c. Recitative

Evangelist: [John 18:31]
Da sprach Pilatus zu ihnen:
Then Pilate said to them:

Pilatus:
So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!
Then take him away and judge him according to your law!

Evangelist:

Da sprachen die Jüden zu ihm:

Then the Jews said to him:

16d. Chorus

Wir dürfen niemand töten.

We are not allowed to put anyone to death.

16e. Recitative

Evangelist: [John 18:32-36]

Auf dass erfüllet würde das Wort Jesu, welches er sagte,

In this way was fulfilled the words of Jesus, which he said

da er deutete, welches Todes er sterben würde.

to indicate by what sort of death he would die.

Da ging Pilatus wieder hinein in das Richthaus

Then Pilate went back into the hall of judgment

und rief Jesu und sprach zu ihm:

and called Jesus and said to him:

Pilatus:

Bist du der Jüden König?

Are you the king of the Jews?

Evangelist:

Jesus antwortete:

Jesus replied:

Jesus:

Redest du das von dir selbst, oder haben's dir andere von mir
gesagte

Do you say this of yourself, or did others say it to you about me?

Evangelist:

Pilatus antwortete:

Pilate answered:

Pilatus:

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

*Am I a Jew? Your people and the chief priests have handed you over
to me. What have you done?*

Evangelist:

Jesus antwortete:

Jesus answered:

Jesus:

Mein Reich ist nicht von dieser Welt;

My kingdom is not of this world;

wäre mein Reich von dieser Welt,

if my kingdom were of this world,

meine Diener würden darob kämpfen,

then my servants would fight

dass ich den Jüden nicht überantwortet würde;

so that I should not be handed over to the Jews;

aber nun ist mein Reich nicht von dannen.

but now my kingdom is not from here.

17. Chorale

Ach großer König, groß zu allen Zeiten,

Ah, great king, great in all ages,

Wie kann ich gnugsam diese Treu ausbreiten?

How can I make my faithfulness in any way adequate?

Keins Menschen Herze mag indes ausdenken,

No human heart can conceive

Was dir zu schenken.

what gift is fit to offer you.

Ich kann's mit meinen Sinnen nicht erreichen,

My mind cannot imagine

Womit doch dein Erbarmen zu vergleichen.

what can be compared to your mercy.

Wie kann ich dir denn deine Liebestaten

How then can I match your loving deeds

Im Werk erstatten?

by anything I do ?

18a. Recitative

Evangelist: [John 18:37-40]

Da sprach Pilatus zu ihm:

Then Pilate said to him

Pilatus:

So bist du dennoch ein König?

So you are then a King?

Evangelist:

Jesus antwortete:

Jesus answered:

Jesus:

Du sagst's, ich bin ein König.

You say it, I am a king.

Ich bin dazu geboren und in die Welt kommen,

For this I was born and came into the world,

dass ich die Wahrheit zeugen soll.

so that I should testify to the truth.

Wer aus der Wahrheit ist,

Anyone who is of the truth

der höret meine Stimme.

hears my voice.

Evangelist:

Spricht Pilatus zu ihm:

Pilate said to him:

Pilatus:

Was ist Wahrheit?

What is truth?

Evangelist:

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

*And when he said this, he went back out to the Jews and said to
them:*

Pilatus:
Ich finde keine Schuld an ihm.
I find no fault in him.
Ihr habt aber eine Gewohnheit, dass ich euch einen losgebe;
But you have a custom, that I release one prisoner to you;
wollt ihr nun, dass ich euch der Juden König losgebe?
do you wish then that I should release to you the king of the Jews?

Evangelist:
Da schrieten sie wieder allesamt und sprachen:
They all cried out together and said:

18b. Chorus
Nicht diesen, sondern Barrabam!
Not this man, but Barrabas!

18c. Recitative
Evangelist: [John 18:40b, 19:1]
Barrabas aber war ein Mörder.
Now Barrabas was a murderer.
Da nahm Pilatus Jesum und geißelte ihn.
Then Pilate took Jesus and scourged him.

19. Arioso: Mitchell Kasprzyk, Baritone
Betrachte, meine Seel, mit ängstlichem Vergnügen,
Consider, my soul, with anxious delight,
Mit bitterer Lust und halb beklemmtem Herzen
with bitter pleasure and a heart partly oppressed
Dein höchstes Gut in Jesu Schmerzen,
that your highest good depends on Jesus' sorrow,
Wie dir auf Dornen, so ihn stechen,
how for you from the thorns that pierce him
Die Himmelschlüsselblumen blühn!
heavenly flowers blossom!
Du kannst viel süße Frucht von seiner Wermut brechen.
You can gather so much sweet fruit from his wormwood.
Drum sieh ohn Unterlass auf ihn!
therefore look unceasingly towards him!

20. Aria: Steven Paul Spears, Tenor
Erwäge, wie sein blutgefärbter Rücken
Ponder well how his back, bloodstained
In allen Stücken
all over,
Dem Himmel gleiche geht,
is like the sky -
Daran, nachdem die Wasserwogen
where, after the deluge
Von unsrer Sündflut sich verzogen,
from our flood of sins has abated,
Der allerschönste Regenbogen
there appears the most beautiful rainbow
Als Gottes Gnadenzeichen steht!
as a sign of God's mercy!

21a. Recitative
Evangelist: [John 19:2-3]
Und die Kriegsknechte flochten eine Krone von Dornen
And the soldiers wove a crown of thorns

und setzten sie auf sein Haupt
and placed it on his head
und legten ihm ein Purpurkleid an und sprachen:
and put a purple robe on him and said:

21b. Chorus
Sei begrüßet, lieber Jüdenkönig!
Hail to you, king of the Jews!

21c. Recitative
Evangelist: [John 19:3-6]
Und gaben ihm Backenstreiche.
And they gave him blows with their hands.
Da ging Pilatus wieder heraus und sprach zu ihnen:
Then Pilate came out again and said to them:

Pilatus:
Sehet, ich führe ihn heraus zu euch, dass ihr erkenntet,
Look, I bring him out to you so that you can know
dass ich keine Schuld an ihm finde.
that I find no fault in him.

Evangelist:
Also ging Jesus heraus und trug eine Dornenkrone und Purpurkleid.
And so Jesus came out and wore a crown of thorns and a purple robe.
Und er sprach zu ihnen:
And he said to them:

Pilatus:
Sehet, welcher ein Mensch!
Look, this is the man!

Evangelist:
Da ihn die Hohenpriester und die Diener sahen, schrieten sie und sprachen:
When the chief priests and the officers saw him, they cried out and said:

21d. Chorus
Kreuzige, kreuzige!
Crucify him, crucify him!

21e. Recitative
Evangelist: [John 19:6-7]
Pilatus sprach zu ihnen:
Pilate said to them:

Pilatus:
Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!
Take him and crucify him; for I find no fault in him:

Evangelist:
Die Jüden antworteten ihm:
The Jews answered him:

21f. Chorus

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben;
We have a law and according to the law he should die;
denn er hat sich selbst zu Gottes Sohn gemacht.
because he made himself the son of God.

21g. Recitative

Evangelist: [John 19:8-12]

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr
When Pilate heard what they said, he was even more afraid
und ging wieder hinein in das Richthaus und spricht zu Jesu:
and went back to the hall of judgment and said to Jesus:

Pilatus:

Von wannen bist du?
Where do you come from?

Evangelist:

Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:
But Jesus gave him no answer. Then Pilate said to him:

Pilatus:

Redest du nicht mit mir?
You won't speak to me?
Weißest du nicht, dass ich Macht habe, dich zu kreuzigen,
Do you not know that I have the power to crucify you,
und Macht habe, dich loszugehen?
and I have the power to set you free?

Evangelist:

Jesus antwortete:

Jesus replied:

Jesus:
Du hättest keine Macht über mich,
You would have no power over me
wenn sie dir nicht wäre von oben herab gegeben;
if it were not given to you from above;
darum, der mich dir überantwortet hat, der hat's größ're
Sünde.
therefore the one who handed me over to you has the greater guilt.

Evangelist:

Von dem an trachtete Pilatus, wie er ihn losließe.
And from then on Pilate endeavored to set him free.

22. Chorale

Durch dein Gefängnis, Gottes Sohn,
Through your imprisonment, Son of God,
Muß uns die Freiheit kommen;
must our freedom come.
Dein Kerker ist der Gnadenthron,
Your prison is the throne of grace,
Die Freistatt aller Frommen;
the refuge of all believers.
Denn gingst du nicht die Knechtschaft ein,
If you had not accepted slavery,
Müßt unsre Knechtschaft ewig sein.
our slavery would have been eternal.

23a. Recitative

Evangelist: [John 19:12]

Die Jüden aber schrieen und sprachen:
But the Jews cried out and said:

23b. Chorus

Lässest du diesen los, so bist du des Kaisers Freund nicht;
If you release this man, then you are not Caesar's friend;
denn wer sich zum Könige machet, der ist wider den Kaiser.
for anyone who makes himself king is against Caesar.

23c. Recitative

Evangelist: [John 19:13-15]

Da Pilatus das Wort hörte, führete er Jesum heraus
When Pilate heard what they said, he led Jesus out
und satzte sich auf den Richtstuhl, an der Stätte, die da heißet:
and sat in the judgment seat at the place which is called
Hochpflaster, auf Ebräisch aber: Gabbatha.
the Pavement, or in Hebrew: Gabbatha.

Es war aber der Rüsttag in Ostern um die sechste Stunde,
It was the day of preparation for the Passover, about the sixth hour,
und er spricht zu den Jüden:
and he said to the Jews:

Pilatus:

Sehet, das ist euer König!
Look, this is your king!

Evangelist:

Sie schrieen aber:
But they cried out:

23d. Chorus

Weg, weg mit dem, kreuzige ihn!
Away with him, away with him, crucify him!

23e. Recitative

Evangelist: [John 19:15]

Spricht Pilatus zu ihnen:
Pilate said to them:

Pilatus:

Soll ich euren König kreuzigen?
Shall I crucify your king?

Evangelist:

Die Hohenpriester antworteten:
The chief priests answered:

23f. Chorus

Wir haben keinen König denn den Kaiser.
We have no king but Caesar.

23g. Recitative

Evangelist: [John 19:16-17]

Da überantwortete er ihn, dass er gekreuziget würde.
Then he handed him over to be crucified.
Sie nahmen aber Jesum und führten ihn hin.
They took Jesus and led him away.

Und er trug sein Kreuz und ging hinaus zur Stätte,
And he carried his cross and went to the place
die da heißet Schädelstätt, welche heißet auf Ebräisch: Gol-
gatha.
which is called the place of the skull, that is in Hebrew : Golgotha.

24. Aria: Paul Gutmann, Bass, and Chamber Choir

Eilt, ihr angefochtenen Seelen,
Hurry, you tormented souls,
Geht aus euren Marterhöhlen,
leave your dens of torment,
Eilt - Wohin? - nach Golgatha!
Hurry - Where to? - to Golgotha!
Nehmet an des Glaubens Flügel,
Take the wings of faith,
Flieht - Wohin? - zum Kreuzeshügel,
Fly - Where to? - to the hill of the cross,
Eure Wohlfahrt blüht allda!
there your salvation flourishes!

25a. Recitative

Evangelist: [John 19:18-21]
Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden
Seiten,
There they crucified him and with him two others, one on either side,
Jesus aber mitten inne.
with Jesus the middle.
Pilatus aber schrieb eine Überschrift und satzte sie auf das
Kreuz,
And Pilate wrote a title and placed it on the cross,
und war geschrieben: "Jesus von Nazareth, der Jüden König".
and there was written: "Jesus of Nazareth, king of the Jews".
Diese Überschrift lasen viel Jüden,
Many Jews read this title,
denn die Stätte war nahe bei der Stadt,
for the place was near the city
da Jesus gekreuziget ist.
where Jesus was crucified.
Und es war geschrieben auf ebräische, griechische und
lateinische Sprache.
And it was written in Hebrew, Greek and Latin.
Da sprachen die Hohenpriester der Jüden zu Pilato:
Then the chief priests said to Pilate:

25b. Chorus

Schreibe nicht: der Jüden König, sondern dass er gesaget habe:
Ich bin der Jüden König.
Do not write: the king of the Jews, but that he said: I am the king of
the Jews.

25c. Recitative

Evangelist: [John 19:22]
Pilatus antwortet:
Pilate replied:

Pilatus:
Was ich geschrieben habe, das habe ich geschrieben.
What I have written, I have written.

26. Chorale

In meines Herzens Grunde
In the depths of my heart
Dein Nam und Kreuz allein
your name and cross alone
Funkelt all Zeit und Stunde,
shine at every moment
Drauf kann ich fröhlich sein.
making me able to rejoice.
Erschein mir in dem Bilde
Let me see the image
Zu Trost in meiner Not,
to console me in my distress
Wie du, Herr Christ, so milde
of how you, Lord Christ, so patiently
Dich hast geblut' zu Tod!
shed your blood in death!

27a. Recitative

Evangelist: [John 19:23-24]
Die Kriegsknechte aber, da sie Jesum gekreuziget hatten,
Then the soldiers, when they had crucified Jesus,
nahmen seine Kleider und machten vier Teile,
took his clothes and made four parts,
einem jeglichen Kriegsknechte sein Teil, dazu auch den Rock.
a part to each soldier, there was also his coat.
Der Rock aber war ungenähet, von oben an gewürket durch
und durch.
His coat was seamless, woven from the top throughout.
Da sprachen sie untereinander:
They said to each other:

27b. Chorus

Lasset uns den nicht zerteilen, sondern darum lösen, wes er
sein soll.
Let us not tear it, but cast lots whose it should be.

27c. Recitative

Evangelist: [John 19:24-27]
Auf dass erfüllet würde die Schrift, die da saget:
In this way the Scripture was fulfilled, where it is said:
Sie haben meine Kleider unter sich geteilet
they have divided my clothing among them
und haben über meinen Rock das Los geworfen,
and they have cast lots for my coat,
Solches taten die Kriegsknechte.
this is what the soldiers did.
Es stund aber bei dem Kreuze Jesu seine Mutter und seiner
Mutter Schwester,
There stood by Jesus's cross his mother and his mother's sister,
Maria, Kleophas Weib, und Maria Magdalena.
Mary, wife of Cleophas, and Mary Magdalene.
Da nun Jesus seine Mutter sahe
When Jesus saw his mother
und den Jünger dabei stehen, den er lieb hatte,
and the disciple that he loved standing next to her,
spricht er zu seiner Mutter:
he said to his mother:

Jesus:
Weib, siehe, das ist dein Sohn!
Woman, look, this is your son!

Evangelist:
Darnach spricht er zu dem Jünger:
Then he said to the disciple:

Jesus:
Siehe, das ist deine Mutter!
Look, this is your mother!

28. Chorale

Er nahm alles wohl in acht
He thought carefully of everything
In der letzten Stunde,
in his last hour,
Seine Mutter noch bedacht,
he was concerned for his mother,
Setzt ihr ein' Vormunde.
chose someone to look after her.
O Mensch, mache Richtigkeit,
O man, act justly,
Gott und Menschen liebe,
love God and mankind,
Stirb darauf ohn alles Leid,
then you can die without sorrow
Und dich nicht betrübe!
and need not grieve!

29. Recitative

Evangelist: [John 19:27-30]
Und von Stund an nahm sie der Jünger zu sich.
And from that hour the disciple took her to himself.
Darnach, als Jesus wusste, dass schon alles vollbracht war,
Then as Jesus knew that all had been accomplished
dass die Schrift erfüllet würde, spricht er:
so the scripture might be fulfilled, he said:

Jesus:
Mich dürstet!
I thirst!

Evangelist:
Da stund ein Gefäße voll Essigs.
There was a jar of vinegar.
Sie fülleten aber einen Schwamm mit Essig
They filled a sponge with vinegar
und legten ihn um einen Isopen,
and put it on an hyssop
und hielten es ihm dar zum Munde.
and held it up to his mouth.
Da nun Jesus den Essig genommen hatte, sprach er:
When Jesus had taken the vinegar, he said:

Jesus:
Es ist vollbracht!
It is accomplished!

30. Aria: Elizabeth Vaughan, Alto and Matthew Michelic, viola
Es ist vollbracht!
It is accomplished!
O Trost vor die gekränkten Seelen!
What comfort for all suffering souls!
Die Trauernacht
The night of sorrow
Läßt nun die letzte Stunde zählen.
now reaches its final hours.
Der Held aus Juda siegt mit Macht
The hero from Judah triumphs in his might
Und schließt den Kampf.
and brings the strife to an end.
Es ist vollbracht!
It is accomplished!

31. Recitative

Evangelist: [John 19:30]
Und neiget das Haupt und verschied.
And he bowed his head and passed away.

32. Aria: Josh Eidem, baritone, and Chamber Choir

Mein teurer Heiland, laß dich fragen,
My beloved Savior, let me ask you,
da du nunmehr ans Kreuz geschlagen
since you have now been nailed to the cross
und selbst gesagt: Es ist vollbracht,
and you yourself have said: It is accomplished,
bin ich vom Sterben frei gemacht?
have I been set free from death?
Kann ich durch deine Pein und Sterben
Through your pain and death can I
das Himmelreich ererben?
inherit the kingdom of heaven?
Ist aller Welt Erlösung da?
Is this the redemption of the whole world?
Du kannst vor Schmerzen zwar nichts sagen;
You can indeed not speak for anguish;
doch neigest du das Haupt
but you bow your head
und sprichst stillschweigend: ja
and silently say: yes!
Jesu, der du warest tot,
Jesus, you were dead,
lebest nun ohn Ende,
and now live for ever,
in der letzten Todesnot
in my final agony of death
nirgend mich hinwende
may I turn nowhere else
als zu dir, der mich versühnt,
but to you, who have redeemed me,
O du lieber Herre!
O my dear Lord,
Gib mir nur, was du verdient,
give me only what you have won,
mehr ich nicht begehre!
for more I could not wish!

33. Recitative

Evangelist: [Matthew 27:51-52]

Und siehe da, der Vorhang im Tempel zerriss in zwei Stück von oben an bis unten aus.

And see, the curtain in the Temple was torn in two from top to bottom,

Und die Erde erbebete, und die Felsen zerrissen,

and the earth shook and the rocks split

und die Gräber täten sich auf, und stunden auf viel Leiber der

Heiligen.

and the graves opened, and many bodies of saints stood up.

34. Arioso: Benjamin Hanson, Tenor

Mein Herz, in dem die ganze Welt

My heart, while the whole world

Bei Jesu Leiden gleichfalls leidet,

suffers as Jesus suffers,

Die Sonne sich in Trauer kleidet,

the sun is clothed in mourning,

Der Vorhang reißt, der Fels zerfällt,

the veil is torn, the rocks split,

Die Erde bebt, die Gräber spalten,

the earth quakes, graves gape open,

Weil sie den Schöpfer sehn erkalten,

because they behold the creator grow cold in death,

Was willst du deines Ortes tun?

for your part, what will you do?

35. Aria: Stephanie Popik, Soprano

Zerfließe, mein Herze, in Fluten der Zähren

Dissolve, my heart, in floods of tears

Dem Höchsten zu Ehren!

to honor the Almighty!

Erzähle der Welt und dem Himmel die Not:

Tell the world and heaven your distress:

Dein Jesus ist tot!

your Jesus is dead!

36. Recitative

Evangelist: [John 19:31-37]

Die Jüden aber, dieweil es der Rüsttag war,

But the Jews, because it was the day of preparation,

dass nicht die Leichname am Kreuze blieben den Sabbat über

so that the corpses should not remain on the cross over the sabbath,

(denn desselbigen Sabbats Tag war sehr groß),

(for the sabbath day was very solemn)

baten sie Pilatum, ihre Beine gebrochen und sie abgenommen

würden.

asked Pilate that their legs should be broken and they should be taken away.

Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern,

Then the soldiers came and broke the legs of the first man and the other

der mit ihm gekreuziget war.

who were crucified with him.

Als sie aber zu Jesu kamen, da sie sahen, dass er schon gestor-

ben war,

But when they came to Jesus, they saw that he was already dead,

brachen sie ihm die Beine nicht;

and they did not break his legs;

sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer,

but one of the soldiers opened his side with a spear

und alsobald ging Blut und Wasser heraus.

and at once blood and water came out.

Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr,

and the one who saw it has testified this, and his testimony is true,

und derselbige weiß, dass er die Wahrheit saget, auf dass ihr gläubet.

and he knows that he speaks the truth so that you may believe.

Denn solches ist geschehen, auf dass die Schrift erfüllet würde:

This happened so that the Scripture might be fulfilled:

"Ihr sollet ihm kein Bein zerbrechen".

"You shall break none of his bones".

Und abermal spricht eine andere Schrift:

And elsewhere another scripture says:

"Sie werden sehen, in welchen sie gestochen haben".

"They will look on him whom they have pierced".

37. Chorale

O hilf, Christe, Gottes Sohn,

Oh help us, Christ, God's Son,

Durch dein bitter Leiden,

through your bitter suffering,

Dass wir dir stets untertan

so that always obedient to you

All Untugend meiden,

we may shun all wrongdoing,

Deinen Tod und sein Ursach

and thinking of your death and its cause

Fruchtbarlich bedenken,

we may profit from our reflections

Dafür, wiewohl arm und schwach,

and in this way, however poor and inadequate it may be,

Dir Dankopfer schenken!

give you an offering of thanks!

38. Recitative

Evangelist: [John 19:38-42]

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war

Then Joseph of Arimathia, who was a disciple of Jesus, asked Pilate

(doch heimlich aus Furcht vor den Jüden),

(but secretly from fear of the Jews),

dass er möchte abnehmen den Leichnam Jesu.

to let him take away the body of Jesus.

Und Pilatus erlaubete es.

And Pilate allowed him to do so.

Derowegen kam er und nahm den Leichnam Jesu herab.

He came for this purpose and took the body of Jesus away.

Es kam aber auch Nikodemus,

There came also Nicodemus,

der vormals bei der Nacht zu Jesu kommen war,

who had once come to Jesus by night,

und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden.

and brought myrrh and aloes together, about a hundred pounds.

Da nahmen sie den Leichnam Jesu und bunden ihn in Leinen Tücher mit Spezereien,
Then they took the body of Jesus and bound it in linen clothes with spices,
wie die Jüden pflegen zu begraben.
as is the Jews' custom for the burial.
Es war aber an der Stätte, da er gekreuziget ward, ein Garten,
There was a garden by the place where he was crucified,
und im Garten ein neu Grab, in welches niemand je geleet war.
and in the garden a new tomb, in which no one had been laid.
Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden,
Here they laid Jesus because of the Jews' preparation day,
dieweil das Grab nahe war.
since the tomb was nearby.

39. Chorus

Ruht wohl, ihr heiligen Gebeine,
Rest in peace, you sacred limbs,
Die ich nun weiter nicht beweine,
I shall weep for you no more,
Ruht wohl und bringt auch mich zur Ruh!
rest in peace, and bring me also to rest!
Das Grab, so euch bestimmet ist
The grave that is allotted to you
Und ferner keine Not umschließt,
and contains no further suffering,
Macht mir den Himmel auf und schließt die Hölle zu.
opens heaven for me and shuts off hell.

40. Chorale

Ach Herr, lass dein lieb Engelein
Ah Lord, let your dear angels
Am letzten End die Seele mein
at my final hour carry my soul
In Abrahams Schoß tragen,
to Abraham's bosom,
Den Leib in seim Schlafkämmerlein
while my body in its narrow chamber
Gar sanft ohn eigne Qual und Pein
gently without pain or torment
Ruhn bis am jüngsten Tage!
rests until the last day!
Alsdenn vom Tod erwecke mich,
Wake me then from death,
Dass meine Augen sehen dich
so that my eyes see you
In aller Freud, o Gottes Sohn,
in all joy, o God's son,
Mein Heiland und Genadenthron!
my savior and throne of mercy!
Herr Jesu Christ, erhöre mich,
Lord Jesus Christ, hear me,
Ich will dich preisen ewiglich!
I shall praise you eternally!

Lawrence Symphony Orchestra

Andrew Mast, director

Flute

Leo Sussman, principal
Sam Rolfe

Oboe

Brandon Chapman, principal
Stephen Weikel

Violin I

Edward Li, concertmaster +
Sarah Wagner, assistant concertmaster +
Abbey Roemer +
Lily Agnew
Maddy Brotherton
Eleanor Legault

Violin II

Gabi Rakidzich, principal +
Marina Gittins, co-principal +
Meghan Murphy +
Sarah Olsen
Hannah Geniesse
Amanda Milne

Viola

Dana DeBofsky, principal +
Bailey Poesnecker, assistant principal +
Mya Hunt +
Nic Bizub
Julia Tibbetts

Cello

John Kasper, continuo
Alex Lessenger, principal +
Allison Brooks-Conrad, assistant principal
Elise Massicotte
Sarah Ogden

Bass

Max Simmons, principal +
Emmett Jackson
Jakob Heinemann

LSO Stage Crew Team

Jeremy Andrin
Justin Coyne
Bridget Schumann

LSO Librarians

Gabi Rakidzich (head)
Adam Korber
Kyle Stalsberg
Renae Tuschner

LSO Advisory Committee

Isabel Dammann
Sarah Wagner
Bailey Poesnecker
Adam Korber
Allison Brooks-Conrad
Maximilian Simmons
Schuyler Thornton
Becca Shuman

+ denotes chamber orchestra

Lawrence Cantala and Concert Choir
Stephen Sieck and Phillip A. Swan, co-directors
Gabi Makuc and Elizabeth Vaughan, accompanists

Soprano I

Clio Briggs
Katie Bultman + *#35
Elisabeth Burmeister
Abigail Cahill
Sabrina Craven
Graycen Gardner
Arielle Kaye
Annie Mercado
Morgen Moraine +
Katie Mueller
Annie Penner
Stephanie Popik
Katie Uram

Soprano II

Sally Alvarado
Evelyn Barash
Alexa Blumenstock
Sarah Coffman + *#9
Samantha Feinberg
Mary Fried
Jenna Kuchar
Claire LaLiberté
Madalyn Luna
Margaret McNeal
Cayla Morton
Froya Olson +
Sophie Scholtz
Grace Vangel
Kelsey Wang
Rachel Weiss *#30

Alto I

Alysa Bennett
Laura Briss
Elizabeth Coffin
Elisabeth Foran
Deme Hellwig
Clara Imon-Pedtke
Thuy Le
Rosa Lemos
Jenna Lindsey
Gabi Makuc
Madeleine Moran
Charlotte Noble
Kirsten O'Donnell +
Nicolette Puskar
Kayla Siembieda +

Alto I cont.

Elena Stabile
Shaye Swanson
Lauren Vanderlinden

Alto II

Casey Burgess
Anne Marie Carden
Carly Gaeth
Melina Jaharis *#7
Keira Jett
Jenny Hanrahan
Fiona Masterton
Madeline Scholl
Lorna Stephens +
Lauren Smrz
Kara Taft
Rachel Wilson
Elizabeth Vaughan

Tenor I

Charlie Aldrich +
Andrew Green
Justin Gingrich
Charlie Martin
Christian Messier
Leif Olsen
David Peci
Jackson Rosenberry +
Maximilian Simmons

Tenor II

Anthony Cardella
Rory Coleman
Anmol Gupta
Benjamin Hanson +
Matt Kierzek
Benjamin Klein
Pablo Morales
Kyle Schleife
David Voss +

Baritone

Nick Ashley
Yonah Barany
Aafko Boonstra
Kevin Buckhalton
Josh Eidem *Jesus
Ian Grimshaw
Jon Hanrahan
Phillip Jindra + *Pilate, *#19
Mitchell Kasprzyk
Clee McCracken + *#32
Ian Purdy
Caleb Rosenthal
Jordan Ross

Bass

Nathan Brase
Sean Goldring
Paul Gutmann
Kip Hathaway
John Taylor Hosmer-Quint
Jacob Meyer +
P.J. Uhazie +

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Secretary: Laura Briss
Eliminator of Confusion:
Carly Gaeth
Social Chair: Graycen Gardner
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+ denotes Chamber Choir
* denotes Cover Soloist

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Casey Kadlubowski, accompanist

Soprano

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Kerstin Brolsma
Milou de Meij
Augusta Finzel
Emma Jensen
Yumiko Koyabu
Morgan Krhin
Amalie Ludwig
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Sarah Olsen
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Eva Tourangeau
Emma Wandro
Mengxuan Wang
Xuerui Wang
Bethany Wolkoff
Zishen Ye

Tenor

Nathan Gornick
Trent Guerrero
Jeremiah Jensen
Nicholas Juris
Jim McCrohan
Jack Plasterer

Bass

Samuel Buse
Sam Byrom
Julian Cohen
Landon Edwards
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Nicolette Puskar
Jordan Ross

Program Notes

One of the most important teachers in my life was Ms. Heinrich, who taught 8th grade English. She would not let us use the word “they.” “Who’s this ‘they’ you’re talking about? Who are you talking about?” At the time I thought she was just an English teacher asking for better specificity, but in hindsight she applied this most when we were talking about people unlike ourselves. When I as a Midwestern Catholic started discussing European Jews in Wiesel’s *Night* or southern African-Americans in Lee’s *To Kill a Mockingbird*, “they” wouldn’t pass muster. She meant: there is no they; there are people, and we’re all people. She was teaching us empathy and interdependence, not specificity.

Ms. Heinrich wasn’t the first person to teach that we are all connected. Indeed, the idea of seeing yourself in another person is the teaching that binds our many theological traditions. Consider:

Buddhism: “Just as I am, so are they; just as they are, so am I” – *Nipata Sutra* 703

Judaism: “That which is hateful to you, do not do to your fellow; that is the whole Torah; the rest is the explanation”, –Talmud, *Shabbat* 31a

Christianity: “Do to others what you want them to do to you”, Matthew 7:12

Islam: “Wish for your brother, what you wish for yourself” – Al-Nawawi, Hadith 13 and so many more.

Put differently, it takes an act of mental separation for us to see other people as ‘other’. We cannot hurt, degrade, or abuse unless and until we willfully ignore the humanity and dignity of another person.

The *Johannes-Passion* is a religious work meant for a congregational service, yet Lawrence is not a religious institution, and this audience is not a congregation. There is always the room for tonight’s performance to be a spiritually rich experience for those who follow the Christian faith, but it is not a requirement for a catharsis tonight. What we need, then, for a deeply meaningful and ecumenical experience, are more ways to access this story. Let’s start with what liberal arts colleges do best: intellectual inquiry and historical perspective.

Jesus was born into a world of military occupation. The Roman Empire invaded and subjugated Israel in 63 b.c.e., trying for a while to run a cooperative satellite state, but eventually destroying Jerusalem in 70 c.e. As a Jewish community under Roman rule, if there were ever a “they” in Jesus’ lifetime, it would have been the Romans.

Who were the Romans working with to run this state? The Jewish leadership, primarily Sadducees—and John’s portrait of these leaders is not flattering. The Pharisees and Sadducees are shown collectively as vengeful, weak, and corrupt. Historically, we know the Pharisees were actually an idealistic and scholarly class who shunned compromise with the Romans; the Sadducees, by contrast, were wealthy power brokers of a noble class who worked with the Romans. But it becomes clear in the Gospels that *all* in power were threatened by Jesus’ actions. In the second chapter of John, Jesus storms into the Temple and drives out the moneychangers and animal-dealers, calling the leadership to task for forgetting their spiritual purpose. Matthew’s 23rd chapter includes a memorably harsh speech against the religious authorities, calling them hypocrites, blind guides, whitewashed tombs, a brood of vipers, and men who do not practice what they preach.

The heart of Jesus’ disagreement with the leadership lies in where one puts one’s emphasis for spiritual righteousness – on the letter of the law or the spirit in which it is intended. The Pharisees strived for holiness, just as Jesus did, but they believed this was best achieved through strict obedience to the laws of Moses. Jesus makes clear in all the Gospels, repeatedly, that one’s heart must be in the right place first: consider his Sermon on the Mount, when he says: “You have heard that it was said to your ancestors, ‘You shall not kill; and whoever kills will be liable to judgment.’ But I say to you, whoever is angry with his brother will be liable to judgment,” (Matthew 5:21-22). It is not enough, according to Jesus, to observe the law and resist the action of harming the other; the very anger itself is the sin. One of the best examples of this conflict of perspectives occurs in the Gospel of Mark, chapter 3, in which Jesus heals a man with a withered hand on the Sabbath day, in defiance of the letter of the law that no work should be done on the Sabbath. Jesus asks the Pharisees: “Is it lawful to do good on the Sabbath rather than to do evil, to save life rather than to destroy it?” and Mark notes that, after Jesus heals the man, “the Pharisees went out and immediately took counsel with the Herodians against him to put him to death” (Mark 3:4,6).

What do we do with someone, a “they” who challenges us in the ways we hold most important? What do we do if that person is having tremendous success (miracles, followers, etcetera)? How do we handle gadflies, whistle-blowers? Here’s John’s account in Chapter 11, verses 47-50:

So the chief priests and the Pharisees convened the Sanhedrin and said, “What are we going to do? This man is performing many signs. If we leave him alone, all will believe in him, and the Romans will come and take away both our land and our nation.” But

one of them, Caiaphas, who was high priest that year, said to them, “You know nothing, nor do you consider *that it is better for you that one man should die instead of the people, so that the whole nation may not perish.*” [Emphasis added]

The beauty of Caiaphas’s solution is that it sounds both wise and empathetic. Who would ever vote for risking one’s land and nation? And so the stage is set for Chapter 18, where Bach starts the Passion account with Jesus’ arrest. The religious authorities are sure that Jesus needs to be killed for the good of the people, and Jesus is sure that he needs to be killed for the good of the people; only their motivations are different.

There are hundreds of ways to read and understand John’s account of Jesus’ arrest, trial, and execution. It is first and foremost meant to be a theological story of God’s plan for human redemption. From beginning to end of his Gospel, John wants the reader to understand that God sent his only Son to suffer an unjustified death, so that whoever believes in Him might be saved and have eternal life. John’s perspective on Jesus is that he fully understands his fate and takes on the worst possible death without fear: (John 12:27) “I am troubled now. Yet what should I say? ‘Father, save me from this hour’? But it was for this purpose that I came to this hour.” John’s telling of Jesus’ perfect obedience sets his divinity against our (all too human) humanity.

Johann Sebastian Bach - 38 years old, brilliant organist, job-hopper for the past 20 years – moved into Leipzig with his wife and eight kids in May 1723. His new position was to teach music to the boys of the Thomas-School, but that is a *broad* description. It meant, more specifically, that he had to supervise their musical work in the four churches of Leipzig, which meant composing music for those services, teaching them to sing, to play instruments, to read Latin, etc. And of course there were all the organist responsibilities. That this man had time to write *anything* that first year on the job, let alone the most extraordinary set of liturgical cantatas ever written, is a miracle. While writing these cantatas, he *also* found time to work up a new Passion setting for Good Friday, and premiered the *Johannes-Passion* on April 7, 1724 at the Nicolai Church.

Johann Sebastian Bach had a genius for compositional structure that we have been marveling at in the 291 years since the first offering of this work. One could fill a book (and there are many already) describing the extraordinary technique with which Bach crafted the *Johannes-Passion*. The opening chorus immediately sweeps us into the elevated drama, creating four levels of intensity: the pulsing pedal-tone in the low strings, the sighing violas, the undulating violins, and the harshly intertwined winds who play a “Cross motive” in striking dissonance. The choir enters 19 measures later with a text of praise – “Lord, our ruler, whose praise is glorious in all lands” – which seems out of place with the musical anguish, thus creating an essential dichotomy in the music to come: Jesus’ elevation through debasement. Can it be chance that Bach ends the entire work with the same spirit of praise, “Lord Jesus Christ, hear me, I will praise you eternally”, this time in a major key? As the opening chorus moves to the chief priests calling for Jesus’ arrest, Bach introduces a fast-moving motive in the violins and flutes, which shows up continually throughout the work as their calling-card: as they argue that they are not permitted to put a man to death (16d), again when they call for Jesus instead of Barrabas (18b), and at the insistence that they have no king but Caesar (23f). The winds bind themselves in intervallic knots for “From the ropes of my sins” (#7), but drip in short staccato like tears in “Dissolve, my heart, in floods of tears” (#37). The rising B-flat Major scale of the soprano’s aria that she would gladly follow Jesus (#9) becomes a rising G minor scale in the bass’ aria that entreats us to follow (Jesus) to Golgotha (#24). Would the congregants have heard and understood it all? Would they discern that Bach structures the trial in Part II in perfect musical symmetry, so that the center of the argument is the chorale, “Through your imprisonment, we are set free”? That the calls for “Crucify him!” are the same sharp dissonances we heard from the winds in the opening chorus? That the law they refer to, and the entrapment that Pilate side with Caesar, follow the legalistic form of a fugue?

21b “Sei gegrüßet”	21c “Kreuzige”	21e “Wir haben ein Gesetz”	22 “Durch dein Gefängnis”	23a “Lässest du diesen los”	23c “Weg, weg”	25a “Schreibe nicht”
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By what genius did he choose to set the final chorus “Ruht wohl” as a Sarabande, a courtly and elegant dance, suggesting royalty, and yet use a well-known lullaby, so that we end up singing “Rest well, you blessed limbs” to the body of Jesus?

What must it have been like to attend that Good Friday service, 291 years ago? We can ponder the sonic answer to that question first. The singers were male, the pitch was down a half-step from the performance you will hear tonight, the ensemble was smaller than ours, musicians used less vibrato, and the instruments sounded more delicate (and probably a little out of tune). Tonight we offer a performance that is guided by Historically Informed Practice, by which we mean that we are using baroque bowing techniques, singing in the original German, shaping phrases and sounds according to early/mid-18th century treatises, and aspiring to showcase this music in the light in which it was created. There is assuredly no one right

way to perform Bach (run away from anyone who claims to have the answer), and the stylistic compass for Bach performance changes with each generation. Our offering tonight seeks to find the best alignment between the techniques and style of this music and the educational goals and parameters of an undergraduate conservatory.

So what was the performance experience for those congregants on that Friday in April 1724? It was a long day: after Part I, there was a long sermon (two hours), *then* Part II. It is difficult in our time to imagine sitting on wooden benches in a poorly heated church for a five-hour concert. But this was not a concert – this was Good Friday, and this was a worship service. When Bach inserted chorales, everyone in that church knew them by heart. There was no theatrical ‘fourth wall’ to break – the Christians in that church understood theologically that they were sinners unworthy of Jesus’ sacrifice, saved by his grace. And Bach keeps the energy moving in this work, unlike any other he writes, churning the drama of the trial and execution on the one hand, and constantly pointing the attention back at us, on the other hand. “*It is I, I and my sins...have provoked for you the misery that has struck you.*” Bach never let his congregation settle into a “they” mindset.

Biblical scholars tend toward the opinion that while Matthew, Mark, and Luke’s Gospels date from around 65-70 c.e., John’s is probably closer to 90-100 c.e. One of the most striking differences is that Matthew, for example, will refer to “the crowd,” whereas John refers to “the Jews.” There’s a small but important twist to the sentence when Matthew describes *the crowd* as shouting, “crucify him!” and John describes *the Jews* as shouting it. It should go without saying that John and Jesus and Mary and Matthew and the High Priests and the Pharisees were all Jewish – the Romans were the “they” in this story if we need a “they”. But John’s use of the word “Jews”, however historically accurate as a way to make specific who the crowd was, has become a problem over time.

This problem stems from translation. John’s gospel refers to the “Ioudaioi”, which has been translated in modern English as “the Jews”. But it is more accurate to translate this word as “the Judeans”. It is a geographical distinction, not a religious one, in the same sense that “Americans” refers to people in America, whereas “Liberals” refers to a political perspective shared by people around the world. As David Stern notes in his New Testament commentary:

Throughout all four Gospels and Acts 1-8, “Ioudaioi” in nearly all instances means “Judeans” and not “Jews”. In these books when Jews refer to “ioudaioi” they are generally distinguishing Judean Jews from Galilean or other Jews; for when Jews of this period wanted to refer to jews in the religious sense they invariably spoke of the “people of Israel.” (p.159)

It takes ignorance to misread the Gospels as an attack on all people of the Jewish religion, yet it is an ignorance that Christians have borne out too often. This kind of ignorance requires, first, the establishment of a “we”: that somehow Jesus and his disciples were not Palestinian Jews, but in fact looked like 17th century Dutchmen or 18th century Russians or whoever “we” are at the time. Moreover, it is a very selective assumption, for it also requires that the rest of the community around Jesus remain “they” as Middle Eastern Jews. It requires a dangerous misreading of Paul’s letters to assume that, because Jews after Jesus did (or do) not accept him as the savior, they are at fault for his death. To this, Rev. Peter Gomes (former minister of Harvard University) writes:

Paul’s argument is that the cross of Jesus is to Gentiles what the Torah is to Jews, and that both are means of salvation and righteousness. In other words, Jews need not become Christians to obtain the promises—in the Torah they already have the promises as Jews. (The Good Book, p.116)

It requires an almost incomprehensible re-reading of John’s Gospel to assume that Jesus was not *meant* to be killed, that this was not God’s plan, that if only a better kind of people surrounded him, Jesus would have been spared this death. And perhaps most revoltingly, to read the Gospels and arrive at an anti-Judaic conclusion requires a complete dismissal of Jesus’ central teaching of universal love.

And yet, this has happened over and over. And so, it is difficult for a 21st century listener to feel comfortable hearing a work from a time in German history that was anti-Judaic, in which the German texts seems to point out the faults of the Jews. How can our 21st century eyes see life in 1724? How would Bach have understood the issue? What was his relationship to Judaism and the Jewish people? What we do not have is a historical document that specifies his beliefs, so we can only extrapolate at what he did choose explicitly to do or not do. In his lifetime, the only encounters Bach would have ever had with Jewish people were at the Leipzig trade fairs. And there is sufficient wiggle room in some of Luther’s more strongly worded sermons for a German Lutheran of his time to be what we today would call anti-Semitic. Indeed, the prevailing Passion libretto of the day was the Brockes *Der für die Sünde der Welt gemarterte und Sterbende Jesus*, which has some appallingly problematic texts. What is so fascinating is that, while Bach borrowed a little of the poetry from this source, he actively *changed* the text to change any traces of “they” to “we”. For example, Brockes writes in (what we know as aria #24,) “Eilt,

ihr angefochtenen Seelen”: “Hurry, you besieged souls, leave Aschshaph’s dens of murder”, meaning, roughly, “cursed Jews, come to Golgotha and see”. Bach changes that to: “Hurry, you besieged souls, *leave your dens of torment*,” meaning, “you, the listener here in Nicolai-Church, come with me to Golgotha to see”.

Perhaps more disturbing in the *Johannes-Passion* are the *turba* choruses, in which the crowd calls for Jesus’ crucifixion and offers a series of mob-like arguments to press their case. These take the forms of scorn, derision, legalese, and bloodlust, and I believe they are *meant* to be exceptionally horrifying. Mobs usually are. But for Bach it is the same music and language for *anyone* who is not Jesus. So he uses the same music for Roman soldiers (e.g. “Sei gegrüßet”) and the Jewish crowd at the crucifixion (“Schreibe nicht”). He uses the same music for the High Priests (“Wir haben ein Gesetz”) and the crowd (“Lässest du diesen los”). *We humans* can be scornful, derisive, legalistic, and bloodthirsty, and Bach’s crowd choruses are a tremendously disturbing reminder.

In direct contrast to blaming any “they”, Bach clearly holds up the window of the terrible crowd and turns it into a mirror through his chorales. As you read through them tonight, notice the compelling pattern of personal ownership – *we* did this, *we* were the people who killed you. As Michael Marissen notes:

Bach’s *St. John Passion* proclaims next to no interest in the historical question “who killed Jesus?”, whether it was Jews, Romans, or Jews and Romans together. It is concerned with theological questions about accountability for Jesus’ death. Bach’s efforts are predicated on the notion that, through the fall of Adam and Eve, all human beings (except Jesus) who have ever lived and ever will live are inherently sinful, no matter what their actual behavior is... They are sinful by nature... In this view, all humans are personally responsible for Jesus’ death. (*Lutheranism, Anti-Judaism, and Bach’s St. John Passion*, 34-35)

That is, the historical issue of who called for Jesus’ crucifixion in 32 c.e. is far less interesting to Bach than the theological issue that God would offer his only Son to our bloodlust as the perfect form of sacrifice for our sin.

As you listen to this performance on a liberal arts college campus, separated from the religious context in which it was intended, I encourage you to embrace this contextual shift as an opportunity for a different kind of catharsis. To the faithful Lutheran hearing and participating in this worship service in 1724, Bach aims true to the heart and calls the congregant to a profound Lenten repentance. To a 21st century concert-goer, our lives are rich with Caiaphas-like arguments for which we, today, must take ownership. On the cover of this program you’ll find a photo of Ricky Jackson, who was wrongfully convicted of murder and placed on death row from 1979 to his eventual release *this past November*. Consider 2014 Nobel Peace Prize winner Malala Yousafzai, who was shot in the head at age 15 by the Taliban in an attempt to stop her from publicizing their oppression of women’s education. Consider the iconic photo of Ali Shallal al-Qaisi, who was tortured at Abu Ghraib prison in Iraq. When interviewed in January to comment about reports that up to 25% of Guantanamo Bay prisoners might be innocent, former Vice-President Dick Cheney replied, “I’m more concerned with bad guys who got out and released than I am with a few that in fact were innocent.” [See Caiaphas’ comment in #6, John 18:14.] To be sure, there is a distinction between a wrongfully convicted man and the Son of God. Yet, to quote Jesus, “For I was hungry and you gave me food, I was thirsty and you gave me drink, a stranger and you welcomed me, naked and you clothed me, ill and you cared for me, in prison and you visited me... Amen, I say to you, whatever you did for one of these least brothers of mine, you did for me.” (Matthew 25:35-40)

We are all “we.”

Special Thanks

William Mathis, Hennepin United Methodist Church, Minneapolis, for the use of the portatif organ.
Dale Duesing, Lawrence Artist-in-Residence, for his stirring presentation on his staged version of this work in Europe.
Dr. Christopher Cock, Director of the Bach Institute and Professor of Music at Valparaiso University, for his workshops and coachings with our students as part of Lawrence’s Visiting Presenters series.
Edward Li, for his outstanding leadership in the bowing and score preparation.
The string faculty - Professors George, Gu, Michelic, Anthony, and Urness - for their expert coaching sessions with students, and a special thanks to Professor Michelic for his gifts of time and artistry for aria #30.
The winds faculty - Erin Lesser and Howard Niblock - for their expert guidance with our flutists and oboists.
The voice faculty - Profs. Bozeman, Gates, Seidl, Leigh-Post, Spears, and Koestner, for their expert coaching of the vocal soloists.
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Professors Handford, Gates, and Spears, and John Kasper, for their artistry and for the many hours spent in preparation for this.
Prof. Mast, for his leadership and collaboration with the Lawrence Symphony Orchestra.

Artist Bios

Kathrine Handford is University Organist and Lecturer of Music at Lawrence University's Conservatory of Music in Appleton, Wisconsin, a position she has held since 2004. She holds a Master of Music degree in Organ Performance and Literature and the highly coveted Performer's Certificate from the Eastman School of Music. A musician of wide-ranging interests and accomplishments, Handford has appeared in recital in the United States, Canada, England, and Scandinavia where she has been a featured artist at numerous festivals. She has appeared as soloist with the Minnesota Orchestra in Saint-Saëns' *Symphony No. 3 in C minor* and with the Kansas City Chamber Orchestra, performing Poulenc's *Concerto in G minor*. As a specialist in 17th century music and historically informed performance practice, she has performed numerous recitals with the Swedish natural trumpet virtuoso Niklas Eklund, The Australian Baroque Brass and counter-tenor Ryland Angel. Her interest in new music has led to premieres of several new works for organ, including those by composers Stephen Paulus, Ketil Hvoslef, Robert Starer, David Liptak and Aaron David Miller. In 1995, Handford was the winner of the 35th International J.S. Bach Competition held at the Kennedy Center in Washington, D.C. In the same year, she received first prize in the John R. Rodland Competition. She has received many grants and awards, including the National Endowment for the Arts and The Andrew W. Mellon Foundation. She is an active recitalist and is represented by Penny Lorenz Artist Management.

Noted for being "most consistently musical, most clear in diction," possessing a "stunningly beautiful, edgeless tenor" and for "lustrous singing," tenor **Steven Paul Spears** has performed with many arts organizations across the United States and Europe. Specializing in works of the Baroque and Contemporary Periods, Steven's recent repertoire includes works of Rameau, Cavalli, Monteverdi, Bach and Handel, as well as Britten, Stravinsky, Tichelli, Orff and Ullmann. Of his singing, reviewers have said Steven brought out "one reason why Bach's vocal melodies have such complex, searching contours; they're tracing not just musical thoughts, but also the changing weight and implications of the text," giving a performance "so true to the words" and of a performance of the Roasted Swan in Orff's *Carmina Burana*, one critic wrote that it was "riveting...filled with angst and an overabundance of high notes, Spears dramatized the moment with vocal dexterity and polish." Receiving the Master's Degree in Music from the Juilliard School and the Bachelor's Degree in Music from the University of Louisville, Steven is in his 11th year of teaching at Lawrence Conservatory in Appleton, WI and continues to be a student of Edith Davis Tidwell.

Bass-baritone **Christopher Besch**'s performances have been described as "strong, upstanding" (Washington Times) and "vital and daring" (Louisville Courier-Journal). Recent appearances have included Rocco in the Skylight Music Theatre's production of *Fidelio*, Archibald Craven in Nolan Gasser's new opera, *The Secret Garden*, Jesus in the *St. John Passion* at his alma mater, Lawrence University, as well as his continued association as soloist with and section member in Bach Society Houston. Mr. Besch has been a regional finalist for the Metropolitan Opera National Council Auditions in 2012 and 2015. As a member of conductor Lorin Maazel's Castleton Festival from 2012 to 2014, he sang in six productions including Fredrik in *A Little Night Music*, Commendatore in *Don Giovanni*, and Zuniga in *Carmen*. More information about his activities can be found on his website, www.christopherbesch.com.

John T. Gates has been a member of the Lawrence voice faculty since 2005. Before coming to Lawrence, he was bass soloist for 13 years in many of Germany's more important opera houses and concert halls. He sang some 1000 performances of 80 roles that include Sarastro in Mozart's *Die Zauberflöte*, Alidoro in Rossini's *La Cenerentola*, and Pimen in Mussorgsky's *Boris Godunov*. His background includes numerous world premiers and experimental performance. Gates holds the degrees Bachelor of Music Education and Master of Music from the University of South Carolina and Doctor of Music from Florida State University. He is currently the president of the Wisconsin Chapter of the National Association of Teachers of Singing (NATS) and on the voice faculty of La Musica Lirica, an opera-training program in Emilia-Romagna, Italy.

Violist **Matthew Michelic** has served on the Lawrence faculty since 1987. He has performed as a soloist and chamber musician throughout North America, Europe and Asia. Mr. Michelic has served on the faculty of numerous music festivals in the United States and Canada and has presented master classes at major schools of music including Oberlin College and the Peabody School of Music. Recently he has presented research at the national conference of the American String Teachers Association, and his writing has been published in the Journal of the American Viola Society and in *Strings* magazine.