



CONCORDIA SEMINARY
**CONCERT
SERIES**
2023-24



ST. JOHN PASSION

An Oratorio for Good Friday

By Johann Sebastian Bach

BWV 245

On the 300th anniversary of its performance

Featuring

THE AMERICAN KANTOREI

Maurice Boyer, Music Director

Palm Sunday, A.D. 2024

March 24 • 3 p.m.

The Chapel of St. Timothy and St. Titus
Concordia Seminary, St. Louis

ST. JOHN PASSION

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VESPERS


Iesu, iuva.

OPENING VERSICLES


Stand




L O Lord, o - pen my lips,




C and my mouth will de - clare Your praise.



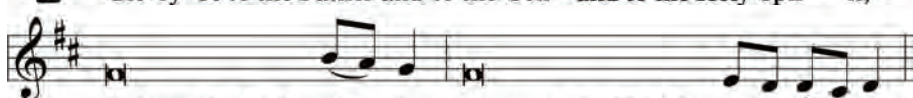
L Make haste, O God, to de - liv - er me;



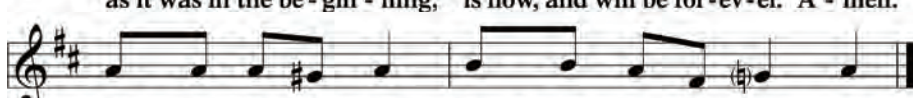
C make haste to help me, O Lord.



C Glo-ry be to the Father and to the Son and to the Holy Spir - it;



as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.



Praise to You, O Christ, Lamb of our sal - va - tion.

Sit

Erster Teil

1. Chor

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!

Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

2a. Evangelist

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

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

2b. Chor

Jesum von Nazareth.

2c. Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

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

Jesus

Wen suchet ihr?

Part One

1. Chorus

Lord, our ruler, whose fame
In every land is glorious!

Show us, through your Passion,
That you, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

2a. Evangelist

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

Jesus

Whom do you seek?

Evangelist

They answered him:

2b. Chorus

Jesum of Nazareth.

2c. Evangelist

Jesus said to them:

Jesus

I am he.

Evangelist

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

Jesus

Whom do you seek?

Evangelist

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 Jesu, was hast du verbrochen,” stanza 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,” stanza 4)

Evangelist

They said, however:

2d. Chorus

Jesus of Nazareth.

2e. Evangelist

Jesus answered:

Jesus

I have told you, that I am he, if you seek me, then let these go!

3. Chorale

**O great love, O love beyond measure,
that brought you to this path of torment!
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

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

7. Arie A

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

8. Evangelist

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. Arie S

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

10. Evangelist

Derselbige Jünger war dem Hohenprierter bekannt und ging mit Jesu hinein in des Hohenpriersters Palast. Petrus aber stund draußsen für der Tür. Da ging der andere Jünger, der dem Hohenprierter bekannt war, hinaus und redete mit der Türhüterin und führete 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.

6. Evangelist

The band, however, and the captain and the servants of the Jews took Jesus and bound him and led him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas, however, who counseled the Jews that it would be good for one man to be destroyed for the people.

7. Aria A

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

8. Evangelist

Simon Peter however followed after Jesus with another disciple.

9. Aria S

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

10. Evangelist

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

Maid

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

Evangelist

He said:

Peter

I am not.

Evangelist

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

Jesus

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

Evangelist

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

Diener

Solltest du dem Hohenpriester also antworten?

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,” stanzas 3 and 4)

Evangelist

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

Jesus

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

Evangelist

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

Servant

Is this how you answer the high priest?

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 the distressing host of torment.**

12a. Evangelist

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

12b. Chor

Bist du nicht seiner Jünger einer?

12c. Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

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

Knecht

Sah ich dich nicht im Garten bei ihm?

Evangelist

Da verleugnete Petrus abermal, und alsobald krüchete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

(Matthew 26:75)

13. Arie T

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

14. Choral

**Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!**

(“Jesu Leiden, Pein und Tod,” stanza 10)

12a. Evangelist

And Annas sent him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

12b. Choir

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 crowed. Then Peter recalled Jesus' words and went out and wept bitterly.

13. Aria T

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

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!**

HOMILY

Excerpted from “Meditation Seven: The Fruit of the Passion of the Lord”
From *Sacred Meditations* by Johann Gerhard (1582–1637)

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,” stanza 1)

16a. Evangelist

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

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

16b. Chor

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

16c. Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

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

Evangelist

Da sprachen die Jüden zu ihm:

16d. Chor

Wir dürfen niemand töten.

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, we wouldn't have
turned him over to you.*

16c. Evangelist

Then Pilate said to them:

Pilate

Then take him away and judge him after your law!

Evangelist

Then the Jews said to him:

16d. Chorus

We may not put anyone to death.

16e. Evangelist

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

Pilatus

Bist du der Juden König?

Evangelist

Jesu antwortete:

Jesu

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

Jesu antwortete:

Jesu

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

17. Choral

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

**Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.
Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?**

(“Herzliebster Jesu, was hast du verbrochen,” stanzas 8, 9)

16e. Evangelist

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

Pilate

Are you the King of the Jews?

Evangelist

Jesus answered:

Jesu

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:

Jesu

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

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

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

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

Und da er das 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; wolltet ihr nun, daß ich euch der Jüden König losgebe?

Evangelist

Da schriehen sie wieder allesamt und sprachen:

18b. Chor

Nicht diesen, sondern Barrabam!

18c. Evangelist

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

19. Arioso B

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

18a. Evangelist

Then Pilate said to him:

Pilate

Then you are a king?

Evangelist

Jesus answered:

Jesus

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

Evangelist

Pilate said to him:

Pilate

What is truth?

Evangelist

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

Pilate

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

Evangelist

Then they all cried out together and said:

18b. Chorus

Not this one, but Barrabas!

18c. Evangelist

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

19. Arioso B

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

20. Arie T

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

21a. Evangelist

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

21b. Chor

Sei gegrüßet, 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 erken-
 net, daß ich keine Schuld an ihm finde.*

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

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

21d. Chor

Kreuzige, kreuzige!

21e. Evangelist

Pilatus sprach zu ihnen:

Pilatus

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

20. Aria T

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

21a. Evangelist

*And the soldiers wove a crown of thorns and set it
 upon his head, and laid a purple mantel 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 recog-
 nize, that I find no fault in him.*

Evangelist

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

Pilate

Behold, what a man!

Evangelist

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

21d. Chorus

Crucify, crucify!

21e. Evangelist

Pilate said to them:

Pilate

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

Evangelist

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?

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.**

Evangelist

The Jews answered him:

21f. Chorus

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

21g. Evangelist

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

Pilate

Where do you come from?

Evangelist

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

Pilate

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

Evangelist

Jesus answered:

Jesus

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

Evangelist

From then on Pilate considered how he might release him.

22. Chorale

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

23a. Evangelist

Die Jüden aber schrieen 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 das Wort hörete, führete er Jesum heraus und satzte 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 schrieen aber:

23d. Chor

Weg, weg mit dem, kreuzige ihn!

23e. Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

23f. Chor

Wir haben keinen König denn den Kaiser.

23g. Evangelist

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

23a. Evangelist

The Jews, however, screamed and said:

23b. Chorus

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

23c. Evangelist

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

Pilate

Behold, this is your king!

Evangelist

But they shrieked:

23d. Chorus

Away, away with him, crucify him!

23e. Evangelist

Pilate said to them:

Pilate

Shall I crucify your king?

Evangelist

The high priests answered:

23f. Chorus

We have no king but Caesar.

23g. Evangelist

Then he delivered him to be crucified. They took Jesus and led him away. And he carried his cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgotha.

24. Arie B und Chor

Eilt, ihr angefochtenen Seelen,
Geht aus euren Marterhöhlen,
Eilt – Wohin? – nach Golgotha!

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 satzte 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:

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,” stanza 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:

24. Aria B and Chorus

Hurry, you tempted souls,
come out of your caves of torment,
hurry – where? – to Golgotha!

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:

Pilate

What I have written, I have written.

26. Chorale

**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. Chor

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

27c. Evangelist

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

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

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,” stanza 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 Gefüße 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:

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. 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*Es ist vollbracht!***30. Arie A**

Es ist vollbracht!

O Trost vor die gekrankten Seelen!

Die Trauernacht

Last nun die letzte Stunde zahlen.

Der Held aus Juda siegt mit Macht

Und schliest den Kampf.

Es ist vollbracht!

31. Evangelist*Und neiget das Haupt und verschied.***32. Arie B und Chor**

Mein teurer Heiland, la dich fragen,

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,

Bin ich vom Sterben frei gemacht?

Kann ich durch deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlosung 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 versuhnt,****O du lieber Herre!****Gib mir nur, was du verdienst,****Mehr ich nicht begehre!***(“Jesu Leiden, Pein und Tod,” last stanza)***33. Evangelist***Und siehe da, der Vorhang im Tempel zerri in zwei Stuck von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Graber taten sich auf, und stunden auf viel Leiber der Heiligen.**(Matthew 27:51–52)***Jesus***It is finished!***30. Aria A**

It is finished!

O comfort for the ailing soul!

The night of sorrow

now measures out its last hour.

The hero out of Judah conquers with might
and concludes the battle.

It is finished!

31. Evangelist*And bowed his head and departed.***32. Aria B and Chorus**

My precious Savior, let me ask,

Now that you have been nailed to the cross
and have said yourself: It is finished,

Am I made free from death?

Can I, through your pain and death
inherit the kingdom of heaven?

Has the redemption of the whole world arrived?

You cannot say a single thing out of pain;
yet you bow your head

and say silently: yes.

Jesus, you, who were dead,**live now unendingly,****in the last pangs of death****I will turn nowhere else****but to you, who has absolved me,****O beloved Lord!****Only give me what you earned,****more I do not desire!****33. Evangelist***And behold, the curtain in the temple was torn in two pieces from top to bottom. And the earth shook, and the cliffs were rent, and the graves opened up, and many bodies of saints arose.*

34. Arioso T

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

35. Aria S

Zerfließe, 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, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: „Ihr sollet ihm kein Bein zerbrechen.“ Und abermal spricht eine andere Schrift: „Sie werden sehen, in welchen sie gestochen haben.“

37. Choral

**O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!**

(“Christus, der uns selig macht,” stanza 8)

34. Arioso T

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

35. Aria S

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

36. Evangelist

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

37. Chorale

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

38. Evangelist

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 leinen 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 geleyet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

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 bestimmet 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
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!**

(“Herzlich lieb hab ich dich, o Herr,” stanza 3)

38. Evangelist

Afterwards Joseph from Arimathea, 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. 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!**

PRAYER

Stand

KYRIE

- C** Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

LORD'S PRAYER

- C** Our Father who art in heaven,
hallowed be Thy name,
Thy kingdom come,
Thy will be done on earth as it is in heaven;
give us this day our daily bread;
and forgive us our trespasses as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For Thine is the kingdom and the power and the glory forever and ever. Amen.

COLLECTS

Collect of the Day

- L** Let us pray.
Almighty and everlasting God, You sent Your Son, our Savior Jesus Christ, to take upon Himself our flesh and to suffer death upon the cross. Mercifully grant that we may follow the example of His great humility and patience and be made partakers of His resurrection; through the same Jesus Christ, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.
- C** Amen.

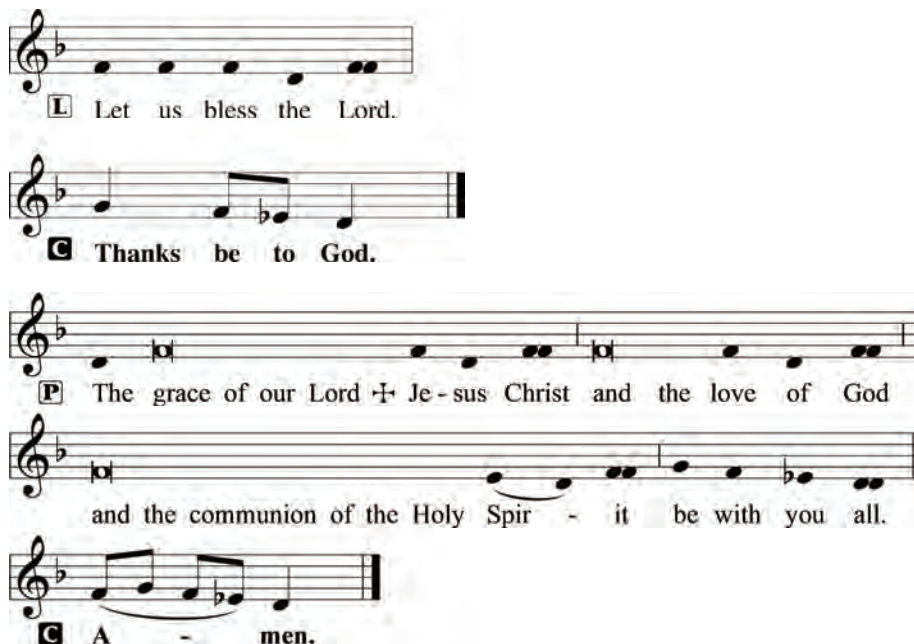
To Give Thanks for our Lord's Passion

- L** Almighty and everlasting God, You willed that Your Son should bear for us the pains of the cross and so remove from us the power of the adversary. Help us so to remember and give thanks for our Lord's Passion that we may receive forgiveness of sin and redemption from everlasting death; through Jesus Christ, our Lord.
- C** Amen.

Collect for Peace

- L** O God, from whom come all holy desires, all good counsels, and all just works, give to us, Your servants, that peace which the world cannot give, that our hearts may be set to obey Your commandments and also that we, being defended from the fear of our enemies, may live in peace and quietness; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.
- C** Amen.

BENEDICAMUS AND BENEDICTION



L Let us bless the Lord.

G Thanks be to God.

P The grace of our Lord + Je - sus Christ and the love of God
and the communion of the Holy Spir - it be with you all.

G A - men.

Soli Deo Gloria

Acknowledgments

Oratorio text from John 18 and 19; Matthew 26:75 and 27:51–52. Aria texts after Barthold Heinrich Brockes, Christian Heinrich Postel, and unknown. Chorale texts: “Herzliebster Jesus, was hast du verbrochen,” stanzas 7, 8, and 9, Johann Heermann, 1630 (Mvts. 3 and 17); “Vater unser im Himmelreich,” stanza 4, Martin Luther, 1539 (Mvt. 5); “O Welt, sieh hier dein Leben,” stanzas 3 and 4, Paul Gerhardt, 1647 (Mvt. 11); “Jesu Leiden, Pein und Tod,” stanzas 10, 20, and last, Paul Stockmann, 1633 (Mvts. 14, 28, and 32); “Christus, der uns selig macht,” stanzas 1 and 8, Michael Weiße, 1531 (Mvts. 15 and 37); “Mach’s mit mir, Gott, nach deiner Güt,” C. H. Postel, 1700 (Mvt. 22); “Valet will ich dir geben,” stanza 3, Valerius Herberger, 1613 (Mvt. 26); “Herzlich lieb hab ich dich, o Herr,” stanza 3, Martin Schalling, 1571 (Mvt. 40). English translation © Pamela Dellal, courtesy Emmanuel Music Inc.

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The instrumentalists in this service are members of the American Federation of Musicians of the United States and Canada.

PARTICIPANTS

THE AMERICAN KANTOREI

Maurice Boyer
Music Director

James Stevens – Evangelist
Jeffrey Heyl – Jesus
Warren Frye – Peter

Martin Dressler – Pilate
Emily Truckenbrod – Maid
John Swedberg – Servant

ARIAS

Soprano

Lea Zelaya (Zerfließe, mein Herze)
Emily Truckenbrod (Ich folge dir
gleichfalls)

Alto

Stephanie Ruggles, (Von den Stricken)
Keith Wehmeier (Es ist vollbracht)

Tenor

John Swedberg (Ach, mein Sinn | Erwäge)

Bass

Martin Dressler (Eilt, ihr angefochten
Seelen | Mein teurer Heiland)
Warren Frye (Betrachte, meine Seel)

CHORUS

Soprano

Kathryn Crumrine
Megan Glass
Sarah Gulseth
Marita Hollander
Emily Truckenbrod*
Lea Zelaya*

Alto

Lori Boyer
Kimberly McAllister
Stephanie Ruggles*
Keith Wehmeier*

Tenor

Greg Gastler
Brett Hanna
Ryan Markel
Steve Paquette
Aaron Reynolds
James Stevens
John Swedberg*

Bass

Jeral Becker
Thomas (Jerry) Bolain
Martin Dressler*
Warren Frye*
Everett Gossard
Luther Gulseth
Jeffrey Heyl*

* soloist

ORCHESTRA

Violin 1

Wanda Becker, *Concertmaster*
Christine Sasse
Manuela Kaymakanova Topalbegovic

Violin 2

Marilyn Park Ellington, *Principal*
Jessica Platt
Michelle Malawey

Viola

Sarah Borchelt, *Principal*
Anna Lackschewitz

Cello

Andrew Ruben, *Principal*
Stephanie Hunt

Double Bass

Carolyn White

Flute 1

Jennifer Adams, *Principal*

Flute 2

Catherine Edwards

Oboe 1

Ann Homann, *Principal*

Oboe 2

Eileen Burke

Organ (and Rehearsal Accompanist)

Matthew Gerhardt

LITURGIST

Rev. Dr. Jon D. Vieker
Dean of Chapel
Concordia Seminary



Bach.

J.S. BACH'S *ST. JOHN PASSION* – SOME REFLECTIONS

By Maurice Boyer

Background

It was on April 7, 1724, in the St. Nicholas Church, that Johann Sebastian Bach's *St. John Passion* was first heard by Leipzig congregants attending Good Friday Vespers. The service, beginning with a hymn, proceeded to Part I of the Passion. Between Parts I and II, there was a sermon. After Part II, there followed a motet — *Ecce quomodo moritur justus*, “Behold how the righteous man dies,” from Is. 57:1–2, by Jacob Handl — as well as hymns and prayers. Today, we offer this astonishing work, now 300 years old, in a similar context. For the sermon, we have turned to the devotional writings of Johann Gerhard, a theologian whose works featured prominently in Bach's extensive theological library.

Caveat: The following are a few general remarks and some reflections on the opening and closing choruses, as well as two chorales. They are not, per se, program notes. While I would love to write about each individual movement, I would rather encourage listeners to immerse themselves in the tremendous immediacy and vividness of Bach's music. His aim would have been none other than to draw his listeners to the One who is herein depicted.

The Libretto

The bedrock of the work is the Passion narrative as found in the Gospel according to St. John, the 18th and 19th chapters, with the addition of two passages from the Gospel according to St. Matthew — Peter weeping bitterly (Matt. 26:75) and the curtain of the temple being torn in two (Matt. 27:51–52).

The other two layers, functioning as a commentary upon and inviting participation in the unfolding events, are solo movements and chorales. In both cases, the first-person singular (the individual) and the first-person plural (the community) as well as the present tense are used. The chorales would all have been familiar to Leipzig congregants who would have been able to “sing along” inwardly. The solo movements would have provided a new layer of insight.

We do not know for certain who was responsible for assembling the libretto. Bach, however, must have been strongly involved in selecting the chorales and the poetic texts for the arias as well as their careful placement in the unfolding of the piece. Indeed, it is always at critical points that they interrupt the narrative to “draw, shove, implore” (as the first soprano aria states) or to exhort, interpret, comfort.

The Opening Chorus

The bookends of the piece — the opening chorus and the final chorale — stand outside the narrative itself. The opening chorus, in almost cinematic fashion, gives an eagle's eye view of the whole work. Its central section is a call to the Lord Himself to “show us through Your Passion that You, the true of Son of God, unto all times, even in the greatest humiliation, have been glorified!” Incarnation–death–resurrection: It is all right there. This is the crux of the matter. (Who wrote these lines? Was it Bach himself?)

The Heart of the Work

Fast forward to the halfway point of Part II. Here, embedded at the center of a large-scale chiasmic (cross-shaped) structure, is the chorale “Through Your imprisonment, Son of God, must freedom come to us.” The melody of this chorale would have been familiar, but the text itself would likely not have been since it is not a chorale text. (Was it chosen by Bach himself? Perhaps.)

Falling right before Jesus is crucified, the chorale speaks in unequivocal terms of the great inversion, the paradox, the wondrous mystery at the heart of the Christian faith: His imprisonment (*Gefängnis*) means our freedom (*Freiheit*), His prison cell (*Kerker*) is the throne of grace (*Gnadenthron*), our “place of freedom” or haven (*Freistatt*). This interruption in the flow of the fast-paced narrative, as a seeming aside, is in fact the high point of the whole work. In effect, it casts a “spotlight” on the One who, as the chorale says, bled “milde,” a word that means at once gently and copiously, generously.

Jesus said, “And I, when I am lifted up from the earth, will draw all people to myself” (John 12:32 ESV). The cross is His “throne of grace.” It is there that He is, as the opening chorus states, “verherrlicht,” glorified.

The Final Chorus

Right before we reach the final chorus, “Ruht wohl” (Rest well, be fully at rest), we witness the deposition of Jesus. Joseph of Arimathea has received permission from Pilate to take down the body of Jesus. Nicodemus also comes, bearing myrrh and aloes. They lay the body in a new grave, one in which no one had yet laid, in a garden near Golgotha. The narrative, which began in a garden, ends in a different garden.

What follows musically is cast in the form of an intimate and tender lullaby to the “heilige Gebeine” (holy bones). However, at the heart of this tri-partite chorus stand words that are vast in significance: “Das Grab, so euch bestimmt ist und ferner keine Not *umschließt*, macht mir den Himmel auf und *schließt* die Hölle *zu*” (The grave, which is appointed for you and from now on no distress encloses, opens up to me heaven and locks up hell.) In German, the verbal parallelism (“umschließen” meaning “to enclose” and “zuschließen” meaning “to lock up”) captures all the more the finality of this sealing up of death. His death has destroyed death.

The Closing Chorale

In the opening chorus, it was the first-person plural that was used. Here, it is the individual, through the corporate voice of the simple four-part chorale, who addresses the Lord with a different plea or perhaps the flip side of that initial one: Grant me rest and raise me on the Last Day. We are given the confirmation that this story shows forth divine love in action. He brought reconciliation, freedom from sorrow and pain, peace. This Good News is for “me,” for the church, for the whole world. This story does not end in death. This is indeed what the “great love” — that He willingly took upon Himself torment and torture — did and does: He loves to the end! The piece ends in doxology, in joy and wonder.

The Mystery, the Paradox

Jesus “lets Himself be bound” in order to “unbind the ropes of sin.” He lets Himself “be wounded” in order “fully to heal.” Therefore, “flee to Golgotha” and “look upon Him without interruption” for, on the wood of the cross, bloom “the keys of heaven’s flowers,” “your welfare.” This One who walks the “path of torment” and endures “the grievous host of torture” is the “Hero out of Judah” who “triumphs with might” and says in the end: “It is accomplished.”

A BRIEF HISTORY OF THE AMERICAN KANTOREI



Initially founded in 1955 as the Concordia Cantata Chorus, the ensemble under the direction of the late Rev. Robert R. Bergt became known for specializing in the music of J.S. Bach, his contemporaries, and the later composers he influenced. In its early years, the vocal group toured many cities throughout the United States, appearing at national conventions and music festivals. The Cantata Chorus also represented the United States at the 1966 International Heinrich Schütz Festival in Delft, Holland, sponsored by the Dutch government. This performance led to several recording sessions at the Christian Radio Broadcasting and Recording Studios in Hilversum and a subsequent tour to London, Cambridge and five cities in Germany. Later renamed the American Kantorei, the choral and orchestral ensemble has been widely praised for its excellence, with a number of recordings to its name.

Following a hiatus of 20 years, the American Kantorei was revitalized in 1993 at the behest of its major sponsors, Lori and Robert Duesenberg, and Phyllis and Richard Duesenberg. The ensemble was the sole performing entity for the *Bach at the Sem* series at Concordia Seminary. From 1993 until Maestro Bergt's death in 2011, the American Kantorei performed all the major choral works of J.S. Bach, including the Passions, Masses, oratorios, motets and more than 50 cantatas. Other composers also were featured, including Buxtehude, Schütz, Mendelssohn and Beethoven. For several years, the American Kantorei *Bach at the Sem* performances were broadcast on the former radio station KFUE FM Classic 99. Robert Bergt was honored in 1999 with the Wittenberg Award by The Luther Institute in Washington, D.C. This award for Bergt's scholarship and musicianship was presented in conjunction with a concert by the American Kantorei at The Lutheran Church of the Reformation in Washington, D.C.

A new direction for the American Kantorei began in the spring of 2017 when the ensemble was incorporated as an independent tax-exempt entity with IRS 501(c)(3) status and a governing board. Under the artistic direction of Dr. Maurice Boyer, the ensemble continues its respected tradition specializing in the music of J.S. Bach and making that music accessible to the St. Louis community. The mission of the American Kantorei is made possible by our host congregation, St. Paul's Lutheran Church in Des Peres, Mo., and many generous donors and volunteers.

MAURICE BOYER, MUSIC DIRECTOR

Dr. Maurice Boyer is music director of the American Kantorei. He is active as both choral and orchestral conductor. He is professor of music at Concordia University Chicago, River Forest, Ill., where he conducts the chamber orchestra and chapel choir and teaches aural skills. He is associate conductor of the Symphony of Oak Park and River Forest.

Although born in the United States, he lived until the age of 18 in Aix-en-Provence, France, where his missionary parents taught music at the Reformed Theological Seminary (now Faculté Jean Calvin). In Aix-en-Provence, he began his musical training (piano, voice and solfège). Boyer holds a Doctor of Musical Arts in orchestral conducting from the University of Maryland, College Park; his dissertation explored the compositional process and performance history of the Seventh Symphony of Jean Sibelius. His Master of Music in choral conducting and his Bachelor of Music in sacred music (with piano as his principal instrument) were earned at Westminster Choir College of Rider University in Princeton, N.J. His principal conducting teachers have been Joseph Flummerfelt, Kenneth Kiesler and James Ross. He also studied theology at Princeton Theological Seminary.

Boyer has been artistic director of the Chicago-based choral ensemble Aestas Consort and Heritage Chorale. He was assistant to Maestro John Nelson for several projects both in the United States and in France. He has served as assistant chorus master and guest chorus master with the Montreal Symphony Orchestra. He was guest conductor for the Peoria Bach Festival and guest chorus master for Chicago's Music of the Baroque. He has additionally been active as a church music director.

Among his areas of sustained interest and research are the sacred choral works of J.S. Bach — historical performance practice and theology — and the symphonic music of Mozart, Mahler and Sibelius.

JAMES STEVENS, TENOR

Praised for his “focused, suave tenor [which] was well suited to the assignment” (*Opera Today*) and “possessing a clarion voice” and “appropriately stealing every scene he was in” (*OperaWire*), tenor James Stevens is rapidly establishing himself as a sought-after tenor throughout the country.

Recent appearances include singing with Union Avenue Opera as Henrik Egerman in Sondheim's *A Little Night Music*, with his performance praised by critics as “the perfect mix of pain and comedy . . . with a clear as a bell voice” (*Stage Left St. Louis*) as Peter Quint in Britten's *The Turn of the Screw*, with his performance praised for having “nearly stole the show” and having a voice “which soared in Britten's vocal writing” (*Broadway World*), and as Younger Brother in Flaherty and Ahren's *Ragtime*. Other recent appearances include singing with the Des Moines Metro Opera as Thespis in Rameau's *Platée* and Chautauqua Opera as Léon in Corigliano's *The Ghosts of Versailles* with the composer in attendance, and covering the role of Almaviva in Rossini's *Il Barbiere di Siviglia*. Other recent operatic highlights include singing Alfred in Strauss' *Die Fledermaus*, Tamino in Mozart's *Die Zauberflöte*, Tolloler in Gilbert and Sullivan's *Iolanthe*, and Albert Herring in Britten's *Albert Herring*.

Equally at home on the concert stage, his recent concert engagements include covering the tenor solos in Mendelssohn's *The First Walpurgis Night* with the Saint Louis Symphony Orchestra under Nicholas McGegan and Orff's *Carmina Burana* under Stéphane Denève and performing the Evangelist in Bach's *St. John Passion* with the American Kantorei. His recent concert credits include the Evangelist in Charles Wood's *St. Mark Passion* with the Ladue Chapel Choir and a performance as

the tenor soloist in Britten's *Cantata misericordium* with the Webster University Choir and Orchestra. Past performances include Schubert's *Die schöne Müllerin* with pianist Trent Patterson as part of the Webster University Concert Series, multiple concerts as the tenor soloist singing the tenor solo in Jongen's *Mass* with the Choralis Choir, and appearing as the tenor soloist with renowned horn player Daniel Katzen in a recital featuring Britten's *Serenade for Tenor, Horn, and Strings*. He frequently appears as the tenor soloist in Handel's *Messiah*, with recent performances with the Central Maryland Chorale and Landon Symphonette.

JEFFREY HEYL, BARITONE

Dr. Jeffrey Heyl is from St. Louis, Mo., where he makes his home. Heyl holds degrees from the Eastman School of Music, the Hartt School of Music and the University of Iowa. He is adjunct professor at Maryville University, conductor of the Choral Arts Singers and director of music at Green Trails United Methodist Church in Chesterfield, Mo.

Heyl has sung extensively and has appeared in opera, oratorio, recital and music theatre, including *Carmina Burana* with Webster University and the Nashville Ballet, *Ein Deutches Requiem* at the University of Missouri–St. Louis and Missouri Baptist University, the Beethoven *9th Symphony*, the Faure *Requiem*, the Vaughan Williams *Dona Nobis Pacem*, Mahler's *Songs of a Wayfayer* with Robert Hart Baker and the St. Louis Philharmonic, and the Midwest premiere of Mark Hayes' *Requiem* with conductor Kevin McBeth.

In the past few years, Heyl has appeared with the Union Avenue Opera and given the “Know Before You Go” talks. He has appeared with the St. Louis Symphony with conductors Stéphane Denève, David Robertson, Nicholas McGegan and John Starguard, and in Robert Kapilow's *Summer Sun, Winter Moon*, where he sang the part of Raven with the composer conducting. In the past, Heyl was bass soloist with the symphony in Beethoven's *Mass in C*, Nielsen's *3rd Symphony*, Vaughan Williams' *Serenade to Music* and Weill's *Flight of Lindbergh*. Heyl is a principal bass with the American Kantorei.



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for a reception in Koburg Hall immediately following the service.*

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