



MATTHÄUSPASSION

JOHANN SEBASTIAN BACH

BACH COLLEGIUM VALPARAISO

Christopher M. Cock, Conductor & Evangelist

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CONFERENCE OF THE
ASSOCIATION OF LUTHERAN CHURCH MUSICIANS

SAINT OLAF COLLEGE

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Welcome

In 1517 Martin Luther could have scarcely imagined that in nailing his protest document to the doors of the Castle Church in Wittenberg he would set off a religious movement that would still be resonating around the world 500 years later.

More than 200 years after Luther's revolution, J. S. Bach arrived in Leipzig to begin composing music to meet his goal of establishing, as cantor of the Saint Thomas Church, a "well-regulated church music." Bach's compositional output, beginning in 1723 and continuing to 1727—the year he composed *Matthäuspassion* (Saint Matthew Passion)—was so vast that it still strains the credulity of any observer.

Tonight, the Association of Lutheran Church Musicians—on the occasion of its 40th anniversary, and on the eve of the 300th anniversary of Bach's *Matthäuspassion*—gathers alongside students of Lutheran Summer Music and guests from near and far as we celebrate the gift of Bach's monumental work and Matthew's retelling of the final days of Jesus' earthly ministry.

Attempts to describe the essence of this epochal work will inevitably fall short. This evening we will experience together what I think is the best possible way to feel and experience this masterwork—simply to be in the presence of its bones, muscles, and sinews—through the shape of the storytelling, its magnificent choruses, the achingly beautiful arias, and the simple, profound expression of the chorales.

Members of ALCM have prepared and rehearsed to join the Bach Collegium Valparaíso in singing the leitmotif of the Passion—the five chorales in the work that are settings of "O Haupt voll Blut und Wunden." You may be seated next to an ALCM member who will spontaneously sing at these moments.

I am reflecting personally upon a musical journey of nearly 50 years. I had no idea when I first heard *Matthäuspassion* in 1980 that the works of J. S. Bach would become the almost singular focus of my professional life. My many

teachers, mentors, and friends through these years left me with a clear sense of mission: that those of us given the privilege of transmitting these pieces have a solemn responsibility. It gives me so much joy to meet that responsibility in offering this performance to the young members of the LSM community and to the slightly less young members of ALCM.

The Bach Collegium Valparaíso is comprised of colleagues of many years and of many former students. Gathering with them to prepare and perform *Matthäuspassion* allows us to meet once again this profound responsibility of sharing this work. And I feel deeply, too, the joy and honor of this occasion.

Finally, I would like to return to the amazing timeline that brings us to today.

1517 - Luther's 95 *Theses*

1727 - Bach's *Matthäuspassion*

1829 - Mendelssohn's *Matthäuspassion* revival

2027 - 300th anniversary of *Matthäuspassion*

Many of you are aware that Bach—understanding its historical importance and scope—created in 1736 a manuscript score, all in his own hand, of *Matthäuspassion*. Even spending a few hours with the facsimile leaves one breathless, occasionally tearful, and deeply moved.

If humans continue to inhabit this earth in 2327, I have no doubt they will gather to perform and listen to this music and, as we do tonight, will consider that Bach remembered to inscribe humbly on the final page of his greatest composition SDG (*solī Deo gloria*, to God alone be the glory).

Thank you for sharing this evening with us.

Christopher M. Cock

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of the Bach Institute at Valparaíso University
Artistic Director and Conductor, Bach Collegium Valparaíso*



Introductory Remarks for Listeners

For those familiar with this work and the Lutheran tradition it embodies, the texts and musical architecture themselves will serve as guides through the listening experience. For those listeners who come to Saint Matthew Passion today for the first time, a few definitions and suggestions may offer some points of reference and an invitation to share in the experience of this monumental work.

What is a Passion?

A Passion is a musical setting of the story of the last days of Jesus, his arrest, trial, crucifixion and burial. That story, intensely dramatic, profound, and essential to Christian belief comes down to us in the Gospels of Saint Matthew, Saint Mark, Saint Luke, and Saint John. The reciting of the Gospel accounts annually during Holy Week was established as traditional in the Middle Ages. By Bach's time, the musical settings for these narratives had developed variously, some utilizing only the scriptural texts and others told through more contemporary lyrical meditations, employing musical styles characteristic of the elaborate dramatic vocal and orchestral writing of Baroque opera.

What texts did Bach use?

The libretto—the words of an opera or other large work—for Bach's *Saint Matthew Passion* retains the complete scriptural text of Matthew chapters 26-27 (from Martin Luther's translation) for the telling of the story. In following the libretto in today's program (pp. 5-25), the lines assigned to named characters (Evangelist, Jesus, and so on) are taken from this scriptural text—the first example is in no. 2. In addition to named characters, the choirs are occasionally assigned short dramatic lines from the same source. (See nos. 4b and 4d, where the chorus provides the lines spoken by the scribes and priests in Matthew's account.)

In addition to the verses from the Gospel, Bach interpolated extended personal meditations—sung by vocal soloists as recitatives and arias—on lyrics by a contemporary poet, Christian Friedrich Henrici (known as "Picander"). These recitatives, while declamatory and dramatic, do not carry forward the story. Rather they establish a point of view, or

attitude, that will be developed musically and emotionally in the reflective aria to follow. The first non-scriptural recitative is no. 5, in which an individual (in this case the alto soloist) meditates on what has just happened in the narrative and prepares for the aria (i.e., extended lyrical solo song with instrumental accompaniment) to follow in no. 6. These individual meditations interpolated into the narrative move the drama out of historical and chronological time and into a more universal time, in which the soloist speaks as if there—at the scene then and also now today. Bach also selected from among the body of German chorales (pre-existing melodies and hymn verses familiar and meaningful to his congregation) to include numbers sung in simple choral style, expressing a communal devotional reflection on the drama. The first occurrence is no. 3. Five of the chorale verses come from a single chorale, "O Haupt voll Blut und Wunden," (O Sacred Head Now Wounded), which provides a familiar recurring melodic point of reference at nos. 15, 17, 44, 54, and 62. Often the chorale verse includes key words or images that link with key words and images in the Gospel recitation immediately preceding the chorale.

Like the solo aria movements, the chorales pause the narration to reflect outside the time and space of the story. The chorale movements permit a simpler communal devotional reflection. These short but powerful choral moments invite a communion of all listeners to "sing" inwardly, revealing new meanings and connections in familiar (at least to Bach's listeners) words and tones within the context of the narrative. And whereas the solo arias display the elaborate and contemporary vocal writing of Bach's own time, the chorales hark back to the older traditional style.

Who are the characters?

The Evangelist—Saint Matthew—sings the story as it appears in the Gospel. To set this narrator apart from the action, it was traditional to write the part in a higher pitch range (that is, for the tenor voice). The Evangelist's music is declamatory (called "recitative"), with minimal accompaniment. His lines frequently serve to set up the next speaker, and his music frequently moves the harmony

toward a new tonal center. His words are dramatic, as the story warrants, and he moves us through the narrative without extended musical elaboration or repetition.

Jesus similarly sings words taken directly from the Gospel and sings also in recitative style. Also traditional is Bach's choice to assign the role of Jesus to a bass voice, connoting profundity. Jesus' recitatives, however, are different from those of the Evangelist. Jesus' declamations are accompanied by a string ensemble—often noted as a “halo” effect—and he expresses a point of view from inside the action rather than as an observer or commentator. Other characters sing recitative lines from the Gospel, sometimes in brief exchanges: Judas, Pilate, Pilate's wife, Peter, the Priests, servants, and witnesses. There also are lines for the chorus when the crowd (“turba”) shouts and engages in short quick dialogue. Note that the soloists' assigned arias are not characters delivering lines of narration but rather are unnamed individuals exploring personal reflections about the characters, actions, and meanings of events in the drama.

Why are there two choirs?

The emphasis throughout the work on antithesis, or paradox—such as in the innocent one suffering for sin and the blessedness of the cross—is underscored by writing for double chorus (and the supporting double orchestra). In addition to the layers of text and categories of musical settings (narrative-dramatic recitations, solo arias, and chorales) already described, the work is framed by large movements (also on texts by Picander) in the form of dialogues between Zion, or the Daughters of Zion (usually understood as “the church”) and the community of believers (“the faithful”). These dialogues, which transcend the time and space of the narrative and differ also from the personal and communal devotions of the arias and chorales, provide the theological underpinnings of the work. At the same time, they exhibit Bach's command of the full range of compositional and expressive options of his time—the characteristic concertato style of the Baroque that combined and contrasted vocal and instrumental ensembles, usually in unequal groupings, for dramatic effect. The dialogue “layer,” first established in no. 1, is clarified to the listener through the double choir writing. The dialogue continues in nos. 19, 20, 27, 29 in part 1 and in nos. 30, 59, 60, 67, and 68 in part 2. In addition to the monumental dialogue expressed in the antiphonal (that is, opposite choir) writing, the scoring for two choirs permits clearer dramatic delivery of the narrative lines that call for turba (or “crowd”) response.

What is the role of the treble choir?

The double choir is joined in nos. 1 and 29 with an additional choral ensemble of soprano voices to add a distinctive color and emphasis to the chorale melodies woven into the complex texture of these dialogue movements.

What are the featured instruments?

Bach's scoring reflects in part the architecture of the church in which it was first heard. At the Thomaskirche, the main organ in the front of the church, along with galleries on either side for instruments and a choir loft, was supplemented by an additional organ installed in a loft at the opposite end of the church with an additional musician gallery. In addition to the contrasting/complementary choirs and orchestras, individual instruments are featured as expressive voices in several of the solo arias. The older generation of instruments are represented in the use of the oboes d'amore (heard first in nos. 12-13) and the viola da gamba (featured in nos. 56-57).

Bach also scored some arias to feature the more modern instruments of his time, including the violin, the cello, flutes, and oboes. Each featured instrumental solo line was selected to meet the particular emotional demands of the Picander texts.

For what occasion was the work written?

Johann Sebastian Bach apparently composed five Passion settings, but only two—the Passions according to Saint Matthew and Saint John—survive in their entirety. *Saint Matthew Passion* was probably first performed in 1727 at the Thomaskirche in Leipzig and was revised in 1736. It was intended for the Good Friday service, in which part 1 would have preceded the sermon and part 2 would have followed the sermon. The sermon itself would likely have been an hour in length. The Good Friday service for which this work was intended could not, in itself, provide closure and resolution. The work ends, but the story does not. Just as the lines sung by the Evangelist each “set up” the next musical number and the next action, so does the entire work, ending with Jesus at rest in the tomb, serve as a monumental preparation for Easter.

Linda C. Ferguson
Professor of Music Emeritus
Valparaiso University



Featured Performers

Christopher M. Cock
Evangelist, Conductor

Timothy C. Takach
Christus

Maura Janton Cock *soprano*
Kathryn Mueller *soprano*
Angela Young Smucker *mezzo-soprano*
Nicole Warner *mezzo-soprano*

Nick Chalmers *tenor*
Sean Watland *tenor*
Daniel Eifert *bass*
Will Nichols *bass, Pilate*

Martin Davids *violin*
Allison Nyquist *violin*
Anna Steinhoff *cello, viola da gamba*
Joseph Bogner *organ*

Anita Rieder *flute*
Eva Elizabeth Skanse *flute*
Jeanine Krause *oboe*
Samuel Suchta *oboe*

DEDICATION

With tonight's performance, the members of the Bach Collegium Valparaiso
wish to honor the memory of Helmuth Rilling (1933–2026)

Saint Matthew Passion BWV 244

Translation from Michael Marissen, *Bach's Oratorios: The Parallel German-English Texts with Annotations*
New York: Oxford University Press, 2008. Reprinted by permission of the author.

Part 1

1. Chorus with Chorale

Kommt, ihr Töchter, helft mir klagen,
Sehet

The Believers

Wen?

den Bräutigam,

Seht ihn

Wie?

als wie ein Lamm!

O Lamm Gottes, unschuldig

Am Stamm des Kreuzes geschlachtet,

Sehet,

Was?

seht die Geduld,

Allzeit erfunden geduldig,

Wiewohl du warest verachtet.

Seht

Wohin?

auf unsre Schuld;

All Sünd hast du getragen,

Sonst müßten wir verzagen.

Sehet ihn aus Lieb und Huld

Holz zum Kreuze selber tragen!

Erbarm dich unser, o Jesu!

Kommt, ihr Töchter, helft mir klagen,

Sehet

Wen?

den Bräutigam,

Seht ihn

Wie?

als wie ein Lamm,

als wie ein Lamm!

Come, you Daughters [of Zion], help me lament;
Look

At whom?

at the Bridegroom;

look at him

As how?

just like a lamb!

O Lamb of God,

slaughtered guiltless on the beam of the cross,

Look,

At what?

look at the patience;

always found to be patient,

however much you were despised.

Look

Where?

on our guilt;

You have borne all sin;

otherwise, we would have to despair.

Look at him, out of love and favor,

bearing the wood of the cross himself!

Have mercy on us, o Jesus!

Come, you Daughters, help me lament;

Look

At whom?

at the Bridegroom;

look at him

As how?

just like a lamb,

just like a lamb!

2. Evangelist and Jesus

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

Jesus

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

When Jesus had brought this discourse to a close,
he said to his disciples:

You know that after two days it will be Passover,
and the Son of Man will be handed over,
so that he may be crucified.

3. Chorale

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

Most beloved Jesus, what wrong have you committed,
that such a severe judgment is pronounced?
What is the trespass; for what sort of misdeeds
have you been caught?

4a. Evangelist

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

Then the chief priests and scripture experts and the elders
among the people gathered in the palace of the high priest,
who was called Caiaphas, and held council on how with
cunning they might seize and kill Jesus. But they said:

4b. Chorus

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

By no means during the Festival, so that there won't be
an insurrection among the people.

4c. Evangelist

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

Now when Jesus was at Bethany, in the house of Simon
the leper, a woman who had a glass jar with precious
water approached him and poured it on his head, as he
sat at the table. When his disciples saw that, they became
angry and said:

4d. Chorus

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

What purpose does this waste serve? This water might have
been sold for a great sum and given to the poor.

4e. Evangelist and Jesus

Da das Jesus merkte, sprach er zu ihnen:
Jesus

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

When Jesus noticed that, he said to them:

Why do you trouble the woman? She has done me a good
deed. The poor you will always have with you; but me
you will not always have. The reason why she has poured
this water on my body is that I am going to be buried.
Truly, I say to you: wherever this good news is preached
in the entire world, they will also, in memorial to her, tell
of what she has done.

5. Recitative (Alto)

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

You, dear Savior, you:
if your disciples foolishly pick a quarrel
because this good woman wants to prepare
your body with salve
for the grave,
then let me in the meantime pour
from the rivers of tears in my eyes
a [stream of precious] water upon your head!

6. Aria (Alto)

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

Penitence and remorse
grinds my sinful heart into pieces,
so that my teardrops bring forth
spices acceptable
to you, faithful Jesus.

7. Evangelist and Judas

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

Then one of the Twelve, named Judas Iscariot, went up to
the chief priests and said:

Judas

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

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

Evangelist

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

And they offered him thirty pieces of silver. And from then
on he sought an opportunity where he might betray him.

8. Aria (Soprano)

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

Bleed away, you loving heart!
Oh! a child that you have reared,
who has suckled at your breast,
threatens to murder its caretaker,
for it [the child] has become a serpent.

9a. Evangelist

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

But on the first day [of the Festival] of Unleavened Bread
the disciples approached Jesus and said to him:

9b. Chorus

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

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

9c. Evangelist and Jesus

Er sprach:

He said:

Jesus

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

Go forth into the city to a certain one and say to him: "The
master would have us say to you, 'My time is at hand; I will
keep the Passover at your house with my disciples.'"

Evangelist

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

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

Jesus

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

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

9d. Evangelist

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

And they became very distressed, and started, each and
every one among them, to say to him:

9e. Chorus

Herr, bin ichs?

Lord, am I the one?

10. Chorale

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

I am the one, I should atone:
bound, hand and foot,
in hell.
The scourges and the bonds
and what you have endured—
my soul has merited that.

11. Evangelist, Jesus, and Judas

Er antwortete und sprach:

Jesus

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

Evangelist

Da antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ichs, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagests.

Evangelist

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

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

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

Jesus

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

He answered, saying:

He who dips his hand in the bowl with me will betray me. The Son of Man is going forth, indeed, as it is written of him; yet, woe to the man by whom the Son of Man is betrayed! It would be better for him if this same man had never even been born.

Then Judas (who betrayed him) answered, saying:

Am I the one, rabbi?

He said to him:

You are saying so.

But as they ate, Jesus took the bread, gave thanks and broke it and handed it to the disciples, saying:

Take, eat; this is my body.

And he took the cup and gave thanks, handing it to them and saying:

Drink from it, all of you; this is my blood of the new testament, which is shed for many for the forgiveness of sins. I say to you: from now on I shall drink no more from this fruit of the grapevine, until the day when I shall drink it new with you in my Father's kingdom.

12. Recitative (Soprano)

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

Though my heart swims in tears
because Jesus takes leave of me,
still his testament makes me glad:
his flesh and blood—o treasure—
he passes on to me, into my hands.
Just as in the world toward his own
he cannot mean any harm,
just so does he love them until the end.

13. Aria (Soprano)

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

I will give my heart to you;
sink into it, my Salvation!
I will immerse myself in you;
even if to you the world is too small,
ah then to me you shall alone
be more than the world and heaven.

14. Evangelist and Jesus

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

Jesus

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

And after they had rendered the song of praise, they went out to the Mount of Olives. Then Jesus said to them:

This very night you will all be offended at me. For it is written, "I shall strike the shepherd, and the sheep of the flock will scatter." But when I rise [from the dead], I will go forth before you to Galilee.

15. Chorale

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

Recognize me, my guardian,
my shepherd; accept me!
From you, source of all good things,
much good has come to me.
Your mouth has refreshed me
with milk and sweet fare;
your spirit has endowed me
with many a heavenly delight.

16. Evangelist, Peter, and Jesus

Petrus aber antwortete und sprach zu ihm:

Peter

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

Evangelist

Jesus sprach zu ihm:

Jesus

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

Evangelist

Petrus sprach zu ihm:

Peter

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

Evangelist

Desgleichen sagten auch alle Jünger.

But Peter answered, saying to him:

Even were they all to be offended at you, still I will never be offended.

Jesus said to him:

Truly, I say to you: this very night, before the cock crows, you will disavow me three times.

Peter said to him:

And should I have to die with you, I will not disavow you even then.

All the disciples said similar things.

17. Chorale

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

I will stand here beside you;
please do not despise me!
I will not take leave of you
when your heart breaks.
When your heart turns pale
in the final deathblow,
then I will embrace you
in my arms and bosom.

18. Evangelist and Jesus

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

Jesus

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

Evangelist

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

Jesus

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

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

Sit here, until I go over there and pray.

And [he] took with him Peter and the two sons of Zebedee
and began to grieve and lose heart. Then Jesus said to them:

My soul is distressed, to the point of death; remain here and
stay alert with me!

19. Recitative (Tenor) with Chorale

O Schmerz!

Hier zittert das gequälte Herz;

Wie sinkt es hin, wie bleicht sein Angesicht!

Chorus of Believers

Was ist die Ursach aller solcher Plagen?

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Ach! meine Sünden haben dich geschlagen;

Er leidet alle Höllenqualen,

Er soll vor fremden Raub bezahlen.

Ich, ach Herr Jesu, habe dies verschuldet

Was du erduldet.

Ach könnte meine Liebe dir,

Mein Heil, dein Zittern und dein Zagen

Vermindern oder helfen tragen,

Wie gerne blieb ich hier!

O agony!

Here the afflicted heart trembles;

how it sinks to the ground, how his face pales!

What is the cause of all such torments?

The judge leads him before the judgment seat.

There is no comfort, no helper, none.

Oh! my sins have struck you;

He suffers all the sorrows of hell;

he is expected to pay for others' robbery.

I, oh Lord Jesus, am at fault for this [torment]

that you are enduring.

Oh if only my love for you were able,

my Salvation, to alleviate or help you to bear

your trembling and your faintheartedness,

how happily would I remain here!

20. Aria (Tenor) with Chorus

Ich will bei meinem Jesu wachen,

Chorus of Believers

So schlafen unsre Sünden ein.

Meinen Tod

Büßet seine Seelennot;

Sein Trauren machet mich voll Freuden.

Drum muß uns sein verdienstlich Leiden

Recht bitter und doch süße sein.

I will stay alert beside my Jesus;

our sins will fall asleep, then.

For my death

the anguish of his soul atones;

his grieving makes me joyful.

*That is why to us his meritorious suffering must be
downright bitter, and yet sweet.*

21. Evangelist and Jesus

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

Jesus

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

And [Jesus] went forward a little, fell down on his face, and prayed, saying:

My Father, if it is possible, then make this cup pass from me; yet, not as I will, but rather as you will.

22. Recitative (Bass)

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

The Savior falls down before his Father;
thereby he lifts me and everyone
from our Fall
up to God's grace again.
He is prepared to drink
the cup, death's bitterness—
into which
the sins of this world
are poured, stinking repulsively—
since this is our dear God's will.

23. Aria (Bass)

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

Happily will I be so kind as
to accept the cross and cup;
indeed, I drink following the example of the Savior.
For his mouth,
which flows with milk and honey,
has sweetened the grounds
and the bitter humiliation of suffering
by the first sip.

24. Evangelist and Jesus

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

Jesus

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

Evangelist

Zum andernmal ging er hin, betete und sprach:

Jesus

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

And he came to his disciples and found them asleep and said to them:

Were you all unable, then, to stay alert with me for one hour? Stay alert and pray, that you all do not fall into adversity! The spirit is willing, but the flesh is weak.

For a second time he went forward and prayed, saying:

My Father, if it is not possible for this cup to pass from me unless I drink it, then your will be done.

25. Chorale

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

What my God wills, that always be done;
His will, it is for the best;
He is prepared to save those
who believe in Him steadfastly.
He saves [them] from anguish, this upright God,
and chastises in measure.
Whoever trusts in God, and builds upon Him steadfastly,
him He will not forsake.

26. Evangelist, Jesus, and Judas

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

Jesus

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

Evangelist

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

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küßete ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

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

And he came and found them asleep again, and their eyes were heavy with sleep. And he left them and went forward once more and prayed for the third time, speaking the same words. Then he came to his disciples and said to them:

Oh! do you now want to sleep and rest? Look, the hour is here when the Son of Man will be given over into the hands of the sinners. Get up, let's go; look, there he is, the one who will betray me.

And while he was still speaking, look: Judas, one of the Twelve, came, and with him a great band, with swords and with clubs, from the chief priests and the elders of the people. And the betrayer had given them a sign, saying: "The man I shall kiss, he is the one—seize him!" And immediately he approached Jesus and said:

Greetings to you, rabbi!

And [Judas] kissed him. But Jesus said to him:

My friend, why have you come?

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

27a. Aria (Soprano, Alto) with Chorus

So ist mein Jesus nun gefangen.

The Believers

Laßt ihn, haltet, bindet nicht!

Mond und Licht

Ist vor Schmerzen untergangen,

Weil mein Jesus ist gefangen.

Laßt ihn, haltet, bindet nicht!

Sie führen ihn, er ist gebunden.

My Jesus is now captured, then.

Leave him, stop, do not bind him!

Moon and light

has set in agony,

since my Jesus is captured.

Leave him, stop, do not bind him!

They lead him away; he is bound.

27b. Chorus

Sind Blitze, sind Donner in Wolken verschwunden?

Eröffne den feurigen Abgrund, o Hölle,

Zertrümmre,

verderbe,

verschlinge,

zerschelle

Mit plötzlicher Wut

Den falschen Verräter, das mörderische Blut!

Are lightning and thunder vanished in clouds?

Open up the fiery bottomless pit, o hell;

smash,

ruin,

swallow up,

break to pieces

with sudden fury

that false betrayer, that murderous blood!

28. Evangelist and Jesus

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

Jesus

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

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

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

Evangelist

Da verließen ihn alle Jünger und flohen.

And look: one of those who were with Jesus, put his hand out [upon his sword], and struck the high priest's servant, cutting off one of his ears. Then Jesus said to him:

Put your sword in its place; for whoever takes up the sword, he shall perish by the sword. Or do you think that I couldn't ask of my Father that he send me more than twelve legions of angels? But how then would scripture be fulfilled? This is the way it has to go.

At that hour Jesus said to the bands:

You have gone out with swords and with clubs to ensnare me, as though to a murderer; yet daily in the Temple I have sat with you teaching, and you did not seize me. But all of this has taken place, that the scriptures of the prophets would be fulfilled.

Then all the disciples deserted him and fled.

29. Chorale

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

O humankind, bewail your great sin,
for which Christ gave up his Father's bosom
and came to earth.
Of a virgin pure and tender
he was born here, for us:
it was his will that he become the mediator.
The dead he gave life,
and in so doing put away every illness,
until the time pressed forth
that he would be sacrificed for us,
bearing the heavy burden of our sin
long indeed upon the cross.

INTERMISSION

Part 2

30. Aria (Alto) with Chorus

Ach, nun ist mein Jesus hin!

The Believers

Wo ist denn dein Freund hingegangen,

O du Schönste unter den Weibern?

Ist es möglich, kann ich schauen?

Wo hat sich dein Freund hingewandt?

Ach! mein Lamm in Tigerklauen,

Ach! wo ist mein Jesus hin?

So wollen wir mit dir ihn suchen.

Ach! was soll ich der Seele sagen,

Wenn sie mich wird ängstlich fragen?

Ach, nun ist mein Jesus hin!

Oh, now my Jesus is gone!

Where then is your beloved gone,

O you most beautiful among women?

Is it possible, can I [bear to] look?

Where has your beloved turned to?

Oh! my lamb in tiger-claws,

oh! where is my Jesus gone?

We will seek him with you, then.

Oh! what shall I tell my soul

when it anxiously questions me?

Oh! where is my Jesus gone?

31. Evangelist

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

But those who had seized Jesus led him to the high priest Caiaphas, where the scripture experts and elders had gathered. But Peter followed him from a distance, up to the palace of the high priest, and went in and sat down with the servants, so that he might see where this would end up. But the chief priests and elders and the entire council sought false testimony against Jesus, so that they might kill him; and [they] found none.

32. Chorale

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

For me the world has miscarried justice
with lies and with false declaration,
[with] many nets and secret snares.
Lord, attend to me in this danger;
guard me in the face of false malice!

33. Evangelist, Testifiers, and High Priest

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

Testifiers

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

Evangelist

Und der Hohepriester stand auf und sprach zu ihm:

High Priest

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

Evangelist

Aber Jesus schwieg stille.

And although many false testifiers stepped forward, still they found none. Finally, two false testifiers stepped forward, declaring:

He has said: "I am able to break down the Temple of God and build it in three days."

And the high priest stood up and said to him:

Do you answer nothing to what these men are testifying against you?

But Jesus remained silent.

34. Recitative (Tenor)

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

My Jesus remains silent
at false lies,
in order thereby to show us
that his merciful will
is inclined to suffer for us,
and that we in similar pain
should be like him
and remain silent in persecution.

35. Aria (Tenor)

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

Patience!
when false tongues stab me.
 If I should suffer, against any fault of mine,
 disgrace and derision,
 ah, then may our dear God avenge
 my heart's innocence.

36a. Evangelist, High Priest, Jesus

Und der Hohepriester antwortete und sprach zu ihm:

And the high priest answered, saying to him:

High Priest

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

I adjure you by the living God that you tell us whether you
are Christ, the Son of God?

Evangelist

Jesus sprach zu ihm:

Jesus said to him:

Jesus

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

You are saying so. Yet I say to you all: From now on
it will take place that you all will see the Son of Man
sitting at the right [hand] of the Power and coming on
the clouds of heaven.

Evangelist

Da zerriß der Hohepriester seine Kleider und sprach:

Then the high priest rent his clothing and said:

High Priest

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

He has blasphemed God; what further need do we have
of testimony? Look, now you have heard his blasphemy
of God. What does it seem to you?

Evangelist

Sie antworteten und sprachen:

They answered, saying:

36b. Chorus

Er ist des Todes schuldig!

He is deserving of death!

36c. Evangelist

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

Then they spat out in his face and struck him with fists.
But some struck him in the face and said:

36d. Chorus

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

Prophesy to us, Christ: who is the one that struck you?

37. Chorale

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.

Who has struck you so,
my Salvation, and beat you up
so badly, causing plague-spots?
You are by no means a sinner,
like we and our children [are];
you do not know of any misdeeds.

38a. Evangelist, Maids, Peter

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

1st Maid

Und du warest auch mit dem Jesu aus Galiläa.

Evangelist

Er leugnete aber vor ihnen allen und sprach:

Peter

Ich weiß nicht, was du sagest.

Evangelist

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

2nd Maid

Dieser war auch mit dem Jesu von Nazareth.

Evangelist

Und er leugnete abermal und schwur dazu:

Peter

Ich kenne des Menschen nicht.

Evangelist

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

But Peter sat outside, in the [courtyard of the] palace; and a
maid approached him and said:

And you, too, were with that Jesus from Galilee.

But he denied it before them all, saying:

I do not know what you're talking about.

But when he went out to the door, another [maid] saw him
and said to those who were there:

This one, too, was with that Jesus of Nazareth.

And he denied it once more, taking an oath to it:

I do not know of the man.

And after a little while, those who were standing there
stepped forward and said to Peter:

38b. Chorus

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

Truly, you are also one of them; for your way of speaking
betrays you.

38c. Evangelist and Peter

Da hub er an, sich zu verfluchen und zu schwören:

Peter

Ich kenne des Menschen nicht.

Evangelist

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

Then he started to curse at himself and to take an oath:

I do not know of the man.

And immediately the cock crowed. Then Peter remembered
the words of Jesus, when he said to him: "Before the cock
has crowed, you will disavow me three times." And [Peter]
went out and wept bitterly.

39. Aria (Alto)

Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.

Have mercy,
my God, for the sake of my tears!
Look here—
[my] heart and eyes weep before you
bitterly.

40. Chorale

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

Though I have turned aside from You,
I do, indeed, come back;
Your Son has indeed reconciled [the ledger] for us
by his fear, and [his] death pains.
I do not disavow my debt;
but Your grace and favor
is much greater than the sin
that I find ever within myself.

41a. Evangelist and Judas

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

Judas

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

Evangelist

Sie sprachen:

When morning arrived, however, all the chief priests and the elders of the people held a council about Jesus, so that they might kill him. And [they] bound him, led him forth and handed him over to the governor, Pontius Pilate. When Judas, who had betrayed him, saw this, that he had been condemned to death, it made him remorseful, and [he] brought back the thirty pieces of silver to the chief priests and elders, saying:

I have done evil by betraying innocent blood.

They said:

41b. Chorus

Was gehet uns das an? Da siehe du zu!

What has that got to do with us? You see to it, then!

41c. Evangelist and Chief Priests

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

Chief Priests

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

And throwing the pieces of silver into the Temple, he departed, went away, and hanged himself. But the chief priests took the pieces of silver and said:

It isn't proper that we put them into the offering box, for it is blood money.

42. Aria (Bass)

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

Give me back my Jesus!
Look, the lost son
throws the money, the wages for murder,
down to your feet!

43. Evangelist, Pilate, Jesus

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

Pilate

Bist du der Jüden König?

Evangelist

Jesus aber sprach zu ihm:

Jesus

Du sagests.

Evangelist

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

Pilate

Hörest du nicht, wie hart sie dich verklagen?

Evangelist

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

But they held a council and bought a potter's field with them for the burial of pilgrims. That is why this same field has been called the Field of Blood to this day. And so is fulfilled what is told by the prophet Jeremiah, when he says: "They have taken thirty pieces of silver, with which the Sold One was paid for, whom they bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." But Jesus stood before the governor; and the governor questioned him, saying:

Are you the King of the Jews?

But Jesus said to him:

You are saying so.

And when he was accused by the chief priests and elders, he answered nothing. Then Pilate said to him:

Do you not hear how harshly they accuse you?

And he answered him not one word, insomuch that even the governor was greatly amazed.

44. Chorale

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

Command your ways,
and whatever weighs down your heart,
to the most faithful caretaking of all,
from the One who guides heaven.
He who grants clouds, air, and winds
their ways, course, and route—
He will also find ways
where you can set foot.

45a. Evangelist, Pilate, Pilate's Wife

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

Pilate

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

Evangelist

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

But during the Festival the governor was accustomed to releasing a prisoner to the people, whomever they wished. But at that time he had a prisoner, a standout from the others, who was called Barabbas. And when they were gathered, Pilate said to them:

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

For he was well aware that they had handed him over out of envy. And when he was sitting on the judgment seat, his wife sent word to him:

Pilate's Wife

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

Evangelist

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

Pilate

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

Evangelist

Sie sprachen:

Chorus

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilate

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

Evangelist

Sie sprachen alle:

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

But the chief priests and the elders persuaded the people
that they should ask for Barabbas and destroy Jesus.
Now at this the governor answered, saying to them:

Of these two, which one do you want me to have to release
to you?

They said:

Barabbas!

Pilate said to them:

What, then, should I do with Jesus, of whom it is said,
"He is the Christ"?

They all said:

45b. Chorus

Laß ihn kreuzigen!

Have him crucified!

46. Chorale

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

How full of wonder is this punishment!
The good shepherd suffers for the sheep;
the Lord, the righteous one, pays the debt
for his servants.

47. Evangelist and Pilate

Der Landpfleger sagte:

Pilate

Was hat er denn Übels getan?

The governor said:

What evil thing has he done, then?

48. Recitative (Soprano)

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

He has done good to us all:
the blind he gave sight;
the lame he made able to go about;
he told us his Father's Word;
he drove demons away;
the distressed he has helped to their feet;
he received and accepted the sinners.
Nothing else has my Jesus done.

49. Aria (Soprano)

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

Out of love,
out of love my Savior is willing to die—
he knows not a single sin—
so that eternal ruin,
and the punishment of the [Day of] Judgment,
would not remain upon my soul.

50a. Evangelist

Sie schrieen aber noch mehr und sprachen:

But they shouted out yet more, saying:

50b. Chorus

Laß ihn kreuzigen!

Have him crucified!

50c. Evangelist and Pilate

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

Pilate

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

Evangelist

Da antwortete das ganze Volk und sprach:

But when Pilate saw that he could do nothing—rather, that
a much greater commotion was developing—he took water
and washed his hands before the people and said:

I am innocent of the blood of this righteous one—
you see to it!

Then the entire people answered, saying:

50d. Chorus

Sein Blut komme über uns und unsre Kinder.

His blood come over us and our children.

50e. Evangelist

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

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

51. Recitative (Alto)

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

For the love of God!
Here the Savior stands, bound.
O scourging, o blows, o wounds!
You executioners, halt!
Does not
the soul's agony,
the sight of such misery soften you?
Oh indeed! you have a heart
that must be like the torture column,
and a great deal harsher still.
Have mercy; halt!

52. Aria (Alto)

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

If the tears of my cheeks cannot
achieve anything,
o, then take in my heart!
But let it, at the streams—
when the wounds [of Jesus] generously bleed—
also be the offering basin!

53a. Evangelist

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

Then the governor's soldiers took Jesus with them into the
hall of judgment and the entire band gathered about him,
and undressed him and laid on him a purple cloak, and
braided a crown of thorns and placed it on his head; and
placed a reed in his right hand and kneeled before him,
deriding him and saying:

53b. Chorus

Gegrüßet seist du, Jüdenkönig!

Greetings to you, King of the Jews!

53c. Evangelist

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

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

54. Chorale

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;
Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleicht,
So schändlich zugericht'?

O head full of blood and wounds,
full of agony and full of scorn;
o head, bound in derision
with a crown of thorns;
o head—at other times adorned beautifully
with highest honor, and decoration,
but now highly disgraced:
my greetings to you!
You noble face—
before which, at other times, stands alarmed, and shies away,
the great weight of the world —
how you are bespattered;
how you are gone pale!
Who has blemished your eye's gleam—
which no other gleam can equal—
so dreadfully?

55. Evangelist

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

And when they had ridiculed him, they took the cloak off
him and put his [own] clothing on him, and led him forth,
that they might crucify him. And as they were going out,
they found a man from Cyrene named Simon; they coerced
him to bear his [Jesus'] cross for him.

56. Recitative (Bass)

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

Yes surely, the flesh and blood in us must
be coerced to the cross;
the more good it [the cross] does our soul,
the more bitterly it is received.

57. Aria (Bass)

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

So I will say, "Come, sweet cross";
my Jesus, give it ever here!
If my suffering at any point seems too heavy to me,
then you will help me bear it myself.

58a. Evangelist

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

And when they came to the place named Golgotha, which translated is "Place of Skulls," they gave him vinegar mixed with gall to drink; and when he tasted it, he did not want to drink it. But having crucified him, they parted his clothes and cast lots for them, so that what is told by the prophet would be fulfilled: "They have parted my clothing among themselves, and about my garment they have cast lots." And they sat there keeping guard over him. And above his head they tacked up, written, the reason for his death, namely: "This is Jesus, the King of the Jews." And then two murderers were crucified with him, one on the right and one on the left. But those passing by scoffed him, shaking their heads and saying:

58b. Chorus

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

You who destroys the Temple of God and builds it in three days, save yourself! If you are God's Son, then climb down from the cross!

58c. Evangelist

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

Similarly also the chief priests derided him along with the scripture experts and elders, saying:

58d. Chorus

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

Others he has saved, and he cannot save himself. If he is the King of Israel, then he should climb [down] from the cross now and then we will believe him. He trusted in God—who may redeem him now, should He desire him—for he has said: "I am God's Son."

58e. Evangelist

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

Similarly also the murderers who were crucified with him reviled him.

59. Recitative (Alto)

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

Oh Golgotha, unhallowed Golgotha!
The Lord of glory must be ruined here disgracefully;
the blessing and the Salvation of the world
is set up on the cross as a curse.
The creator of heaven and earth
shall be withdrawn from earth and air.
Here innocence must die guilty;
this disturbs my soul;
oh Golgotha, unhallowed Golgotha!

60. Aria (Alto) with Chorus

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt!

The Believers

Whin?

in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet!

Wo?

in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlaßnen Küchlein ihr,
Bleibet

Wo?

in Jesu Armen.

Look, Jesus has stretched out his hand
to embrace us;
come!

Where?

in Jesus' arms
seek redemption, take in mercy;
seek!

Where?

in Jesus' arms.
Live, die, rest here,
you forsaken chicks, you;
remain

Where?

in Jesus' arms.

61a. Evangelist and Jesus

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

Jesus

Eli, Eli, lama asabthani?

Evangelist

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

And from the sixth hour on, there was a darkness over the
entire land, until the ninth hour. And at the ninth hour,
Jesus shouted out loudly, saying:

Eli, Eli, lama asabthani?

That is: "My God, my God, why have you forsaken me?"
But some who were standing there, when they heard
this, said:

61b. Chorus

Der ruft dem Elias!

He is calling to Elijah!

61c. Evangelist

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

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

61d. Chorus

Halt! laß sehen, ob Elias komme und ihm helfe?

Wait! let us see: might Elijah come and save him?

61e. Evangelist

Aber Jesus schrie abermal laut, und verschied.

But Jesus again shouted out loudly, and departed this life.

62. Chorale

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

When some day I am to part [from this world],
then do not part from me;
when I am to suffer death,
then do make your appearance!
When in my heart I feel the
most afraid of all,
then tear me out of my fears
by dint of your fear and pain!

63a. Evangelist

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

And look: the veil in the Temple rent in two pieces, from
top to bottom. And the earth quaked, and the rocks
rent, and the graves opened, and the bodies of many
saints sleeping there arose and went out of the graves
after his resurrection and came into the holy city and
appeared to many. But when the captain and those who
were with him safeguarding Jesus saw the earthquake
and what was taking place there, they were exceedingly
frightened and said:

63b. Chorus

Wahrlich, dieser ist Gottes Sohn gewesen.

Truly, this one was God's Son.

63c. Evangelist

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

And there were many women looking on, from afar, who
had followed [Jesus] from Galilee and served him, among
whom was Mary Magdalene, and Mary (the mother
of James and Joses), and the mother of the children of
Zebedee. But in the evening came a rich man of Arimathea,
called Joseph, who was also a disciple of Jesus; he went
to Pilate and asked him for Jesus' corpse. Then Pilate
commanded that it should be given to him.

64. Recitative (Bass)

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

In the evening, when it was cool,
Adam's Fall became manifest;
in the evening the Savior demolishes him.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The peace treaty is now made with God,
for Jesus has accomplished his [Godly aims in dying on the] cross.
His corpse comes to rest;
oh! dear soul, ask for the favor:
go, let the death-stricken Jesus be given to you;
o wholesome, o precious remembrance!

65. Aria (Bass)

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

Make yourself pure, my heart;
I wish to bury Jesus himself [inside my heart].
For within me shall he now,
ever and ever,
have his sweet rest.
World, get out [of my heart]; let Jesus in!

66a. Evangelist

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

And Joseph took the body and wrapped it in a clean linen
shawl and laid it in his own new grave, which he had had
hewn in a rock; and [he] rolled a great stone before the
door of the grave, and went away. But Mary Magdalene
was there and the other Mary, sitting over against the
grave. When the next day arrived, the one that followed
after the day of preparation, the chief priests and Pharisees
all together came to Pilate, saying:

66b. Chorus

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

Lord [Pilate], we have kept in mind that when he was still
living this seducer said: "I will rise again after three days."
Command therefore that the grave be secured until the
third day, so that his disciples will not come and steal him
and say to the people: "He is risen from the dead," and the
final deception become greater than the first!

66c. Evangelist and Pilate

Pilatus sprach zu ihnen:

Pilate

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

Evangelist

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

Pilate said to them:

There, the guards are yours; go forth and make it secure,
[as well] as you know how!

They went forth and secured the grave with guards
and sealed the stone.

67. Recitative (Soprano, Alto, Tenor, Bass) with Chorus

Nun ist der Herr zur Ruh gebracht.

The Believers

Mein Jesu, gute Nacht!

Die Müh ist aus, die unsre Sünden ihm gemacht.

Mein Jesu, gute Nacht!

O selige Gebeine,

Seht, wie ich euch mit Buß und Reu beweine,

Daß euch mein Fall in solche Not gebracht!

Mein Jesu, gute Nacht!

Habt lebenslang

Vor euer Leiden tausend Dank,

Daß ihr mein Seelenheil so wert geacht'.

Mein Jesu, gute Nacht!

Now the Lord is laid to rest.

My Jesus, good night!

The trouble is over that our sins have caused him.

My Jesus, good night!

O hallowed bones [of Jesus],

look, how I bewail you with penitence and remorse—
that my Fall has brought you to such anguish!

My Jesus, good night!

[You bones of Jesus, please] have lifelong

a thousand thanks for your suffering,

for having valued the salvation of my soul so highly.

My Jesus, good night!

68. Aria Chorus

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

Ruhet sanfte, ruhet wohl!

Ruht, ihr ausgesognen Glieder!

Euer Grab und Leichenstein

Soll dem ängstlichen Gewissen

Ein bequemes Ruhekissen

Und der Seelen Ruhstatt sein.

Höchst vergnügt schlummern da die Augen ein.

Wir setzen uns mit Tränen nieder

Und rufen dir im Grabe zu:

Ruhe sanfte, sanfte ruh!

With tears we sit down

and call to you in the grave:

“You rest in peace, in peace rest!”

“You all rest in peace, rest well!”

You all rest, you worn-out members!

Your grave and tombstone

shall be to our anxious conscience

a comfortable resting cushion

and the soul's resting place.

There with highest pleasure our eyes will fall into slumber.

With tears we sit down

and call to you in the grave:

“You rest in peace, in peace rest!”



Orchestra 1

Violin 1

Martin Davids †
Benjamin Lenzmeier
Miriam Scholz-Carlson

Violin 2

Lindsey Bordner †
Theresa Elliott
Marco Real-d'Arbelles

Viola

Spencer Martin

Cello

Anna Steinhoff

Bass

Jerry Fuller

Flute

Evan Fraser
Anita Rieder †

Oboe

Luke Conklin
Jeanine Krause †

Organ

Joseph Bognar

Orchestra 2

Violin 1

Mary Harrison
Allison Nyquist †
Henry Zheng

Violin 2

Morgen Heissenbuettel
Conor O'Brien †

Viola

Cheryl Zylla

Cello

Greg Hamilton

Bass

Josh Schwalbach

Flute

Grace Forrai
Eva Elizabeth Skanse †

Oboe

Stacey Berk
Samuel Suchta †

Organ

Haruhito Miyagi

Viola da Gamba

Anna Steinhoff

Bassoon

Kelsey Schilling

† Principal

Soprano

Maura Janton Cock †
Sophia Duray
Gwyneth McGinnis
Sally Messner
Kathryn Mueller †
Stephanie Sepiol Milne

Altos

Paolo Debuque
Anneliese Depenthal
Katharina Depenthal
Josh Messner
Randi Simons-Miller
Angela Young Smucker †
Nicole Warner †

Tenors

Nick Chalmers †
Joshua DeJarlais
Nathan Leaf
Luke McGinnis
David Mennicke
Sean Watland †

Basses

Timothy Bruett
Fritz Depenthal
Daniel Eifert †
Andrew Kane
Will Nichols
Doug Shafer-Johnson
Andrew Stoebig

† Aria Soloist

Minnesota Boychoir

Mark Johnson,
Artistic Director

Antsaly Andriamananjara
Cole Arnholt
Beckett Christie
Yosef Davydov
Connor Degnan
Miles Dempsey
Rowan Duncomb
Yoni Ephraim
Avery Finlay
Brennan Hartjes
Finn Haslam
Clark Hoffman
Alton Joehl
Sebastian Kamesch

Ari Khan-Schwartz
Johnny LaSota
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Wesley Maguire
Miles Nelson Teixeira Lopes
Anthony Olsen
Jason Park
Jihoon Park
Benjamin Putnam-Holzer
Ellison Rennerfeldt
Jasper Robinson
Rowan Robinson
Frank Woodbury



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John and Pauline Kiltinen

Evangelist Circle

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Martin Jean

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*Jim Rindelaub
Executive Director
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