

**CITY OF SANTA CLARA - CITY MANAGERS OFFICE**  
**1500 WARBURTON AVE.**  
**SANTA CLARA, CA 95050**  
**CULTURAL COMMISSION**  
**FUNDS REQUEST FOR A SPECIFIC EVENT**

|                        |                                                              |                                    |
|------------------------|--------------------------------------------------------------|------------------------------------|
| NAME OF GROUP          | SANTA CLARA CHORALE                                          |                                    |
| ADDRESS OF GROUP       | P.O. BOX 65 SANTA CLARA 95052                                |                                    |
| CONTACT PERSON         | Patty McNeil. Treasurer                                      | Contact Phone # 510-772-6118       |
| NAME OF EVENT          | Bach: St John Passion                                        |                                    |
| DATE/LOCATION OF EVENT | May 12, 2018 / Mission Santa Clara                           |                                    |
| ATTENDANCE             | 597                                                          | Tickets sold 626 (29 not attended) |
| TICKET PRICES          | \$25.00 Gen'l, \$20 Sr./SCU Faculty & Staff, \$10.00 Student |                                    |
| SEASON TICKET PRICES   | \$20 Gen'l, \$16 Sr., \$5.00 Student                         |                                    |

**LIST OF EXPENSES**

|                                                        |    |           |
|--------------------------------------------------------|----|-----------|
| Staff Salaries                                         |    |           |
| Music Director                                         | \$ | 5,750.00  |
| Accompanist                                            | \$ | 950.00    |
| Business Manager and Publications                      | \$ | 700.00    |
| Concert Manager                                        | \$ | 2,200.00  |
| Intern                                                 | \$ | 300.00    |
| Payroll Tax Expense                                    | \$ | 1,200.00  |
| Flyers/Postcard Mailers/Program Printing/Design        | \$ | 1,700.00  |
| Postage                                                | \$ | 325.00    |
| Production Costs (TD, Crew, Recording Engineer, Misc.) | \$ | 1,400.00  |
| Orchestra and Soloists                                 | \$ | 19,500.00 |
| Season tickets/Flyers Printing (1/4)                   | \$ | 1,050.00  |
| Performance & Rehearsal Space Rental                   | \$ | 2,100.00  |
| Total Expenses                                         | \$ | 37,175.00 |

**LIST OF REVENUES**

|                           |    |           |
|---------------------------|----|-----------|
| City of Santa Clara       | \$ | 1,666.67  |
| Season Ticket Sales (1/4) | \$ | 3,402.00  |
| Concert Sales             | \$ | 15,520.00 |
| Program Ad Revenue        | \$ | 135.00    |
| Donations                 | \$ | 1,695.00  |
| Total Revenues            | \$ | 22,418.67 |

The City of Santa Clara is acknowledged for its support in the Concert/Event Programs. A copy of the Program is attached with this report.

All events are published as widely as possible.

|                           |                                         |
|---------------------------|-----------------------------------------|
| NEXT EVENT                | Encore Concert                          |
| LOCATION OF NEXT EVENT    | St Marks Episcopal Church - Santa Clara |
| DATE & TIME OF NEXT EVENT | Sunday - June 3, 2018<br>3:00 PM        |

**CONCERT ATTENDANCE**

*Friday, May 13, 2016 - 8 pm*

*Mission Santa Clara (Capacity 600)*

|            |                                   |           |                  |
|------------|-----------------------------------|-----------|------------------|
| 10         | GENERAL ADMISSION (Door)          | \$        | 250.00           |
| 176        | GENERAL ADMISSION (E-Mail)        | \$        | 5,100.00         |
| 57         | GENERAL ADMISSION (Member Sales)  | \$        | 1,925.00         |
| 8          | GENERAL ADMISSION (Staff)         | \$        | 300.00           |
| 10         | GENERAL ADMISSION (Comp)          | \$        | -                |
| 60         | <b>GENERAL ADMISSION (Season)</b> | \$        | 1,400.00         |
| 2          | SENIOR ADMISSION (Door)           | \$        | 10.00            |
| 136        | SENIOR ADMISSION (E-Mail)         | \$        | 3,160.00         |
| 54         | SENIOR ADMISSION (Member Sales)   | \$        | 1,560.00         |
| 75         | <b>SENIOR ADMISSION (Season)</b>  | \$        | 1,595.00         |
| 1          | STUDENT ADMISSION (Door)          | \$        | 5.00             |
| 13         | STUDENT ADMISSION (E-Mail)        | \$        | 75.00            |
| 20         | STUDENT ADMISSION (Member)        | \$        | 120.00           |
| 4          | <b>STUDENT ADMISSION (Season)</b> | \$        | 20.00            |
| <b>626</b> | <b>TOTAL</b>                      | <b>\$</b> | <b>15,520.00</b> |



# SANTA CLARA CHORALE

## 2017-2018 CONCERT SEASON

Scot Hanna-Weir, *Artistic Director*

Classical and Contemporary Choral Music in the Mission since 1962



# Bach: *St. John Passion*

**Saturday, May 12, 2018**

Mission Santa Clara ~ 7:30 p.m.

THANK YOU  
**Santa Clara Chorale**

for your contribution to the  
wonderful, rich, diverse cultural mix  
that enriches the lives  
of all of us who live in this  
fantastic Silicon Valley.

- *Rita Boren*



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The Santa Clara Chorale is a non-profit, arts organization dedicated to enhancing the skills of choral singers and extending the knowledge and appreciation of choral singing and its tradition to new singers and audiences.

The Chorale brings together knowledgeable, amateur singers from a range of ages and backgrounds to study, rehearse, and perform major choral works.

We strive for a quality of performance that challenges the chorus, attracts outstanding soloists, and develops an appreciative audience.

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CREATES



FOUNDATION

The Santa Clara Chorale is funded in part by grants from the The City of Santa Clara Cultural Commission as well as Silicon Valley Creates, in partnership with the County of Santa Clara and the California Arts Council.

We are also funded by Applied Materials Excellence in the Arts Grants, a program of Silicon Valley Creates. Additional funding is provided by the Mission City Community Fund, IBM Community Grants, Hitachi Data Systems, and the City of Santa Clara Cultural Advisory Commission.

We wish to extend our gratitude for their generosity and support.

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2017 - 2018

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# PROGRAM

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## Bach: St. John Passion

Johann Sebastian Bach (b. 1685 - 1750)

BWV 245 (1724 version)

Dann Coakwell, *tenor/Evangelist*

Dan Cromeenes, *counter-tenor*

Nikolas Nackley, *bass*

Jennifer Paulino, *soprano*

Steve Suljak, *bass-baritone*

Santa Clara Chorale

Santa Clara University Choirs

San José Chamber Orchestra

Scot Hanna-Weir, *conductor*

### PART ONE

1. **Chorus** Herr, unser Herrscher
- 2a. **Recitativo** (Evangelista, Jesus) Jesus ging mit seinen Jüngern
- 2b. **Chorus** Jesum von Nazareth!
- 2c. **Recitativo** (Evangelista, Jesus) Jesus spricht zu ihnen
- 2d. **Chorus** Jesum von Nazareth!
- 2e. **Recitativo** (Evangelista, Jesus) Jesus antwortete
3. **Choral** O große Lieb
4. **Recitativo** (Evangelista, Jesus) Auf daß, das Wort erfüllet würde
5. **Choral** Dein Will gescheh, Herr Gott, zugleich
6. **Recitativo** (Evangelista) Die Schar aber und der Oberhauptmann
7. **Aria** (alto, oboes) Von den Stricken meiner Sünden
8. **Recitativo** (Evangelista) Simon Petrus aber folgte Jesu nach
9. **Aria** (soprano, flute) Ich folge dir gleichfalls
10. **Recitativo** (Evangelista, Ancilla, Petrus, Jesus, Servus) Derselbige Jünger
11. **Choral** Wer hat dich so geschlagen
- 12a. **Recitativo** (Evangelista) Und Hannas sandte ihn gebunden
- 12b. **Chorus** Bist du nicht seiner Jünger einer?
- 12c. **Recitativo** (Evangelista, Petrus, Servus) Er leugnete aber und sprach
13. **Aria** (tenor, tutti) Ach, mein Sinn
14. **Choral** Petrus, der nicht denkt zurück

### PART TWO

15. **Choral** Christus, der uns selig macht
- 16a. **Recitativo** (Evangelista, Pilatus) Da führten sie Jesum
- 16b. **Chorus** Wäre dieser nicht ein Übeltäter
- 16c. **Recitativo** (Evangelista, Pilatus) Da sprach Pilatus zu ihnen
- 16d. **Chorus** Wir dürfen niemand töten
- 16e. **Recitativo** (Evangelista, Pilatus, Jesus) Auf daß erfüllet würde das Wort
17. **Choral** Ach großer König
- 18a. **Recitativo** (Evangelista, Pilatus, Jesus) Da sprach Pilatus zu ihm
- 18b. **Chorus** Nicht diesen, sondern Barrabam!

# PROGRAM

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- 18c. **Recitativo** (Evangelista) Barrabas aber war ein Mörder
- 19. **Arioso** (bass) Betrachte, meine Seel
- 20. **Aria** (tenor) Erwäge, wie sein blutgefärbter Rücken
- 21a. **Recitativo** (Evangelista) Und die Kriegsknechte flochten eine Krone
- 21b. **Chorus** Sei begrüßet, lieber Jüdenkönig!
- 21c. **Recitativo** (Evangelista, Pilatus) Und gaben ihm Backenstreiche
- 21d. **Chorus** Kreuzige, kreuzige!
- 21e. **Recitativo** (Evangelista, Pilatus) Pilatus sprach zu ihnen
- 21f. **Chorus** Wir haben ein Gesetz
- 21g. **Recitativo** (Evangelista, Pilatus, Jesus) Da Pilatus das Wort hörte
- 22. **Choral** Durch dein Gefängnis, Gottes Sohn
- 23a. **Recitativo** (Evangelista) Die Jüden aber schrien und sprachen
- 23b. **Chorus** Lässest du diesen los
- 23c. **Recitativo** (Evangelista, Pilatus) Da Pilatus das Wort hörte
- 23d. **Chorus** Weg, weg mit dem, kreuzige ihn!
- 23e. **Recitativo** (Evangelista, Pilatus) Spricht Pilatus zu ihnen
- 23f. **Chorus** Wir haben keinen König
- 23g. **Recitativo** (Evangelista) Da überantwortete er ihn
- 24. **Aria** (bass) Eilt, ihr angefochtenen Seelen
- 25a. **Recitativo** (Evangelista) Allda kreuzigten sie ihn
- 25b. **Chorus** Schreibe nicht "Der Jüden König"
- 25c. **Recitativo** (Evangelista, Pilatus) Pilatus antwortet
- 26. **Choral** In meines Herzens Grunde
- 27a. **Recitativo** (Evangelista) Die Kriegsknechte aber
- 27b. **Chorus** Lasset uns den nicht zerteilen
- 27c. **Recitativo** (Evangelista, Jesus) Auf daß erfüllet würde die Schrift
- 28. **Choral** Er nahm alles wohl in acht
- 29. **Recitativo** (Evangelista, Jesus) Und von Stund an nahm sie der Jünger
- 30. **Aria** (alto) Es ist vollbracht!
- 31. **Recitativo** (Evangelista) Und neiget das Haupt
- 32. **Aria** (bass) Mein teurer Heiland, laß dich fragen
- 33. **Recitativo** (Evangelista) Und der Vorhang im Tempel zerriß
- 34. **Arioso** (tenor) Mein Herz, indem die ganze Welt
- 35. **Aria** (soprano) Zerfließe, mein Herze
- 36. **Recitativo** (Evangelista) Die Jüden aber, dieweil es der Rüsttag war
- 37. **Choral** O hilf, Christe, Gottes Sohn
- 38. **Recitativo** (Evangelista) Darnach bat Pilatum Joseph von Arimathia
- 39. **Chorus** Ruht wohl, ihr heiligen Gebeine
- 40. **Choral** Ach Herr, laß dein lieb Engelein

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*Please turn off cell phones, pagers, and watches during the performance.  
Restrooms at Mission Santa Clara are located directly outside the south (or left)  
door of the Mission, with additional restrooms next door in O'Connor Hall.*

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# Bach: St. John Passion

## Early Passion settings

Musical settings of the Passion, the story of the crucifixion of Jesus as told in the Gospels of Matthew, Mark, Luke, and John, were originally set as monophonic chants, intoned by a single singer. These settings were present very early on, perhaps at least as early as the 4th century where the Passion stories were read or intoned in the place of the gospel reading for Palm Sunday, Wednesday of Holy Week, and Good Friday. By the 10th century, the custom in the Roman church was to chant the Passion according to Mark on Tuesday of Holy Week.

The dramatic nature of the text was represented in manuscripts with notation that differentiated different dynamics and tempi for different characters and moments in the Passion. However, it is not until the late 13th and early 14th centuries that there is manuscript evidence of the various character parts of the Passion being distributed among multiple singers. In the 14th and 15th centuries, the general practice was that the chanting of the Passion would be divided among three singers.

In the 15th century, composers began to treat the Passion polyphonically. Some composers, especially earlier on, continued to treat the narration and character speech monophonically while turning to choral responses for the *turba* (crowd) passages which could either be simple chordal harmony or full polyphony. More complex Passion settings that were through-composed treated the entire text polyphonically and would either use as their text source 1) a combination of all four Gospels' text and the seven last words of Christ on the cross, 2) the complete text taken from one of the gospels, or 3) a shortened version of a single gospel text (Protestant Germany only).

In the 16th century, the development of the Passion continued most fervently in Germany, particularly amongst Lutherans. Johann Walter, a friend of Martin Luther, created a number of Passion settings in the responsorial style that served as a strong model for further composition of Passions in Germany through the remainder of the 16th century and into the 17th. Around 1650, the inclusion of instruments in the delivery of the Passion was another German innovation. These "oratorio Passions" included interpolations with instrumental interludes and reflective hymns and verses drawn from parallel bible passages. The inclusion of accompanying instruments led to the introduction of the recitative style (chordal accompaniment under speech-like singing) that had gained popularity in the operatic and madrigalian spheres. Initially, this was more commonly included in oratorio Passions composed for courts and the aristocracy whereas the monophonic unaccompanied chanting was retained in non-aristocratic circles.



## PROGRAM NOTES

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While simple monophonic settings were still performed and written in the 18th century, often with hymns added, serious composers tended toward the oratorio style, either remaining faithful to a single biblical text or creating completely new original texts, often based on sections from all four Gospels.

### The Passions according to Bach

Five Passion settings were attributed to Bach. Of these, a *St. Matthew* and *St. John* are extant. The text alone to a *St. Mark* Passion survives. A *St. Luke* seems misattributed and to have actually been the work of another composer. An additional Passion seems to have been composed for Weimar and there is evidence to suggest that movements for the second version of the *St. John* (1725) were taken from this Passion. However, there is not enough evidence to draw many further conclusions about the nature of this lost work.

Of the two existing Passions, the *St. John* came first, though it is likely that the Weimar Passion was performed in 1717. Bach performed *St. John* four times: In its original form (as heard this evening) in 1724; with extensive modifications in 1725; in 1732 with the removal of interpolations taken from *Matthew* and with an added aria and sinfonia that have both been lost; and finally again in 1749 in a version that resembles the original 1724 performance.

Bach's *St. John* is notable for the extensive interpolations of chorales or hymns with tunes and texts mostly taken from the late 16th and early 17th century. Each of these chorales is placed strategically in the Passion narrative to allow for commentary and reflection on the dramatic action that has just occurred. For instance, directly before movement 3, Jesus has just told the soldiers there to capture him and to let the others go:

Jesus:

Ich hab's euch gesagt, daß ichs sei,  
suchet ihr denn mich,  
So lasset diese gehen!

*I have told you that I am he.  
If you are looking for me  
then let these go!*

The choral reflection that follows is verse seven of Johann Heermann's 1630 hymn, *Herzliebster Jesus, was hast du verbrochen*:

O große Lieb, o Lieb ohn alle Maße,  
die dich gebracht auf diese  
Marterstraße!  
Ich lebte mit der Welt in  
Lust und Freuden,  
und du mußt leiden.

*O great Love, o Love without any limits,  
hat has brought you along this  
martyr's way!  
live in the world with  
pleasure and delight,  
and you must suffer.*

In this chorale and in all of those throughout the work, the lesson for what the faithful must do to follow Jesus' example is explained in the chorale text. Later when Peter denies, the chorale reminds us to remember the words of Jesus so that



## PROGRAM NOTES

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we will not follow Peter's path. When Jesus is struck on the face by the guards, the chorale tells us that it is us and our sin that have hurt Jesus. The placement and careful text selection of each of these chorales allows for Bach's theological lesson to come through the work and provide more than just an accounting of the events of Jesus' final hours.

Luther's *theologica crucis* emphasized that "the Passion of Christ should not be acted out in words and pretence, but in real life." Perhaps the move towards the inclusion of reflective material in the 16th and 17th centuries, and perfected in the oratorio Passions of Bach, was motivated by this focus on relating Jesus' suffering to the human condition.

Besides the interpolations of chorales in *St. John*, the narrative itself moves quickly with frequent interjections by supporting characters and various crowds. Because of this, Bach's musical setting is fast moving and incredibly dramatic. The *turba* responses in conversation with Pilate when Jesus stands trial are particularly passionate and fiery with aggressive and explosive recitative writing leading in and out of these choral responses.

### The Passion text and its problems

The text of the *St. John* is decidedly not standard. While Bach relied heavily on W. H. Brockes 1712 Passion poem, *Der für die Sünde der Welt gemarterte und sterbende Jesus*, Bach draws from many sources. As already mentioned, the chorales pull from standard hymn texts, and in the case of movement 22, an aria text by C. H. Postel. Additionally, the evangelist's part contains some interpolations from the Gospel of Matthew, perhaps most notably, the inclusion of Peter weeping bitterly after his denial which Bach treats in one of the most sensitive and evocative moments for the evangelist.

While the Gospel of John allows for a dynamic and often times exciting telling of the story of the crucifixion, it also has been a particularly problematic text, leading Bach's *St. John* to often be labeled as his most controversial work. As Robert Marshall identifies in his article *Redeeming the St. John Passion*, "[t]he sticking point is the fact that the Gospel according to John specifically and repeatedly identifies those hysterically crying out for the death of Christ as 'the Jews.' And Bach has set those moments all too effectively." Not only in light of events in the last century, but in a current climate of hostility and fear, hearing "die Jüden" crying out in the German language can awaken a host of emotions and reactions.

The Gospel of John is not the only place in the Bible where anti-Semitic rhetoric can be found. Certainly, theologians have argued over how conflicts between early Christianized and traditional Jewish communities play out in the texts. Marshall points out that particularly the rhetoric in John, the last of the four Gospels written, reflects these conflicts "in the period following the destruction of the Temple and

## PROGRAM NOTES

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that John, himself a Jew (like the 12 disciples and indeed Jesus), was directing his resentment toward the religious establishment.”

While there are many opportunities to explain away the reasons to see this work as anti-Semitic, such as the long tradition of stereotyping Jews in literature (see Shakespeare, Dostoevsky, Dickens, etc.), the embattled conflicts in the newly emerging Christian church, the inflexibility that Bach had in changing the text of John when setting it, it would be naive to say that the work is not also a reflection of a culture, particularly in the Christian church, that has categorically, and incorrectly, blamed the Jewish people for the death of Jesus. The crowds in the Passion are portrayed as violent and merciless, and are chastized and mocked both verbally and musically.

Therefore, there are inherent problems with the performance of this work, but there are also redeeming aspects. While Marshall’s article tends to focus more on how Bach himself did not appear to be anti-Semitic, and how his singers were clearly playing characters, this argument matters little when met with our modern sensibilities and contextual awareness. The negative characterization of the Jews in the *St. John Passion* cannot be ignored, but rather must be acknowledged as problematic. Once this is acknowledged, it is then possible to add that in Bach’s own selection of chorales, he is constantly reminding the faithful that all are responsible for the suffering of Jesus, and that all are redeemed through his sacrifice. This more universal understanding of sin and salvation lies perhaps a bit more under the surface than the stirring crowd scenes, but is indeed the theological crux of the work.

Furthermore, like most works that suffer from the history surrounding their creation, prevailing culture norms, and their subsequent interpretation and use, there is also validity in presenting one of the great masterworks of choral orchestral composition. Because the music is so successful in being dramatic and captivating, it has stirred centuries of emotions and responses and can help us remain not only aware of the past and the histories of oppression that have been inculcated throughout the western world, but also continue to dialogue in a world that so desperately needs it.

~ Scot Hanna-Weir

*With thanks to the scholarly work of Werner Braun,  
Kurt von Fischer, Robert Marshall, and Christoph Wolff*

## **BWV 245 Johannes-Passion**

### **Oratorio for Good Friday**

#### **ERSTER TEIL**

##### **Chor**

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

##### **2a. Evangelist**

Jesus ging mit seinen Jüngern über  
den Bach Kidron, da war ein Garte,  
darein ging Jesus und seine Jünger.  
Judas aber, der ihn verriet, wußte den  
Ort auch, denn Jesus versammelte sich  
oft daselbst mit seinen Jüngern. Da  
nun Judas zu sich hatte genommen die  
Schar und der Hohenpriester und  
Pharisäer Diener, kommt er dahin mit  
Facheln, Lampen und mit Waffen.  
Als nun Jesus wußte alles, was ihm  
begegnen sollte, ging er hinaus  
und sprach zu ihnen:

##### **Jesus**

Wen suchet ihr?

##### **Evangelist**

Sie antworteten ihm:

##### **2b. Chor**

Jesus von Nazareth.

##### **2c. Evangelist**

Jesus spricht zu ihnen:

##### **Jesus**

Ich bin's.

##### **Evangelist**

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

## **St. John Passion**

#### **PART ONE**

##### **Chorus**

*Lord, our ruler, Whose fame  
In every land is glorious!  
Show us, through Your passion,  
That You, the true Son of God,  
Through all time,  
Even in the greatest humiliation,  
Have become transfigured!*

##### **2a. Evangelist**

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

##### **Jesus**

*Whom do you seek?*

##### **Evangelist**

*They answered Him:*

##### **2b. Chorus**

*Jesus of Nazareth.*

##### **2c. Evangelist**

*Jesus said to them:*

##### **Jesus**

*I am He.*

##### **Evangelist**

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

## Jesus

Wen suchet ihr?

## Evangelist

Sie aber sprachen:

## 2d. Chor

Jesum von Nazareth.

## 2e. Evangelist

Jesus antwortete:

## Jesus

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

## 3. Choral

O große Lieb, o Lieb ohn alle Maße,  
Die dich gebracht auf diese  
Marterstraße!

Ich lebte mit der Welt in Lust und Freuden,  
Und du mußt leiden.

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

## 4a. Evangelist

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

## Jesus

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

## 5. Choral

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

## 6. Evangelist

Die Schar aber und der Oberhauptmann  
und die Diener der Jüden nahmen  
Jesum und bunden ihn und führten  
ihn aufs erste zu Hannas, der was

## Jesus

*Whom do you seek?*

## Evangelist

*They said, however:*

## 2d. Chorus

*Jesum of Nazareth.*

## 2e. Evangelist

*Jesus answered:*

## Jesus

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

## 3. Chorale

*O great love, o love beyond measure,  
that brought You to this path of  
martyrdom!*

*I lived with the world in delight and joy,  
and You had to suffer.*

## 4a. Evangelist

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

## Jesus

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

## 5. Chorale

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

## 6. Evangelist

*The band, however, and the captain and  
the servants of the Jews took Jesus and  
bound Him and led Him first to Annas,  
who was the father-in-law of Caiaphas,*

Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

## 7. Arie Alto

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

## 8. Evangelist

Simon Petrus aber folgte Jesu nach  
und ein ander Jünger.

## 9. Arie Soprano

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

## 10. Evangelist

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

## Magd

Bist du nicht dieses Menschen  
Jünger einer?

## Evangelist

Er sprach:

## Petrus

Ich bin's nicht.

## Evangelist

Es stunden aber die Knechte und  
Deiner und hatten ein Kohlfeu'r  
gemacht (denn es war kalt) und  
wärmten sich. Petrus aber stund bei  
ihnen und wärmte sich. Aber der

*the high priest that year. It was  
Caiaphas, however, who I counselled  
the Jews, that it would be good for one  
man to be destroyed for the people.*

## 7. Aria Alto

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

## 8. Evangelist

*Simon Peter however followed  
after Jesus with another disciple.*

## 9. Aria Soprano

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

## 10. Evangelist

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

## Maïd

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

## Evangelist

*He said:*

## Peter

*I am not.*

## Evangelist

*However the soldiers and servants  
stood around and they had made a  
coal fire (for it was cold) and warmed  
themselves. Peter however stood with  
them and warmed himself. But the*

Hohepriester fragte Jesum um seine Jünger und um seine Lehre.  
Jesus antwortete ihm:

## **Jesus**

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

## **Evangelist**

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

## **Diener**

Solltest du dem Hohenpriester also antworten?

## **Evangelist**

Jesus aber antwortete:

## **Jesus**

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

## **11. Choral**

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

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

## **12a. Evangelist**

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

*high priest questioned Jesus about His disciples and about His teachings.  
Jesus answered him:*

## **Jesus**

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

## **Evangelist**

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

## **Servant**

*Is this how You answer the high priest?*

## **Evangelist**

*Jesus however answered:*

## **Jesus**

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

## **11. 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.  
I, I and my sins,  
that can be found like the grains  
of sand by the sea,  
these have brought You  
this misery that assails You,  
and this tormenting martyrdom.*

## **12a. Evangelist**

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

## 12b. Chor

Bist du nicht seiner Jünger einer?

## 12c. Evangelist

Er leugnete aber und sprach:

### Petrus

Ich bin's nicht.

### Evangelist

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

### Knecht

Sahe ich dich nicht im Garten bei ihm?

### Evangelist

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

## 13. Arie Tenor

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

## 14. Choral

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

## 12b. Chorus

*Aren't you one of His disciples?*

## 12c. Evangelist

*He denied it however and said:*

### Peter

*I am not.*

### Evangelist

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

### Servant

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

### Evangelist

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

## 13. Aria Tenor

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

## 14. Chorale

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



## ZWEITER TEIL

### 15. Choral

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

### 16a. Evangelist

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

#### Pilatus

Was bringet ihr für Klage wider  
diesen Menschen?

#### Evangelist

Sie antworteten und sprachen zu ihm:

### 16b. Chor

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

### 16c. Evangelist

Da sprach Pilatus zu ihnen:

#### Pilatus

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

#### Evangelist

Da sprachen die Jüden zu ihm:

### 16d. Chor

Wir dürfen niemand töten.

### 16e. Evangelist

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

## PART TWO

### 15. Chorale

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

### 16a. Evangelist

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

#### Pilate

*What charge do you bring against  
this Man?*

#### Evangelist

*They answered and said to him:*

### 16b. Chorus

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

### 16c. Evangelist

*Then Pilate said to them:*

#### Pilate

*Then take Him away and judge  
Him after your law!*

#### Evangelist

*Then the Jews said to him:*

### 16d. Chorus

*We may not put anyone to death.*

### 16e. Evangelist

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

**Pilatus**

Bist du der Jüden König?

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Pilatus antwortete:

**Pilatus**

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

**Evangelist**

Jesus antwortete:

**Jesus**

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

**17. Choral**

Ach großer König, groß zu allen Zeiten,  
Wie kann ich gnugsam diese  
Treu ausbreiten?

Keins Menschen Herze mag indes  
ausdenken,  
Was dir zu schenken.

Ich kann's mit meinen Sinnen  
nicht erreichen,

Womit doch dein Erbarmen  
zu vergleichen.

Wie kann ich dir denn deine Liebestaten  
Im Werk erstatten?

("Herzliebster Jesus, was hast du verbrochen," verses 8, 9)

**18a. Evangelist**

Da sprach Pilatus zu ihm:

**Pilatus**

So bist du dennoch ein König?

**Evangelist**

Jesus antwortete:

**Pilate**

*Are You the King of the Jews?*

**Evangelist**

*Jesus answered:*

**Jesus**

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

**Evangelist**

*Pilate answered:*

**Pilate**

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

**Evangelist**

*Jesus answered:*

**Jesus**

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

**17. Chorale**

*Ah great King, great for all times,  
how can I sufficiently proclaim  
this love?*

*No human's heart, however,  
can conceive  
of a fit offering to You.*

*I cannot grasp with my mind,*

*how to imitate Your mercy.*

*How can I then repay Your deeds of love  
with my actions?*

**18a. Evangelist**

*Then Pilate said to Him:*

**Pilate**

*Then You are a King?*

**Evangelist**

*Jesus answered:*

## Jesus

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

## Evangelist

Spricht Pilatus zu ihm:

## Pilatus

Was ist Wahrheit?

## Evangelist

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

## Pilatus

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

## Evangelist

Da schrieen sie wieder allesamt und sprachen:

## 18b. Chor

Nicht diesen, sondern Barrabam!

## 18c. Evangelist

*Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.*

## 19. Arioso Bass

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

## 20. Arie Tenor

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

## Jesus

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

## Evangelist

*Pilate said to Him:*

## Pilate

*What is truth?*

## Evangelist

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

## Pilate

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

## Evangelist

*Then they all cried out together and said:*

## 18b. Chorus

*Not this one, but Barrabas!*

## 18c. Evangelist

*Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.*

## 19. Arioso Bass

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

## 20. Arie Tenor

*Consider, how His blood-stained back  
in every aspect  
is like Heaven,  
in which, after the watery deluge  
was released upon our flood of sins,  
the most beautiful rainbow  
as God's sign of grace was placed!*

## **21a. Evangelist**

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

## **21b. Chor**

Sei begrüßet, lieber Jüdenkönig!

## **21c. Evangelist**

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

## **Pilatus**

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

## **Evangelist**

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

## **Pilatus**

Sehet, welch ein Mensch!

## **Evangelist**

Da ihn die Hohenpriester und die Diener sahen, schrien sie und sprachen:

## **21d. Chor**

Kreuzige, kreuzige!

## **21e. Evangelist**

Pilatus sprach zu ihnen:

## **Pilatus**

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

## **Evangelist**

Die Jüden antworteten ihm:

## **21f. Chor**

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

## **21g. Evangelist**

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu:

## **Pilatus**

Von wannen bist du?

## **21a. Evangelist**

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

## **21.b Chorus**

*Hail to You, dear King of the Jews!*

## **21c. Evangelist**

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

## **Pilate**

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

## **Evangelist**

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

## **Pilate**

*Behold, what a Man!*

## **Evangelist**

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

## **21d. Chorus**

*Crucify, crucify!*

## **21e. Evangelist**

*Pilate said to them:*

## **Pilate**

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

## **Evangelist**

*The Jews answered him:*

## **21f. Chorus**

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

## **21g. Evangelist**

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

## **Pilate**

*Where do You come from?*

**Evangelist**

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

**Pilatus**

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

**Evangelist**

Jesus antwortete:

**Jesus**

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

**Evangelist**

Von dem an trachtete Pilatus,  
wie er ihn losließe.

**22. Choral**

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

**23a. Evangelist**

Die Jüden aber schrien und sprachen:

**23b. Chor**

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

**23c. Evangelist**

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

**Pilatus**

Sehet, das ist euer König!

**Evangelist**

Sie schrien aber:

**Evangelist**

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

**Pilate**

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

**Evangelist**

*Jesus answered:*

**Jesus**

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

**Evangelist**

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

**22. Choral**

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

**23a. Evangelist**

*The Jews, however, screamed and said:*

**23b. Chorus**

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

**23c. Evangelist**

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

**Pilate**

*Behold, this is your King!*

**Evangelist**

*But they shrieked:*

## **23d. Chor**

Weg, weg mit dem, kreuzige ihn!

## **23e. Evangelist**

Spricht Pilatus zu ihnen:

## **Pilatus**

Soll ich euren König kreuzigen?

## **Evangelist**

Die Hohenpriester antworteten:

## **23f. Chor**

Wir haben keinen König denn den Kaiser.

## **23g. Evangelist**

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

## **24. Arie Bass und Chor**

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

## **25a. Evangelist**

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

## **25b. Chor**

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

## **25c. Evangelist**

Pilatus antwortet:

## **23d. Chorus**

*Away, away with Him, crucify Him!*

## **23e. Evangelist**

*Pilate said to them:*

## **Pilate**

*Shall I crucify your King?*

## **Evangelist**

*The high priests answered:*

## **23f. Chorus**

*We have no King but Caesar.*

## **23g. Evangelist**

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

## **24. Aria Bass and Chorus**

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

## **25a. Evangelist**

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

## **25b. Chorus**

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

## **25c. Evangelist**

*Pilate answered:*

## **Pilatus**

Was ich geschrieben habe,  
das habe ich geschrieben.

## **26. Choral**

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

## **27a. Evangelist**

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

## **27b. Chor**

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

## **27c. Evangelist**

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

## **Jesus**

Weib, siehe, das ist dein Sohn!

## **Evangelist**

Darnach spricht er zu dem Jünger:

## **Jesus**

Siehe, das ist deine Mutter!

## **Pilate**

*What I have written,  
I have written.*

## **26. Choral**

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

## **27a. Evangelist**

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

## **27b. Chorus**

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

## **27c. Evangelist**

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

## **Jesus**

*Woman, behold, this is your son!*

## **Evangelist**

*Afterwards He said to the disciple:*

## **Jesus**

*Behold, this is your mother!*

## 28. Choral

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

## 29. Evangelist

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

### Jesus

Mich dürstet!

### Evangelist

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

### Jesus

Es ist vollbracht!

## 30. Arie Alto

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

## 31. Evangelist

Und neiget das Haupt und verschied.

## 32. Arie Bass und Chorus

Mein teurer Heiland, laß dich fragen,  
Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,  
Bin ich vom Sterben frei gemacht?  
Kann ich durch deine Pein und Sterben  
Das Himmelreich ererben?

## 28. Chorale

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

## 29. Evangelist

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

### Jesus

*I thirst!*

### Evangelist

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

### Jesus

*It is finished!*

## 30. Aria Alto

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

## 31. Evangelist

*And bowed His head and departed.*

## 32. Aria Bass and Chorus

*My precious Savior, let me ask,  
Now that you have been nailed  
to the Cross  
and have said yourself: It is finished,  
Am I made free from death?  
Can I, through your pain and death  
inherit the kingdom of heaven?*



Ist aller Welt Erlösung da?

Du kannst vor Schmerzen zwar  
nichts sagen;  
Doch neigest du das Haupt  
Und sprichst stillschweigend: ja.

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

### 33. Evangelist

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

### 34. Arioso Tenor

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

### 35. Aria Soprano

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

### 36. Evangelist

Die Jüden aber, dieweil es der Rüsttag  
war, daß nicht die Leichname am Kreuze  
blieben den Sabbat über (denn  
desselbigen Sabbats Tag war sehr groß),  
baten sie Pilatum, daß ihre Beine  
gebrochen und sie abgenommen würden  
Da kamen die Kriegsknechte und brachen  
dem ersten die Beine und dem andern

*Has the redemption of the whole  
world arrived?*

*You cannot say a single thing  
out of pain;  
yet you bow Your head  
and say silently: yes.*

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

### 33. Evangelist

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

### 34. Arioso Tenor

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

### 35. Aria Soprano

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

### 36. Evangelist

*The Jews however, since it was the  
Sabbath day, so that the corpses would  
not remain on their crosses over the  
Sabbath (for this particular Sabbath day  
was very great), asked Pilate for their  
bones to be broken and that they be  
taken away. So the soldiers came and  
broke the bones of the first and the other*

der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches i

st geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen. "Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

## 37. Choral

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

## 38. Evangelist

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

one, who had been crucified with Him. But when they came to Jesus, and they saw that He was already dead, they did not break His bones; instead one of the soldiers opened His side with a spear, and immediately blood and water came out. And he that saw this, bore witness to it, and his testimony is true, and this same knows that he speaks the truth so that you believe. For all this has happened

in order that the Scripture might be fulfilled: "You shall break none of His bones." And in addition another Scripture says: "They will behold what they have pierced."

## 37. Chorale

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

## 38. Evangelist

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

## 39. Chor

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

## 40. Choral

Ach Herr, lass dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seim Schlafkämmerlein  
Gar sanft ohn eigne Qual und Pein

Ruhn bis am jüngsten Tage!  
Alsdenn vom Tod erwecke mich,  
Dass meine Augen sehen dich  
n aller Freud, o Gottes Sohn,  
Mein Heiland und Genadenthron!  
Herr Jesu Christ, erhöre mich,  
Ich will dich preisen ewiglich!  
("Herzlich lieb hab ich dich, o Herr," verse 3)

## 39. Chorus

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

## 40. Chorale

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

*John 18 and 19; Matthew 26:75 and 27:51-52; aria texts after Barthold Heinrich Brockes, Christian Heinrich Postel, and unknown; chorales: "Herzliebster Jesus, was hast du verbrochen," verses 7, 8, 9, Johann Heermann, 1630 (mov'ts. 3 & 17); "Vater unser im Himmelreich," verse 4, Martin Luther, 1539 (mov't. 5); "O Welt, sieh hier dein Leben," verses 3 & 4, Paul Gerhardt, 1647 (mov't. 11); "Jesu Leiden, Pein und Tod," verses 10, 20, last, Paul Stockmann, 1633 (mov'ts. 14, 28, 32); "Christus, der uns selig macht," verses 1 & 8, Michael Weiße, 1531 (mov'ts. 15 and 37); C. H. Postel, 1700 (mov't. 22), "Mach's mit mir, Gott, nach deiner Güt"; "Valet will ich dir geben," verse 3, Valerius Herberger, 1613 (mov't. 26); "Herzlich lieb hab ich dich, o Herr," verse 3, Martin Schalling, 1571 (mov't 40).*

*translation ©Pamela Dellal, courtesy Emmanuel Music, Inc.*



## **Dann Coakwell, *tenor***

Dann Coakwell, tenor, has performed as a soloist internationally under such conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, María Guinand, Matthew Halls, and Craig Hella Johnson. He can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (2014), as well as the Grammy-nominated *Considering Matthew Shepard* (2016), and on *Mohammed Fairouz: Zabur* (Naxos, 2016). He has performed multiple times in Carnegie Hall and Lincoln Center in New York, and he has

appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Oregon Bach Festival, Conspirare, Philharmonia Baroque Orchestra in San Francisco, Indianapolis Baroque Orchestra, and the symphony orchestras of Nashville, Charlotte, Kansas City, Indianapolis, and the Iowa/Illinois Quad Cities. [www.danncoakwell.com](http://www.danncoakwell.com)



## **Dan Cromeenes, *counter-tenor***

Dan Cromeenes has performed professionally as a countertenor soloist, choral singer, and accompanist. As a singer he has performed with various ensembles, including Chanticleer, American Bach Soloists, Philharmonia Baroque Chorale, Clerestory, Pacific Collegium, Sanford Dole Ensemble, San Francisco Renaissance Voices, and Grace Cathedral Choir of Men & Boys. As a soloist Dan has performed with the Santa Clara Chorale, Bach Collegium San Diego, San Francisco Lyric Chorus, Bay Area Classical

Harmonies (BACH), Arcadiana, and early music recitals on SCU's Faculty Recital Series and at St. Dominic's Catholic Church. He studied piano and voice at Biola University, and received his Master's degree in accompanying at East Carolina University.



## **Jennifer Paulino, *soprano***

Jennifer Paulino, soprano, is celebrated for her "graceful yet powerful" and "sensitive and clear" voice (San Francisco Classical Voice). She has appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Southwest Florida Symphonic Chorale, and Modesto Symphony. Her international appearances include the Organs of Ballarat Festival, Australia, the San Francisco Lyric Opera in Denmark, the Leiden Baroque Orchestra (The Netherlands) and Nova

Silesia (Poland). Among her awards are the NATS Artist Award Competition and the Gerhard Herz Bach Competition. Ms. Paulino studied at the Royal Conservatory of The Hague, Netherlands, and Westminster Choir College.

## GUEST ARTISTS

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### **Nikolas Nackley, *bass***

Baritone Nikolas Nackley has been heralded as “sonorous and heroic” (San Francisco Chronicle) and praised for his ability to “continually impress with his beautiful voice and acting.” (Boston Globe) He has appeared with Gustavo Dudamel, Sir Roger Norrington, Joana Carneiro, Bruno Weil, Craig Smith, Harry Christophers, John Harbison, and Pablo Heras Casado.

Past credits include roles with the Los Angeles Philharmonic, the SF Bach Choir, West Edge Opera, WEO’s Opera Medium Rare, Marin Oratorio, and Cal Performances, the SF Choral Society, the Bay Choral Guild, the Santa Clara Chorale and Symphony Silicon Valley, and the Southern Repertory Singers. Nikolas is currently on the faculty at the School of Music at SF State University, and at UC Berkeley where he is the director of vocal studies.



### **Steve Suljak, *bass-baritone***

Dr. Suljak is an Associate Professor of Chemistry and Biochemistry at Santa Clara University. His previous choral career has included ensembles at Pomona College, Penn State University, and the University of Florida. He is currently enjoying his 14th year with the SCU Chamber Singers.

## **Santa Clara University Choirs**

The Santa Clara University Choirs are led by director of choral activities Scot Hanna-Weir and combine two ensembles, the Chamber Singers and the Concert Choir. The SCU Concert Choir draws its membership from all corners of SCU featuring majors from across the campus. The Concert Choir performs quarterly and has also been featured in several recent music department music festivals including the 2014 American Music Festival and the 2016 Music and Social Justice Festival. The SCU Chamber Singers are a select ensemble of 20-24 singers, about half of whom are music majors, and who perform not only at the department’s quarterly concerts but also at a variety of additional performances on and off campus. In addition to performing challenging repertoire from across the historical style periods, the Chamber Singers regularly perform and commission new works. Most recently, the Chamber Singers premiered Andres Solis’ *XLIII*, a requiem for choir, organ, electronics, and dance commemorating the 43 students disappeared in Mexico in 2014. Their performance of *XLIII* was the result of a collaboration with the Montalvo Arts Center and the new Center for the Arts and Humanities. Other recent premieres include Scott Gendel’s *#dreamsongs*, a choral song

## GUEST ARTISTS



cycle based on the Twitter poetry of Nick Lantz; faculty composer Bruno Ruviano and Hanna-Weir's, *Il Bianco e Dolce Cigno...e Dolce Cigno*, a piece involving live looping electronics; and Ruviano and Hanna-Weir's *Sympathy*, which uses audience participation via prerecorded tracks played by smartphones.

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# GUEST ARTISTS

## Santa Clara University Choirs

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Daphne Chen  
Sinclair Chen  
Sharon Chu\*  
Nicole Cook\*  
Charlie Crawford\*  
Ciara del Rosario  
Aley Even  
Isabela Figueira  
Olivia Figueira  
William Galloway\*  
Jiawei Gao  
Sofia Generali  
Hayden Gibb\*  
Morgan Gillis  
Emi Hartman  
Olivia Hauer-Richard  
Nicholas Heliotis

Dana Jauco\*  
Jordan Johnson-Wojnicki\*  
Elizabeth Jonasson\*  
Pooja Kher  
Keiko Kobayashi  
Andrew Kraus  
Aditya Krishnan\*  
Liyang Liang  
Caleb Ling  
Justin Liu  
Xueyan Lu  
Connor Lucier\*  
Federico Madden  
Nathan Metzger\*†  
Joanna Miakisz  
David Moore  
Julian Nesbitt\*††  
Catherine Newcomb\*  
Matthew Ney

Nicole Nguyen  
Nicolette Nuzzi  
Tyra O'Neal  
Siobhan Ortolano\*  
Austin Quinn  
Anna Styles  
Steven Suljak\*  
Lyssa Urrutia  
Sherene Victor  
Martimeano Villa  
Quintin Wilde\*  
Taylor Yamane\*  
Jennifer Yin  
Michelle Zhang

\* Chamber Singer  
† tenor soloist (servus)  
†† baritone soloist (Petrus)



## San José Chamber Orchestra

The San José Chamber Orchestra is a string-based ensemble founded in 1991 by Music Director Barbara Day Turner which regularly features commissions and world premieres by award winning composers (e.g. Hyo-shin Na, Clarice Assad, Joel Friedman) with critically acclaimed guest artists as featured soloists, (e.g. Jon Nakamatsu, Taylor Eigsti, The Delphi Trio, Sherry Sylar). To date, more than 170 works have been commissioned and/or premiered by the ensemble, which is the recipient of 5 ASCAP/League of American Orchestras Adventurous Programming Awards.

The mission of the San José Chamber Orchestra (SJCO) is to share exciting, thought-provoking, and vibrant music by contemporary and time-honored composers reflecting the cultural diversity of our ever-changing community.



## GUEST ARTISTS

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### San José Chamber Orchestra

Barbara Day Turner,  
*music director*

#### Violin I

Philip Brezina,  
*concertmaster*  
Marie Flexer  
Chinh Le  
Sue Mi Shin  
Natasha Makhijani

#### Violin II

Stephanie Bibbo, *principal*  
Judy Kmetko  
Rebecca McCormick  
Angie Schillace  
Jory Fankuchen

#### Viola

Emily Onderdonk, *principal*  
Ann Coombs  
Ivo Bokulic,  
*associate principal*  
Alexandra Leem

#### Cello

Michelle Kwon, *principal*  
Paul Hale  
Samsun Van Loon

#### Bass

Richard Worn, *principal*  
Stephanie Payne

#### Flute

Laurie Seibold, *principal*  
Ray Furuta

#### Oboe/English Horn

Patricia Mitchell, *principal*  
Ryan Zwahlen

#### Oboe d'amore

Ryan Zwahlen

#### Harpichord

Barbara Day Turner

## SANTA CLARA CHORALE

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Joanne Lee, Santa Clara University

### Scot Hanna-Weir, Artistic Director

Dr. Scot Hanna-Weir leads the Santa Clara Chorale as their artistic director and is also Director of Choral Activities and Assistant Professor of Music at Santa Clara University, where he oversees the choral program, directs the SCU Chamber Singers and Concert Choir, and teaches other courses within the music department. As a conductor, singer, pianist, and teacher, Hanna-Weir is known for his insatiable desire for artistic excellence and his deep connection to the personal joy of music making. Comfortable in a variety of genres and

styles, Hanna-Weir is a frequent collaborator as conductor, clinician, singer, and pianist with soloists, choirs, composers, and ensembles from a variety of backgrounds and traditions.

Hanna-Weir regularly conducts the combined choirs of Santa Clara University and the Santa Clara Chorale in the performance of masterworks with orchestra. Recent performances include Haydn's *Missa in Angustiis*, Mozart's *Requiem* and *Vesperae Solennes de Confesore*, Fauré's *Requiem* and Corigliano's *Fern Hill*. He also regularly commissions and premieres new works. Under his direction, the Santa Clara Chamber Singers premiered Andres Solis' *XLIII: A Contemporary Requiem* for choir, organ, electronics, and dance. Recent premieres have also included Scott Gendel's *#dreamsongs* (2015), the US premiere of Cecilia McDowall's *Ad Lucem* (2014), and the west-coast premiere of Jocelyn Hagen's *Ashes of Roses* (2016). In the spring of



# SANTA CLARA CHORALE

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2017, Hanna-Weir conducted the world premiere of Scott Gendel's new concert length oratorio, *Barbara Allen* with the Santa Clara University Choirs, the Santa Clara Chorale, and the San José Chamber Orchestra.

In addition to his work as a conductor, Hanna-Weir is also an arranger and composer. His 2015 collaboration with fellow SCU faculty composer, *Sympathy*, a piece for choir and smartphones, has been performed by choirs across California including Biola University, Irvine High School, MiraCosta College, Piedmont Hills High School, and in the fall of 2016, Smith College. Scot's newest works include, *Buck v Bell*, a setting of the 1927 Supreme Court decision by Oliver Wendell Holmes, premiered by the SCU Chamber Singers in March of 2017 and *The Wound*, premiered and commissioned by the San Diego Pro Arte Voices as part of their Disarm Hate recording project.

Hanna-Weir holds a Doctor of Musical Arts in choral conducting from the University of Maryland, a Master of Music in choral conducting from the University of Wisconsin, and a Bachelor of Music in choral music education from the University of North Carolina at Greensboro.



## The Santa Clara Chorale

Since 1962, the Santa Clara Chorale has brought the joy and beauty of choral music to singers and audiences locally and abroad. With a repertoire that encompasses the masterworks of composers such as Beethoven and Mozart, the challenging contemporary music of Eric Whitacre and Libby Larsen, and the diverse traditions of jazz, spirituals, gospel, Broadway, popular, and world music, the Chorale creates compelling performances that illustrate the broad spectrum of choral literature.

The Chorale regularly collaborates with local school and community ensembles in performance and outreach. In addition to annual performances with the Santa Clara

# SANTA CLARA CHORALE

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University Concert Choir, recent collaborators include the Oxford Street Brass, the Jubilate Orchestra, the San Jose Chamber Orchestra, Symphony Silicon Valley, the Miller Middle School choir, the Heavenly Voices choir, and Voices in Harmony. Notable past collaborators include the jazz greats David Brubeck and Vince Guaraldi, spiritual legend Jester Hairston, and a performance with the Boston Pops Esplanade Orchestra.

Beyond quarterly performances in the beautiful and historic Mission Santa Clara and other regular South Bay performance venues, the Chorale also shares its love of choral music internationally. The Chorale has performed under the baton of Sir David Willcocks at Coventry Cathedral in England, and has presented concerts in some of the world's great performance venues in Israel, Poland, Russia, Austria, Italy, the Czech Republic, Argentina, and Spain. Most recently, the Chorale performed in the Carnegie Hall premiere of Kirke Mechem's *Songs of the Slave* under the baton of Maestra Eliza Rubenstein.

Under the artistic leadership of its fifth artistic director, Scot Hanna-Weir, the Chorale continues to provide its audiences and singers with meaningful musical experiences. Through performing challenging and interesting repertoire, presenting exciting and innovative concerts, and connecting to the larger arts community, the Santa Clara Chorale continues to inspire by breathing life into choral music and creating art together.

## Rehearsal

### Accompanist

Dan Cromeenes

### Sopranos

Rachelle Abbey  
Katie Blackwell  
Lani Chun  
Mackenzie  
Davenport  
Laura Denning  
Kira Dixon  
Brigitte  
Doss-Johnson  
Sara Folchi  
Peggy Grettum  
Carol Gurunathan  
Janet Harford  
Kimberly Howell  
Pauline Kim  
Anna Klutho  
Joan Lang  
Brenda Lee  
Jenny McEwen

Patricia McNeil  
Tina Paulson  
Kathleen Pheneger  
Jean Platner  
Lillian Pride  
Gennifer Schroeder  
Susan Sikes  
Megan Smith  
Kelly Spohrer  
Ida Strickland  
Mindy Tauberg  
Kimberly Trujillo  
Patti Wilmore  
Juliet Wilson  
Sue Yuen

### Altos

Miranda Abrahams  
Chris Bollinger  
Karinda Burley  
Lisa Cox  
Barbara Herlihy  
Jane Hiatt  
I. Lucia Hong

Linda Jansen  
Aesun Lee  
Su Lim  
Andrea Llenos  
Gretchen Ludwig  
Cecelia Lung  
Rebecca Mesch  
Deann Pheneger  
Beth Robb  
Sylvia Rodriguez  
Aditi Shakkarwar  
Madeline Shaw  
Kathleen Takeda  
Elsbeth TeBrake  
Martha Thorson  
Jo Volkert  
Claire Wemp  
Laurel Whipple  
Kelly Wilson  
Isabelle Wright  
Janet Wright

### Tenors

Don Bollinger

Carol Hinkle  
Andy Kicklighter  
Joel Mjolsness  
Ted Schroeder  
Gary Siggins  
Mark Sikes  
Dean Smiley

### Basses

Lincoln Bourne  
Tom Brewster  
Joe Bugajski  
Jerry Godes  
Matthew Hendricks  
Spencer Hinkle  
Dave Land  
Tom Marshburn  
Roger Medsker  
Alexander Nguyen  
Ed Strickland  
Moses Taylor  
John Volkert  
Chris Wemp  
Victor Wilburn

# GIFTS TO THE CHORALE

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The Santa Clara Chorale wishes to thank the following people and businesses for their kind and generous support. Without their commitment to our goals, the realization of our mission to bring music to a wide and diverse audience would be impossible.

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Mary Crompton  
Mary Kate Metzger  
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Patty McDonald  
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Roger Smith  
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The Gurunathan Family  
The Pride Family  
Valerie Russell  
Virginia and John Mulhern  
William Hoeft and  
Maria Simon  
Woody Nedom

# GIFTS TO THE CHORALE

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## Friends: \$1 - \$99

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Alexander Wright  
Andrea Llenos  
Annable Garnetta  
Anonymous (2)  
Arlene and Rey Call  
Autumn and Gary Bea  
Aviva Garrett  
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Barbara Herlihy  
Barbara and Michael Lang  
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Beth W. Robb  
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- City of Santa Clara Cultural Advisory Commission

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If we have made a mistake or omission, kindly bring it to our attention so we may correct it in future programs. Please email us at [info@scc.org](mailto:info@scc.org).

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# SANTA CLARA CHORALE

## 2018 - 2019 CONCERT SEASON

Scot Hanna-Weir, artistic director

**Season tickets go on sale this summer!**

### *Música con los Muertos*

**SATURDAY, OCTOBER 20, 2018 ~ MISSION SANTA CLARA**

Drawing inspiration from the Mexican holiday *Día de Muertos*, the Chorale will connect with and remember our ancestors through music from a diversity of cultures and traditions.

David Conte's Three Mexican Folksongs, will be paired with Spirituals, other traditional music, and moving repertoire from the choral canon.

### *Messiah*

**FRIDAY, DECEMBER 7, 2018 & SUNDAY, DECEMBER 9, 2018**  
**MISSION SANTA CLARA**

The Chorale will perform Part One of Handel's baroque masterpiece, *Messiah*, with members of the San Jose Chamber Orchestra. Along with traditional carols and other beautiful seasonal music, *Messiah* is the perfect way to get into the holiday spirit in the beautifully decorated Mission Santa Clara.

### *Pirates of Penzance*

**FRIDAY, MARCH 15, 2019 ~ SUNNYVALE PRESBYTERIAN CHURCH**  
**SUNDAY, MARCH 17, 2019 ~ MISSION SANTA CLARA**

Gilbert and Sullivan's rollicking and ridiculous tale of pirates, maidens, love, and duty will enthrall audiences in full concert. Perfect for the whole family, singers from the Sunnyvale Music School will join the Chorale on their Friday, March 15 performance.

### *Lux Aeterna*

**FRIDAY, MAY 10, 2019 ~ MISSION SANTA CLARA**

The Chorale joins again with its regular collaborators, the San José Chamber Orchestra and the Santa Clara University Choirs to bring two masterpieces to life. John Rutter's sensitive and tuneful *Requiem* will be paired with Southern California composer Morten Lauridsen's sonorous *Lux Aeterna*, both profound musical expressions of the soul's journey beyond this life.