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One Hundredth Season, 1980-81

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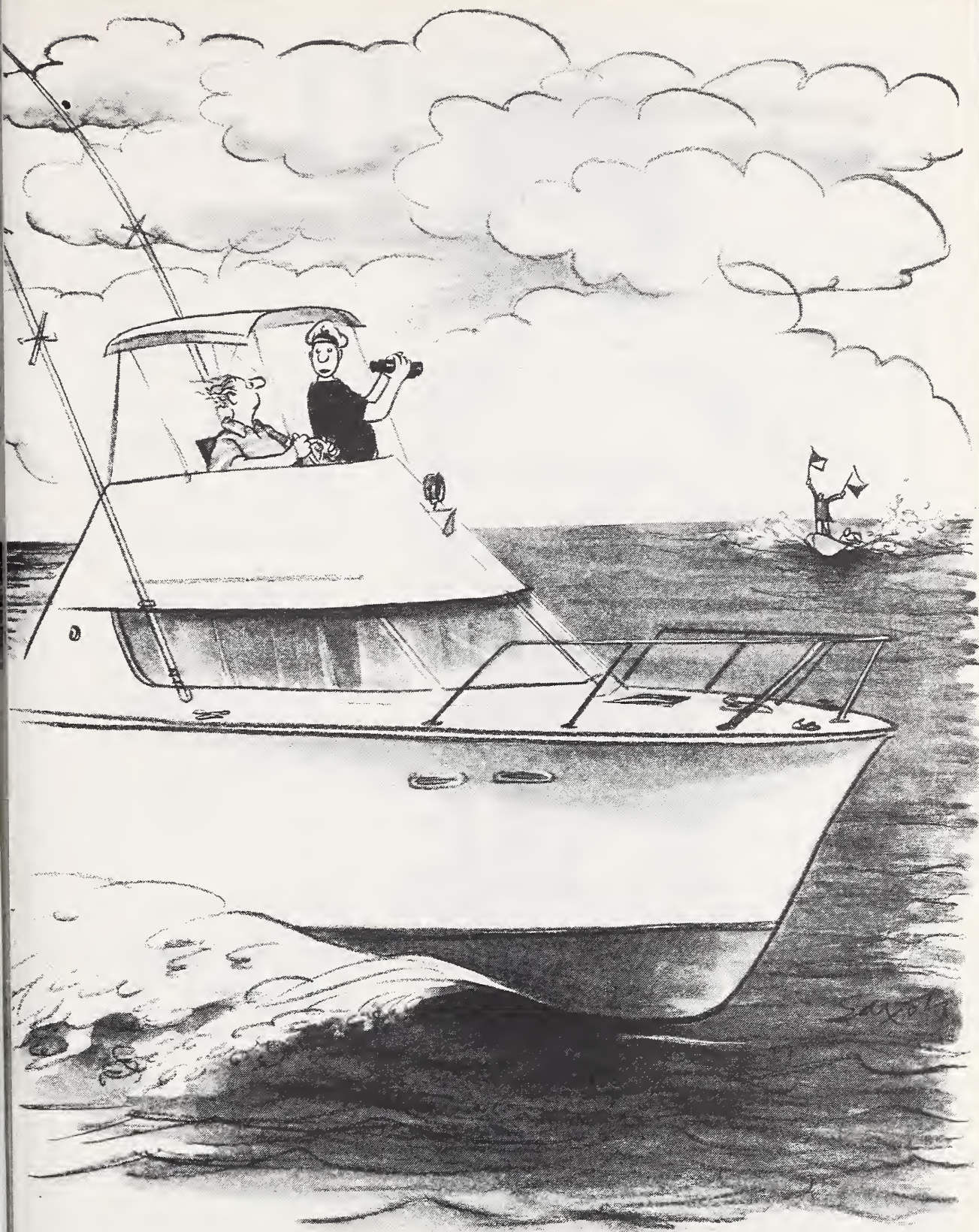
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Opening Night at Pops

The Junior Council is busy with plans for the 1981 opening performance of John Williams and the Boston Pops on Tuesday, 28 April. The evening is the seventh annual "Opening Night at Pops" sponsored by the Junior Council for the benefit of the Boston Symphony Orchestra. Conductor John Williams will conduct a brand new march of his own, composed in honor of Arthur Fiedler, and guest soloist for the evening will be trumpeter Doc Severinsen. Symphony Hall doors will open at 5:30 p.m. for cocktails; supper with wine will be served at 6:30, followed by the concert at 8. Seats are available throughout the hall, priced from \$17.50 to \$100; all tickets include supper. For further information, please contact ticket chairman Mrs. Barbara Steiner at 237-5530.

The Junior Council is a group of young men and women who undertake a variety of fundraising activities on behalf of the Boston Symphony Orchestra, including "Opening Night at Pops" and sale of the Symphony Mint at all BSO/Symphony Hall events. New members are admitted in September, January, and May. Membership inquiries are most welcome and should be directed to the Friends' Office, Symphony Hall, 266-1492.

1981-82 Boston Symphony Subscriptions

Subscribers please note that renewal brochures for the Boston Symphony Orchestra's 1981-82 hundredth-birthday season will be mailed in early May, even though news of the season has already reached local papers. Current subscribers will be given priority in renewing their present seats and series. Information for new subscribers will be made available through newspaper advertisements in mid-May, after which subscription brochures will be available from Symphony Hall.

Cabot-Cahners Room Exhibits

Monthly art exhibitions continue in Symphony Hall's Cabot-Cahners Room during the 1980-1981 season:

30 March—27 April
27 April—1 June

Pucker-Safrai Gallery
Mass College of Art

In addition, specially selected items from the Boston Symphony's own archives are being displayed each month—paintings, letters, scores, photographs, many never before shown publicly. These items are shown on the short wall panel at the side of the room farthest from the Mass Avenue corridor.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their support of the Boston Symphony Orchestra.

The Council of the Boston Symphony Orchestra

Formed in 1966, the Council of the Boston Symphony Orchestra is a group of approximately 550 Friends of the BSO. As the orchestra's volunteer corps, the Council provides supplementary financial assistance by working on various aspects of fundraising, particularly the BSO/WCRB Musical Marathon, a nationally-known weekend of broad-based support-pledging to the BSO. Throughout the year, benefit events either musical or festive in nature are staged in local communities. In this way, and by voluntarily staffing Symphony Hall as tour guides, luncheon and supper hosts and hostesses, information-givers, and in other supportive ways as needed, members of the Council increase overall awareness of the orchestra's needs and understanding of the BSO's goals.

There are two requirements for membership in the Council: the ability to make a definite commitment of time to one of the Council's projects, and current membership in the Friends of the BSO. The Council encompasses the entire Greater Boston area and is divided geographically into chapters, so new members are elected through their own Area Councils. Membership inquiries are welcome at any time and should be directed to the Friends' Office in Symphony Hall, 266-1492, ext. 142.

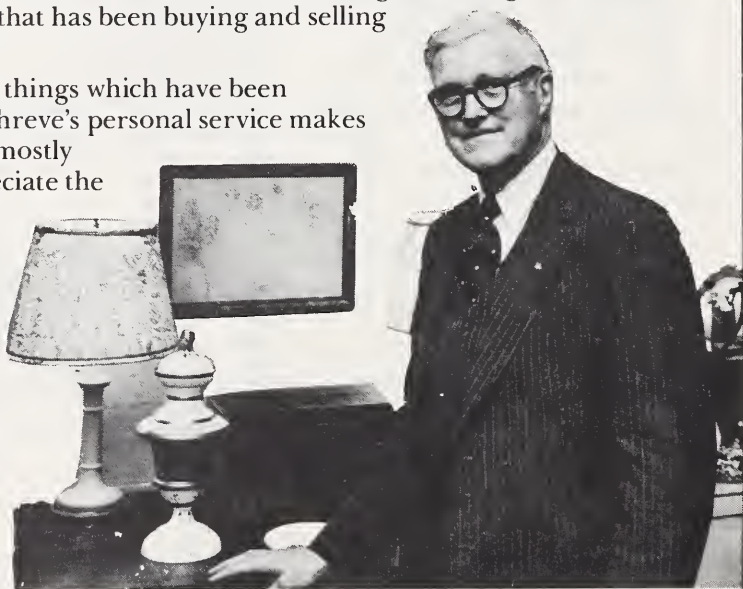
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Planned-Giving Luncheon Seminars

A Planned-Giving Luncheon Seminar hosted by Mrs. Lewis Dabney and Francis T. Sears will be offered on three consecutive Fridays—10, 17, and 24 April—in the Symphony Hall Annex, with luncheon beginning at 12 noon. The seminar will begin at 12:30 p.m. and be conducted by John Brown, well-known expert on the tax advantages of charitable giving. These seminars are designed to provide an informative and educational opportunity for participants to become better acquainted with the many facets of Planned Giving, e.g., bequests, trusts, gifts of appreciated securities, and gifts of life insurance. Mr. Brown will explain some of the ways in which individuals may participate in a program designed to support the BSO and which at the same time offers many attractive tax incentives for the donor. Such gifts can result in both income-tax and estate-tax savings and at the same time provide contributors with income for the rest of their lives. If you are interested in attending one of these three seminars, please contact Joseph Hobbs in the Symphony Hall Development Office, 266-1492, ext. 131.


Symphony Hall Tours

Guided tours of Symphony Hall are available on most Tuesdays, and some Wednesdays, from 12:30 p.m. to 2 p.m. until the end of the Pops season in mid-July; other days may be available by special arrangement. The tours will be conducted for a minimum of ten and a maximum of fifty people, and groups must reconfirm 24 hours ahead of their date by calling the Friends' Office at 266-1348. Dates may be reserved by writing to Symphony Hall Tours, Friends' Office, Symphony Hall, Boston, Massachusetts 02115.

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Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth music director of the Boston Symphony Orchestra since the orchestra's founding in 1881. Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras. Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra at Tanglewood, where he was made an artistic director in 1970. In December of that year he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a year working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Here at home, he and the orchestra have just recently returned from the BSO's fourteen-city Centennial Tour, the orchestra's first transcontinental tour in seventeen years, celebrating the BSO's hundredth birthday.

Seiji Ozawa pursues an active international career and regularly conducts the orchestras of Berlin, Paris, and Japan; his operatic credits include appearances at Salzburg, London's Covent Garden, and La Scala in Milan, and he is scheduled to conduct Puccini's *Turandot* at the Paris Opera this spring. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series, the Grand Prix du Disque for his recording of Berlioz's *Roméo et Juliette*, a Grammy award and the Edison prize for his recording of the Berg and Stravinsky violin concertos with Itzhak Perlman, and several awards for his recording of Schoenberg's *Gurrelieder*, taped live in Symphony Hall. Recent releases with the orchestra include, from Philips, Stravinsky's *Le Sacre du printemps* and, from CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade. Slated for future release are Mahler's Symphony No. 8 and Holst's *The Planets* from Philips; and, digitally recorded for Telarc, music of Beethoven—the *Egmont* Overture, Fifth Symphony, and, with pianist Rudolf Serkin, the *Emperor* Concerto.



BOSTON SYMPHONY ORCHESTRA

1980/81

First Violins

Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok

Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart

Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski

Edward and Bertha C. Rose chair

Bo Youp Hwang

Max Winder

Harry Dickson

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* Raymond Sird

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* Amnon Levy

Second Violins

Marylou Speaker
Fahnestock chair

Vyacheslav Uritsky

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Leonard Moss

Laszlo Nagy

* Michael Vitale

* Darlene Gray

* Ronald Wilkison

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* Sheila Fiekowsky

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* Nancy Bracken

* Joel Smirnoff

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Violas

Burton Fine

Charles S. Dana chair

Patricia McCarty

Mrs. David Stoneman chair

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

* Marc Jeanneret

* Betty Benthin

Cellos

Jules Eskin

Philip R. Allen chair

Martin Hoherman

Vernon and Marion Alden chair

Mischa Nieland

Esther S. and Joseph M. Shapiro chair

Jerome Patterson

* Robert Ripley

Luis Leguia

* Carol Procter

* Ronald Feldman

* Joel Moerschel

* Jonathan Miller

* Martha Babcock

Basses

Edwin Barker

Harold D. Hodgkinson chair

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

* Robert Olson

* Lawrence Wolfe

Flutes

Doriot Anthony Dwyer

Walter Piston chair

Fenwick Smith

Paul Fried

Piccolo

Lois Schaefer

Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg

Mildred B. Remis chair

Wayne Rapier

Alfred Genovese

English Horn

Laurence Thorstenberg

Phyllis Knight Beranek chair

Clarinets

Harold Wright

Ann S. M. Banks chair

Pasquale Cardillo

Peter Hadcock

E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt

Edward A. Taft chair

Roland Small

Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski

Helen Sagoff Slosberg chair

Roger Kaza

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

Charles Yancich

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Rolf Smedvig

Roger Louis Voisin chair

Andre Come

Timothy Morrison

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Ronald Barron

J.P. and Mary B. Barger chair

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Gordon Hallberg

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Chester Schmitz

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Everett Firth

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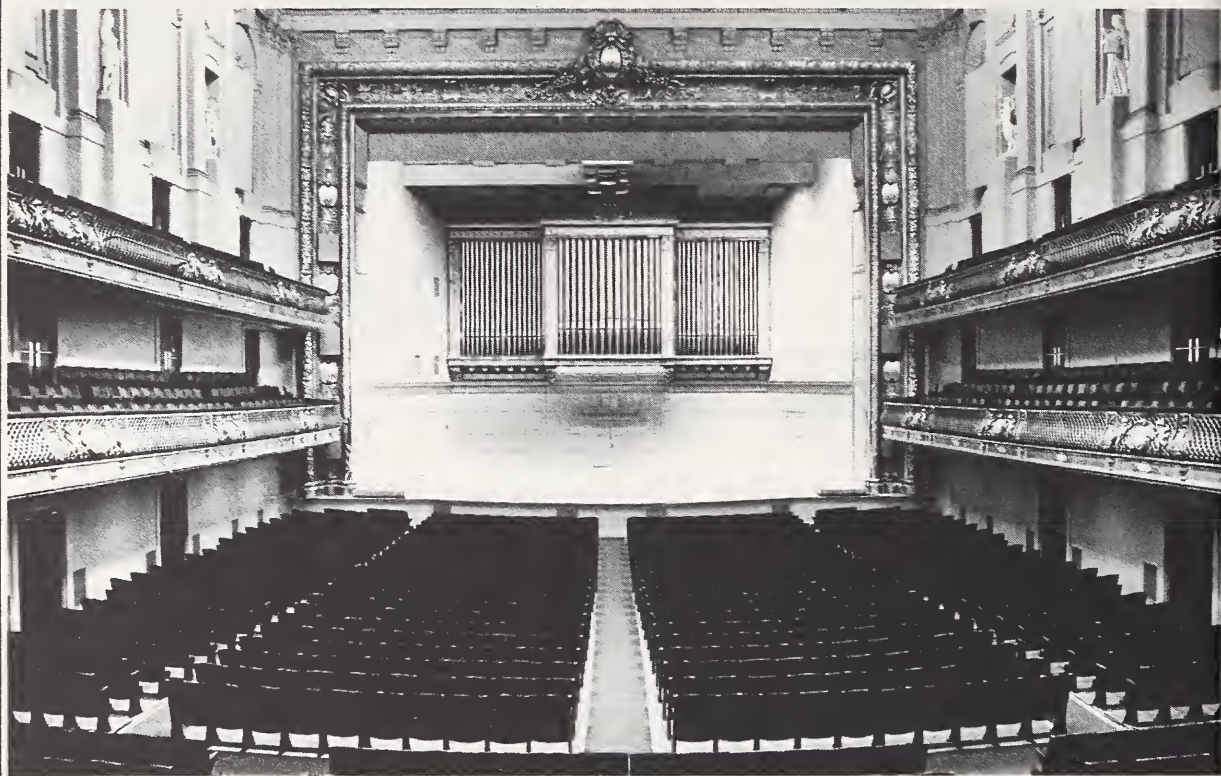
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

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One Hundredth Season, 1980-81

Thursday, 16 April at 8

Friday, 17 April at 2



SEIJI OZAWA conducting

J.S. BACH

St. John Passion, BWV 245

Part I

INTERMISSION

Part II

KENNETH RIEGEL, tenor (Evangelist)

BENJAMIN LUXON, baritone (Jesus)

SHEILA ARMSTRONG, soprano

LORNA MYERS, mezzo-soprano

JOHN ALER, tenor

JOHN SHIRLEY-QUIRK, bass-baritone

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

Pamela Wolfe, soprano (Girl)

Don P. Sturdy, tenor (Servant)

JOHN GIBBONS, harpsichord

JAMES DAVID CHRISTIE, organ

BURTON FINE, viola d'amore

JOSEPH PIETROPAOLO, viola d'amore

CAROL PROCTER, viola da gamba

DOUGLAS FREUNDLICH, lute

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There are other ways to show your support, too, from having your name inscribed on the Centennial Honor Roll to endowing a chair in the Orchestra.

Please, stand up and be counted for the BSO-100 Fund Drive. We need more than your applause; we need your support.

For complete information on endowment opportunities and commemorative gifts in the BSO-100 Fund, please contact Joseph Hobbs, Director of Development, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115. Tel. (617) 236-1823.



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The BSO wants you to know that subscribing to Symphony is not commensurate with supporting it. The price of each subscription series covers only 50 percent of the costs of producing each concert.

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TUESDAY B	1,131	264	23%
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THURSDAY A	1,130	240	21%
SATURDAY EVEN	514	88	17%
SATURDAY ODD	526	80	15%
THURSDAY B	1,103	136	12%



As the BSO approaches its 100th-birthday season, join in the challenge of helping the Orchestra sustain its level of artistic excellence by contributing to the BSO. We welcome a contribution in any amount, but please remember that in order to break even on each concert, the average contribution must at least equal the price of your subscription series.

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Johann Sebastian Bach
St. John Passion, BWV 245



Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. He apparently composed the St. John Passion in 1724 (possibly reworking some older material) and performed it in Good Friday service on 7 April 1724. What was billed as "the first complete rendition in America" was given by the Bethlehem Bach Choir under J. Fred Wolle on 5 June 1888, with 115 singers; Mmes. Nevins and Estes, and Messrs. Hamilton, Bender, and Thomas as soloists; and Dr. Wolle as organist. A performance by the Handel and Haydn Society on 16 April 1897 was announced as the first in Boston. Serge Koussevitzky conducted the first Boston Symphony performances on 19

and 20 April 1935, with tenor Dan Gridley (Evangelist), bass Keith Falkner (Jesus), soprano Olga Averino, contralto Marie Murray, baritone Royal Dadmun, and the Bach Cantata Club under Mrs. Langdon Warner. Charles Munch conducted the St. John Passion on five occasions between April 1950 and April 1958, and Erich Leinsdorf led a Tanglewood performance in July 1966. The most recent BSO performance was given by Leinsdorf in March 1967 to observe the hundredth birthday of Arturo Toscanini; participating on that occasion were soloists Ernst Haefliger (Evangelist), Norman Treigle (Jesus), Phyllis Curtin, Beverly Wolff, Gene Bullard, Ara Berberian, and the Chorus Pro Musica, Alfred Nash Patterson, conductor. In addition to vocal soloists and chorus, the work is scored for two flutes and two oboes (doubling oboes d'amore and oboes da caccia), strings, plus two viole d'amore, viola da gamba, and continuo, including, in one movement, lute.

The Gospel accounts of the last days, the crucifixion, and the resurrection of Jesus have been a fundamental part of Christian worship ever since they were written down. At first it was the Easter story, the central element of the new faith, that attracted the most attention and dominated the organization of the liturgical year. But as time went on and as the liturgy became more elaborate, the stories of Jesus' last days, of his arrest and trial, of the scourging, and of his death grew more important. The series of accounts telling of the suffering of Jesus before his execution—in the slightly varying versions of Matthew, Mark, Luke, and John—came to be called by a late Latin derivation from the verb *pator*, to suffer; its past participle *passus* yielded the noun *passio*, suffering. The word was unknown to classical Latinity, but from the time of Tertullian, in the late second and early third centuries, it came to be used frequently as a term of Christian theology. Since then the various accounts of Jesus' last days, with emphasis on the sufferings he endured, have been known as the Passion.

The Passion as recounted by one or a combination of the Gospel authors has played a documented role in the services of the Christian church from at least the fourth century, beginning with simple readings, which serve the didactic function of Gospel lessons. By the fifth century, Pope Leo the Great specifically allocated them in such a way that all four would be read in church during the week preceding Easter: *Matthew 26-27* on Palm Sunday, *Luke 22-23* on Wednesday of Holy Week, *Mark 14-15* on

Thursday, and *John 18-19* on Good Friday. From very early times these readings were chanted, often to special melodic formulas unique to them.

From about the thirteenth century, the Passion readings assumed a slightly dramatized manner in chanted readings with three different singers, one high-voiced for the narration, another of lower voice (who was usually directed to sing more slowly as well) to utter the words of Christ, and a third for the *turba*, the crowd, which in this case means anyone else—whether individual or group—who has direct speech. Gradually these Passion recitations became more elaborate. From the fifteenth to the seventeenth centuries, Passions were generally written for a choral ensemble, but with the words originally assigned to the Evangelist (the narrator) and usually also the words assigned to Christ still performed by solo voices without accompaniment, while polyphonic choral settings depicted the *turba*. This style of performance—called the responsory Passion—lasted at least up to the time of the great Heinrich Schütz, who composed three of them about 1665.

Yet another mode of singing and performing Passion texts arose in the sixteenth century and continued for a century or more alongside the responsory Passion. This technique—singing the text throughout in choral polyphony without solo voices (or instruments)—grew hand in hand with the general stylistic development of church music of the time, but it almost completely denies the dramatic element that had been

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inherent in having soloists representing the different characters.

All of these types drew their texts directly from the gospels, the only accepted additions being an announcement at the beginning of what the listener was about to hear ("Here begins the Passion of Our Lord Jesus Christ according to St. Matthew") and a similar conclusion, possibly expanded by a doxology. Since Matthew's account is fullest of incident and richer in variety, it has always been the most popular choice for musical setting, especially if dramatic force was a concern of the composer, but in practice nothing prevented composers from mixing passages from several different accounts to give a fuller story (this must be done for any work that gives "the seven last words of Christ on the cross," since no single Gospel account contains them all).

These liturgical practices changed very little with the coming of the Protestant Reformation. The most important novelty was linguistic—the use of Luther's German translation rather than the Latin text that had been used previously. But a real stylistic revolution occurred in the seventeenth century, with the rise of a strikingly new and dramatic musical style, which we call Baroque, and the development of the new genre of opera. By the middle of the century some composers were already experimenting with more overtly dramatized Passion settings: adding instrumental accompaniment

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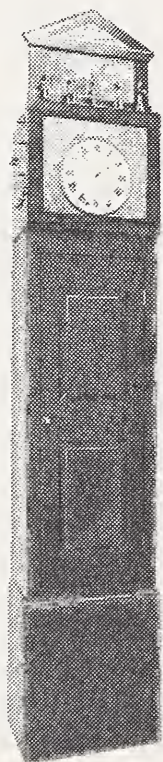
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throughout, inserting purely orchestral *sinfonie*, creating new texts in madrigal style to reinterpret the meaning of the Biblical story, then setting those new texts in the modern recitative-and-aria style of the developing opera, and employing hymn tunes from the rich tradition of the Lutheran chorale. What had been a fairly straightforward musicalization of an established text now became much more flexible and variable. The "modern" Passion of the early eighteenth century was thus likely to be highly eclectic, even a hodgepodge. J.S. Bach's two surviving complete Passion settings (out of the five that he is reported to have composed) run this risk, though in these two cases the remarkable intellectual and musical force of the composer maintains an equilibrium between the divergent elements.

By Bach's time, the demand for an "operatic" treatment of the Passion was so great that in some circles it had completely driven out the original Gospel text and replaced it with new poetic reinterpretations, usually packed with similes (not always happily chosen) and cast in elevated, not to say strained diction. The most popular and frequently set text of this sort was *Der für die Sünden der Welt gemarterte und sterbende Jesus* (*Jesus, tortured and dying for the sins of the world*), published in 1712 by Berthold Heinrich Brockes, the very title of which hints at its overheated emotionalism. Between 1712 and 1723 the entire text was set to music by almost every important German composer, including Keiser, Telemann, Handel, Mattheson, Stölzel, and Fasch. Bach knew it too, probably in its literary publication, and certainly from Handel's setting, which he copied out for study purposes. Eventually he too drew upon Brockes's text for lyrical material to be inserted into his *St. John Passion*.

But even though the operatic Passion style was popular elsewhere, especially in a major musical and commercial center like Hamburg, which was always a leader in social and artistic change (and where Telemann himself composed no fewer than forty-six Passions, one each year from 1722 to 1767!), Leipzig was something of an artistic



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backwater, Johann Kuhnau, Bach's predecessor as the cantor of St. Thomas, staunchly held out against the introduction of the operatic Passion; only in 1721, after two centuries during which unaccompanied soloists and chorus had performed responsory Passions in Good Friday services, did Kuhnau finally relent and produce an oratorio-style *St. Mark Passion*. After his death the following year, the town council, charged with replacing the director of Leipzig's most important church and thus finding a man who would be automatically the leading musician in town, first offered the job to Telemann, a move clearly indicating their desire to modernize the musical establishment. But Telemann used the Leipzig offer mainly to bid up his salary in Hamburg and then withdrew his acceptance. The second choice, Christoph Graupner, was unable to gain release from the position he then held. So the lot fell to Johann Sebastian Bach, without much enthusiasm on the part of the town council, it seems. One of the councilors made the now notorious comment, "Since the best man could not be obtained, mediocre ones would have to be accepted." This statement may simply reflect this one individual's belief that Bach's musical views were not modern enough to suit the situation at Leipzig. Nonetheless there was still a strong conservative tide in some corners of the town, so that Bach's Passions could often enough be criticized for "operatic" excess.

The history of the *St. John Passion* is one of the most tangled of any work in Bach's output. Recent research has essentially reversed the views of past writers on the subject, with the result that anything published about the *St. John Passion* more than two decades ago—and too much published since then—is quite out of date. We don't need to go into the very complicated details in any great depth, but it is worth summarizing the points of the debate and the view now believed to be the correct one.

The problems arise from the fact that Bach himself performed the *St. John Passion* on several occasions during his long tenure at Leipzig. Each time there were changes in the content of the work, and each version generated performing parts for the musicians to

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play and sing from. Unfortunately none of these sets of parts survives absolutely complete, and the original manuscript is lost (there is a surviving manuscript, a very late copy, of which only the first twenty pages are in the composer's hand). Moreover, each of the different sets of parts contains a substantially different version of the Passion, thus raising the vital questions of priority (which version came first?) and definitiveness (which version, if any, did Bach finally settle on as the *real* work?). For a long time all writers on the subject followed the views of the earliest scholars, especially Wilhelm Rust, who edited the *St. John Passion* for the old *Bach-Gesellschaft* edition a century ago. The debate hinges on five movements that were contained in some of the surviving parts but are not present in the full score (one of them is simply omitted, the other four are replaced by something else). Rust felt that the movements missing from the score represented the earliest version Bach composed and performed. He viewed the *St. John Passion* as being composed, apparently in some haste, early in 1723, when it was clear to Bach that he was the leading contender for the job in Leipzig. If the appointment went through quickly, he could expect to be installed in time for Good Friday, when he would need to direct a Passion performance. In fact, Bach's appointment was not confirmed until later in the spring, so he was not yet in charge of the music by Good Friday. Nonetheless, says the old view, he might very well have presented his new work in 1723 as an earnest of his good will (surviving documents give no hint of which Passion was, in fact, performed on Good Friday, 1723). Then he could have repeated it in 1724 and 1725, years in which we know this particular work was performed. At some point he decided to make some improvements in the hastily executed composition, with the result that he dropped one movement and replaced four others with new material. This is the view of the *St. John Passion* found in all discussions until very recently.



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While all this was going on, the American musicologist Arthur Mendel was devoting years of painstaking work to the complicated task of straightening out the many



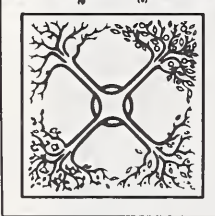
The interior of St. Thomas in Leipzig as it looked when Bach was there

manuscript sources and versions of the *St. John Passion*. The result of his work was the publication of the new edition of the work as part of the *Neue Bach Ausgabe* (New Bach Edition) and the related volume of the Critical Report, which explains in detail the basis of his solution. While the arguments are much too complex to deal with here, even in summary fashion, the results can be set forth briefly: What Rust thought was an early version, probably composed in haste and partly repented at leisure, was in fact the second, later version of the score. The *St. John Passion* was first performed in 1724 (not 1723), in an early version of the form we know today. In 1725 Bach directed the work again, but with revisions, including substantial changes to five movements, which, for the sake of simplicity, I'll label A, B, C, D, and E. In *Version II*, Bach replaced four movements of *Version I* with A, C, D, and E; B was simply inserted into the score. About 1730 he performed the *St. John* again and produced *Version III*: A and D are out (replaced by the original movements from *Version I*), two passages in which the text was borrowed from Matthew were deleted, C was replaced by an aria now lost, and E (the closing movement) was completely omitted.

By this time Bach's original score must have become a patchwork of insertions and deletions, changes and revisions, directions to include or exclude a given passage. This, no doubt, explains why Bach began writing out a fair copy of the whole score (about 1739), though he only got through the first twenty pages himself, and the rest was finished by a copyist. Typically, for all the passages he copied himself, he made small improvements throughout (but they were never copied into the performing parts, even the ones prepared for the final performance, dating from his last years, so we can be sure they were not performed in his lifetime). For this manuscript, *Version IV*, Bach returned essentially to the work as it had originally been performed in 1724: the substitutions and interpolations represented by A, B, C, D, and E were definitively out, and the passages cut in *Version III* were restored. It is ironic that, after all these complicated versions and confusions, the original, much reworked 1724 score became, in the end, the definitive version, with the addition mainly of the various small changes that Bach had made in the full score in 1739. Thus, as in one of Agatha Christie's most lavishly complicated mystery stories, we proceed to unravel an apparently complicated enigma to discover that the solution is rather straightforward once we know it, but, as in any good mystery, at every step along the way, things were never quite what they seemed.

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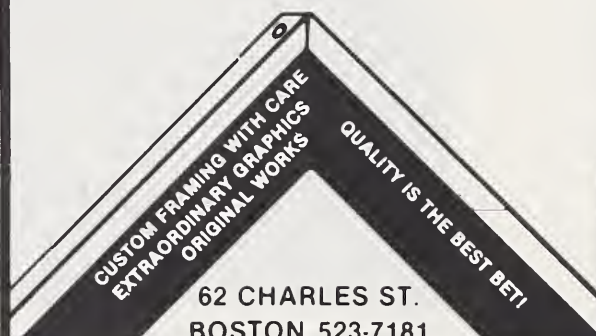
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(Entirely omitted from this already complicated account is the fact that some of the movements of the *St. John Passion* may have been composed earlier for a Passion composition that is now lost and then been re-used in the present context.)

In two important respects Bach's Passion settings are somewhat conservative for their time, but they are both respects which rather strengthen the works in our view today. First, he chose to retain the actual Biblical text to tell the story (though inserting passages of lyrical reflection for the arias); this was vastly stronger than the febrile and stilted poetic paraphrases that were popular in some quarters. Second, he, almost alone of composers of his time, still retained a great fondness for the texts and melodies of the Lutheran chorale tradition, which had been the backbone of Protestant music in the previous century. His imaginative reharmonizations of the chorales, which virtually everyone in the congregation would have known by heart, drew out the meaning of the particular stanza of text chosen for any given point. The flexibility and variety of Bach's harmonic treatment is nothing less than wonderful (though harmony students who are given his four-part chorale harmonizations as set pieces to study often seem singularly short on wonder—possibly because they almost never realize that each different harmonization of a given tune is intended to go with a specific text and thus miss the expressive point Bach had in mind).

From all these diverse elements—dramatic recitative, reflective aria, chorus and chorale—Bach constructs the score as a mosaic of different textures and sonorities. The thread that runs throughout is the story, as recounted in the Gospel, broken up into individual "scenes" and related in light, rapid recitative (with choral interjections for the *turba*). Bach pays careful attention to the declamation of the words and provides



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imaginative harmonic underpinning to shade the sense of each phrase, each significant word. These scenes in recitative are the heart of the Passion, a direct link to the manner in which the tale has been re-enacted liturgically for centuries. It is appropriate for the Biblical text to play a major role in the score of a Lutheran composer—Luther himself always emphasized the central significance of Scripture and the importance of preaching the Word. In fact, everything else in the score may be considered a response to Luther's injunction; just as the pastor of the church takes a Biblical verse as the text for his sermon, so the composer of the Passion interprets the reaction of the individual believer in the arias, the reaction of the community as a whole in the chorales. Rhythm, harmony, melody, and orchestral color are at the service of the text, providing an exegesis phrase by phrase, even word by word.

The *Passion* as a whole is divided into two parts, with a break in between. In Bach's day the break was not an intermission (such as we employ for concert performances today) but rather the place for an hour-long sermon, which provided yet another explanation of the scriptural text and its application, to be followed directly by the second half of the composition. Since the text comprising the Passion story in any one of the four gospels fills two chapters, it would seem natural to put the break at the end of the first chapter. But in the Gospel according to John, the break between chapters 18 and 19 comes right in the middle of Pilate's interrogation of Jesus, an awkward place to stop. So Bach chose to produce a rather lopsided form, with a short first half taking the narrative up to the arrest of Jesus and Peter's denial (the expressive recitative in which the Evangelist describes Peter's weeping is borrowed from Matthew; the line does not occur in John, but Bach clearly wanted to set it!). The second half, then, follows the course of the extended discussion between Jesus and Pilate and concludes with the crucifixion. Here again, Bach borrows one passage from Matthew—the rending of the veil in the temple—for musical purposes.

The lyrical portions of the score—ariosos and arias in the “modern” operatic style—are insertions into the Biblical text made by borrowing and adapting selections from the Brockes Passion text mentioned earlier. Bach apparently did not yet know a librettist in Leipzig who could provide him with original lyrical poetry for these passages (as he did

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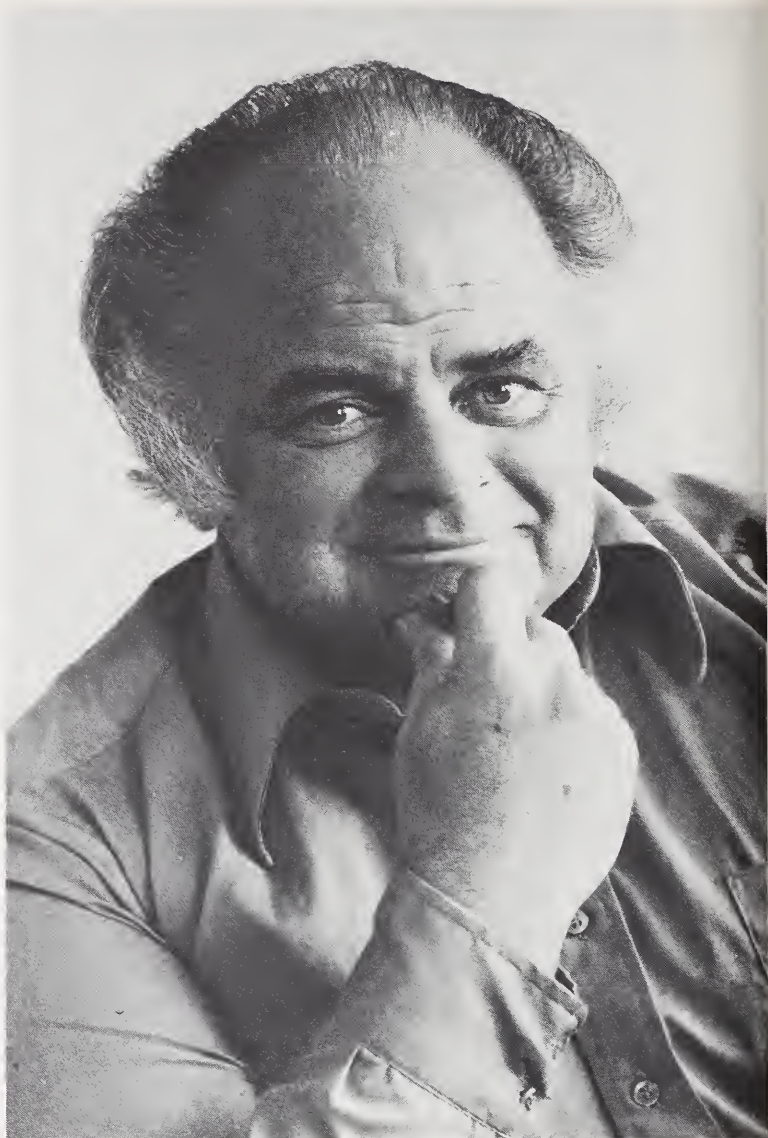
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several years later with the *St. Matthew Passion*) so he drew upon one that was published and exceptionally popular. The link between gospel account and aria may be a single word. For example, the recitative that describes Simon Peter following Jesus after his arrest (to see what will happen to him) leads to a lively aria, "*Ich folge dir gleichfalls mit freudigen Schritten (I'll also follow you with joyful steps)*" in which the connection is obviously nothing more than the idea of following Jesus—but in two quite different senses: Peter's steps are surely anything but joyful! In a number of cases, Bach's adaptation of the Brockes text is a marked improvement over the astonishing bloodthirstiness of the poet's imagery. Perhaps the best (or worst) example is the beautiful aria for tenor with two violle d'amore, "*Erwäge, wie sein blutgefärbter Rücken*" early in Part 2; Brockes's original text had a ghastly simile inspired by the image of Christ's back after the scourging: "His colorfully striped back is like the sky which numberless rainbows adorn as a sign of grace." (This rendering may be compared with Bach's considerably toned-down version printed below.) Distasteful as such a line is to us, it was not at all uncommon in the German poetry of the early eighteenth century, which did not much value moderation.

Analysts have shown that the whole scene with Pilate in Part 2 is built up in palindromic fashion (ABCDEDCBA), with a carefully laid out arrangement of arias and choruses, including purposeful repetitions of material in the *turba* choruses. The palindrome was one of Bach's favorite structural devices, and it is not surprising to find it here either. But on the whole the *St. John Passion* strikes us as a particularly direct and dramatic work, with its special emphasis on the gospel recitative and the highly expressive arias. The *St. Matthew Passion*, which followed only three years later, though certainly not lacking in high drama, is altogether more polished and reflective. We can only guess what the lost Passions might have been like, but they are unlikely to have surpassed the *St. John* in dramatic urgency.

—Steven Ledbetter

Text for the *St. John Passion* begins on page 32.

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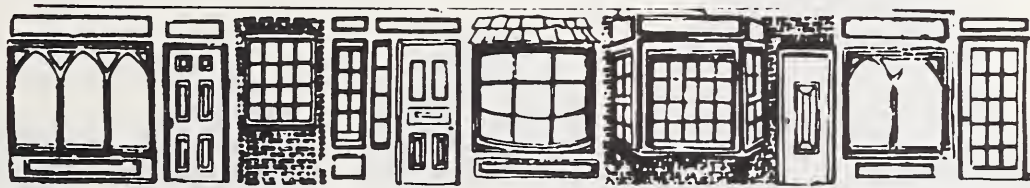


More . . .

The revolution (no tamer word will suffice) in our knowledge of Bach's creative activity due to the researches of Dürr and von Dadelsen has left any study of Bach more than thirty years old hopelessly out of date, including several devoted to the Bach Passions. The only general life-and-works treatment of Bach that is recent enough to have taken into account most of the new work is Karl Geiringer's *Johann Sebastian Bach: Culmination of an Era* (Oxford), and even that has been overtaken by some recent discoveries. Paul Steinitz has contributed a pleasant little volume on *Bach's Passions* to the Masterworks of Choral Music series (Paul Elek, London). The fundamental source for information about the *St. John Passion* is the *Kritischer Bericht* (Critical Commentary) to Arthur Mendel's new edition of the score published by Bärenreiter in the *Neue Bach Ausgabe*—though, obviously, it is only for readers with German. The clearest exposition in English of the source problem for the work is Mendel's contribution to a round table discussion printed in *College Music Symposium V* (1965). For a recording, I recommend Nikolaus Harnoncourt's reading with the Vienna Concentus Musicus on Telefunken's *Das Alte Werk* series (Harnoncourt's mannerisms can be an acquired taste, but this recording is less problematic for me than some). For a more traditional view, with modern instruments, well played and sung at a bargain price, try Karl Forster with the Berlin Symphony Orchestra and soloists including Fritz Wunderlich, Dietrich Fischer-Dieskau, Elisabeth Grümmer, Christa Ludwig, Josef Traxel, and Karl Christian Kohn (Seraphim). One recording worth special mention, though I have not been able to hear it, is the performance by Hanns-Martin Schneidt on Archiv; it contains the alternate versions of the movements that Bach revised in an appendix, so you can flip back and forth and recreate any of the versions described in the note all by yourself.

—S.L.

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*Recitative*

(Evangelist) Jesus ging mit seinen Jüngern über  
den Bach Kidron; da war ein Garten, darein  
ging Jesus und seine Jünger; Judas aber, der ihn  
verrieth, wusste den Ort auch, denn Jesus ver-  
sammelte 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:

(Evangelist) Jesus went with his disciples over  
Cedron Brook, where there was a garden, which  
Jesus entered with his disciples. But Judas, he who  
betrayed him, knew the place too, for Jesus had  
often gathered in that very place with his disciples.  
Now when Judas had surrounded himself with the  
guards and the High Priests' and Pharisees' ser-  
vants, he came in there with lamps and torches,  
and with weapons. Now, as Jesus knew everything  
that had to befall him, he stepped forward, and  
said to them:

(Jesus) Whom do you want?

(Evangelist) They answered him:

*Chorus*

Jesum von Nazareth!

Jesus of Nazareth!

*Recitative*

(Evangelist) Jesus spricht zu ihnen:

(Jesus) Ich bin's!

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

(Jesus) Wen suchet ihr?

(Evangelist) Sie aber sprachen:

(Evangelist) Jesus said to them:

(Jesus) I am he!

(Evangelist) Now Judas, he who betrayed him, was  
standing among them. And when Jesus said to  
them, I am he, they shrank back and fell to the  
ground. Then he asked them again:

(Jesus) Whom do you want?

(Evangelist) And they said:

*Chorus*

Jesum von Nazareth!

Jesus of Nazareth!

*Recitative*

(Evangelist) Jesus antwortete:

(Jesus) Ich habe euch gesagt, dass  
ich's sei, suchet ihr denn mich, so  
lasset diese gehen!

(Evangelist) Jesus answered:

(Jesus) I have told you, I am he; if I am the one you  
want, then let these others go!

CHORALE

O grosse Lieb', o Lieb' ohn' alle Masse,  
Die dich gebracht auf dieser Marterstrasse!  
Ich lebte mit der Welt in Lust und Freuden,  
Und du musst leiden.

Oh great love, oh love beyond all measure,  
That brought you on this road of pain!  
I lived with the world in desire and pleasure,  
And you must suffer.



## THE GOSPEL

### *Recitative*

(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?

(Evangelist) That the words might be fulfilled,  
which he said: I have not lost a one of those you  
gave me. Simon Peter had a sword by him then,  
and drew it out, and struck at the High Priest's  
bondsmen, and hewed his right ear off, and the  
bondsmen were named Malchus. Then Jesus said to  
Peter:

(Jesus) Put your sword in its sheath; shall I not  
drink the cup my Father has given me?

## CHORALE

Dein Will gescheh', Herr Gott, zugleich  
Auf Erden wie im Himmelreich;  
Gieb' uns Geduld in Leidenszeit,  
Gehorsamsein in Lieb und Leid,  
Wehr' und steur' allem Fleisch und Blut  
Das wider deinen Willen tut.

Your will be done, Lord God, as much  
On earth as in your realm above;  
Give us patience in suffering's hour,  
Obedience in love and grief,  
Curb and guide all flesh and blood  
That sets itself against your will.

## THE GOSPEL

### *Recitative*

(Evangelist) Die Schar aber und der  
Oberhauptmann, und die Diener der Juden  
nahmen Jesum, und banden ihn, und führten  
ihn aufs erste zu Hannas, der war Kaiphas  
Schwäher, welcher des Jahres Hoherpriester  
war; es war aber Kaiphas, der den Juden rieth,  
es wäre gut, dass ein Mensch würde umbracht  
für das Volk.

(Evangelist) Then the guards and their captain,  
and the servants of the Jews took Jesus, and bound  
him, and led him away at once to Annas, the  
father-in-law of Caiaphas, who was the High Priest  
of the year. Now it was Caiaphas who counselled  
the Jews, that it would be good, if one man were  
done away with for the people.

## ARIA

(Alt-solo)  
Von den Stricken meiner Sünden  
Mich zu entbinden,  
Wird mein Heil gebunden.  
Mich von allen Lasterbeulen  
Völlig zu heilen,  
Lässt er sich verwunden.

(Alto Solo)  
From the tangle of my sins  
To untie me,  
My Salvation must be bound.  
From the ulcers of my vices  
Fully to heal me,  
He accepts the deadly wound.

## THE GOSPEL

### *Recitative*

(Evangelist) Simon Petrus aber folgete Jesu  
nach, und ein and'rer Jünger.

(Evangelist) Now Simon Peter followed after Jesus,  
and another disciple.

## ARIA

(Sopran-solo)  
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.

(Soprano Solo)  
I'll follow behind you  
With joyful steps,  
And never leave you,  
My life and my light.  
Point out the road,  
And cease not, Lord,  
Yourself to draw me,  
To drive me, to call me.

Please turn the page quietly.

## THE GOSPEL

### *Recitative*

(Evangelist) Derselbiger Jünger war dem Hohenpriester bekannt, und ging mit Jesu hinein in des Hohenpriesters Palast; Petrus aber stund draussen vor der Tür. Da ging der andere Jünger, der dem Hohenpriester 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!

(Evangelist) Es stunden aber die Knechte und Diener, und hatten ein Kohlfeu'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 vor der Welt, ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammen kommen, und habe nichts in Verborgnen gered't. Was fragest du mich darum? Frage die darum, die gehört 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 dabei stunden, Jesu einen Backenstreich, und sprach:

(Diener) Solltest du dem Hohenpriester also antworten?

(Evangelist) Jesus aber antwortete:

(Jesus) Hab' ich übel gered't, so beweise es, dass es böse sei; hab' ich aber recht gered't, was schlägest du mich?

Wer hat dich so geschlagen,  
Mein Heil, und dich mit Plagen  
So übel zugericht't?  
Du bist ja nicht ein Sünder  
Wie wir und unsre Kinder,  
Von Misseraten weisst du nicht.

Ich, ich und meine Sünden,  
Die sich wie Körnlein finden  
Des Sandes an dem Meer,  
Die haben dir erregt  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

(Evangelist) This same disciple was known to the High Priest, and went inside with Jesus into the High Priest's palace. But Peter stayed outside before the door. Then the other disciple, who was known to the High Priest, came out and spoke with the girl who kept the door, and led Peter inside. Then said the girl, the doorkeeper, to Peter:

(Girl) Aren't you one of this man's disciples?

(Evangelist) He said:

(Peter) I am not!

(Evangelist) Now the bondsmen and servants were standing nearby, and had made a fire of coals (for it was cold), and were warming themselves. And Peter went and stood among them, and warmed himself.

Now the High Priest was questioning Jesus concerning his disciples and his teachings. Jesus answered him:

(Jesus) I have been glad to speak openly before all the world, I have taught always in the Synagogue and in the Temple, where all the Jews come together, and have taught nothing in secret. Why do you ask me about it? Ask those who heard, what I taught them; truly, it is these who know what I said!

(Evangelist) Now when he had said this, one of the servants who were standing nearby gave Jesus a blow with his fist, and said:

(Servant) Is that how you answer the High Priest?

(Evangelist) But Jesus answered:

(Jesus) If I spoke disrespectfully, then show how it was wrong; but if I spoke rightly, why do you strike me?

### CHORALE

Who was it dared to strike you,  
My Lord, who to such sorrows  
So wrongly sentenced you?  
For you are not a sinner  
Like us and like our children,  
You have no thought of doing wrong.

'Twas I, I and my sins,  
Unnumbered as the grains  
Of sand beside the sea,  
That have stirred up against you  
The miseries that strike you,  
And all this grievous host of woes.



## THE GOSPEL

### *Recitative*

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

Bist du nicht seiner Jünger einer?

(Evangelist) And Annas sent him bound to the  
High Priest Caiaphas. Simon Peter stood and warm-  
ed himself, and they said to him:

### *Chorus*

Aren't you one of his disciples?

### *Recitative*

(Evangelist) Er leugnete aber und sprach:

(Petrus) Ich bin's nicht!

(Evangelist) Spricht des Hohenpriesters Knecht  
einer, ein Gefreund'ter dess, dem Petrus das  
Ohr abgehauen hatte:

(Knecht) Sahe ich dich nicht im Garten bei  
ihm?

(Evangelist) Da verleugnete Petrus abermal,  
und alsobald krähet der Hahn. Da gedachte  
Petrus an die Worte Jesu, und ging hinaus und  
weinete bitterlich.

(Evangelist) But he denied it and said:

(Peter) I am not!

(Evangelist) Said one of the High Priest's bonds-  
men, a friend of the one whose ear Peter had struck  
off:

(Bondsman) Didn't I see you in the garden with  
him?

(Evangelist) Then Peter denied it yet again, and at  
once the cock crowed. Then Peter remembered  
Jesus' words, and went away and wept bitterly.

## ARIA

(Tenor-solo)

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 Rath,

Und im Herzen

Steh'n die Schmerzen

Meiner Missetat,

Weil der Knecht den Herrn verleugnet hat.

(Tenor Solo)

Ah, my soul,

Where will you ever go,

Where can I find relief?

Shall I stay here?

Or do I want

The hills and mountains at my back?

There is no answer in the world,

And in my heart

Remains the pain

Of my misdeed,

Because the servant has denied his Lord.

## CHORALE

Petrus, der nicht denkt zurück,

Seinen Gott verneinet,

Der doch auf ein'n ernsten Blick

Bitterlichen weinet:

Jesu, blicke mich auch an,

Wenn ich nicht will büßen,

Wenn ich Böses hab' getan,

Rühre mein Gewissen.

Peter, without thinking twice,

His own God denies;

Once he sees what he has done,

Bitterly he cries.

Jesus, also look on me,

When I will not repent;

When I have done evil things,

Sting my heart and mind.

—INTERMISSION—

## PART TWO

### CHORALE

Christus, der uns selig macht,  
Kein Bö's hat begangen,  
Der ward für uns in der Nacht  
Als ein Dieb gefangen,  
Geführt vor gottlose Leut'  
Und fälschlich verklaget,  
Verlacht, verhöhnt und verspeit,  
Wie denn die Schrift saget.

Jesus Christ, who brings us joy,  
He had done no wrong,  
Who, for us, by dark of night,  
Was taken like a thief,  
Led in front of godless men  
And falsely accused,  
Laughed at, mocked and spat upon,  
Just as Scripture tells us.

### THE GOSPEL

#### *Recitative*

(Evangelist) Da führten sie Jesum von Kaiphas  
vor das Richthaus, und es war frühe. Und sie  
gingen nicht in das Richthaus, auf dass sie nicht  
unrein würden, sondern Ostern essen möchten.  
Da ging Pilatus zu ihnen hinaus, und sprach:

(Pilatus) Was bringet ihr für Klage wider diesen  
Menschen?

(Evangelist) Sie antworteten und sprachen zu  
ihm:

(Evangelist) Then they led Jesus from Caiaphas to  
before the Judgement Hall, and it was early. And  
they did not go into the Judgement Hall, so that  
they might not be made unclean, but instead be  
able to eat the Passover. Then Pilate went out to  
them and said:

(Pilate) What complaint do you bring against this  
man?

(Evangelist) They answered and said to him:

#### *Chorus*

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

Were this fellow not a wrongdoer, we  
would not have delivered him to you.

#### *Recitative*

(Evangelist) Da sprach Pilatus zu ihnen:

(Pilatus) So nehmet ihr ihn hin und richtet ihn  
nach eurem Gesetze!

(Evangelist) Da sprachen die Juden zu ihm:

(Evangelist) Then Pilate said to them:

(Pilate) Then take him away and judge him by your  
Law!

(Evangelist) Then the Jews said to him:

#### *Chorus*

Wir dürfen niemand töten.

We may not execute anyone.

#### *Recitative*

(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 Jesum, und  
sprach zu ihn:

(Pilatus) Bist du der Juden König?

(Evangelist) Jesus antwortete:

(Jesus) Redest du das von dir selbst, oder  
haben's dir Andere von mir gesagt?

(Evangelist) Pilatus antwortete:

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

(Evangelist) Jesus antwortete:

(Jesus) Mein Reich ist nicht von dieser Welt;  
wäre mein Reich von dieser Welt, meine Diener  
würden darob kämpfen, dass ich den Juden  
nicht überantwortet würde! Aber nun ist mein  
Reich nicht von dannen.

(Evangelist) That the words of Jesus might be  
fulfilled, which he said, saying by what death he  
would die. Then Pilate went back into the Judge-  
ment Hall, and called Jesus to him and said:

(Pilate) Are you the King of the Jews?

(Evangelist) Jesus answered:

(Jesus) Do you say this of yourself, or have others  
said it to you of me?

(Evangelist) Pilate answered:

(Pilate) Am I a Jew? Your own people and the High  
Priests have delivered you to me; what have you  
done?

(Evangelist) Jesus answered:

(Jesus) My kingdom is not of this world; were my  
kingdom of this world, my servants would fight,  
that I not be delivered to the Jews! But now my  
kingdom is not from thence.



## CHORALE

Ach grosser König, gross zu allen Zeiten,  
Wie kann ich g'nugsam diese Treu' ausbreiten?  
Kein's 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?

Oh mighty King, mighty in all ages,  
How can I praise your faithfulness enough?  
No man's heart can truly understand  
What praise is due.

My reason will not reach so far, to find  
A likeness to your mercy.  
How can I thank you for your acts of love,  
How pay them back with works?

## THE GOSPEL

### *Recitative*

(Evangelist) Da sprach Pilatus zu ihm:

(Pilatus) So bist du dennoch ein König?

(Evangelist) Jesus antwortete:

(Jesus) Du sagest'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 Juden, und spricht zu  
ihnen:

(Pilatus) Ich finde keine Schuld an ihm. Ihr  
habt aber eine Gewohnheit, dass ich euch einen  
losgebe; wollt ihr nun, dass ich euch der Juden  
König losgebe?

(Evangelist) Da schrieen sie wieder allesamt,  
und sprachen:

(Evangelist) Then Pilate said to him:

(Pilate) So you are, after all, a king?

(Evangelist) Jesus answered:

(Jesus) You say this, I am a king. For this I was born  
and came into the world, that I should bear witness  
to the truth. Whoever is of the truth, he knows my  
voice.

(Evangelist) Said Pilate to him:

(Pilate) What is truth?

(Evangelist) And having said that, he went back  
out to the Jews, and said to them:

(Pilate) I find no fault in him. Now you have a  
custom, that I release one man for you [at Pas-  
sover]; do you want me now to release the King of  
the Jews for you?

(Evangelist) Then they all cried out again together,  
and said:

### *Chorus*

Nicht diesen, sondern Barabbam!

Not this one, but Barabbas!

### *Recitative*

(Evangelist) Barabbas aber war ein Mörder.

Da nahm Pilatus Jesum und gisselte ihn.

(Evangelist) Now Barabbas was an assassin. Then

Pilate took Jesus and had him flogged.

## ARIOSO

(Bass-solo)

Betrachte, meine Seel', mit ängstlichem  
Vergnügen,

Mit bitt'rer Lust und halb beklemmt  
von Herzen,

Dein höchstes Gut in Jesu Schmerzen,

Wie dir auf Dornen, so ihn stechen,

Die Himmelsschlüsselblumen blüh'n;

Du kannst viel süsse Frucht von seiner

Wermut brechen,

D'rum sieh' ohn' Unterlass auf ihn.

(Bass Solo)

Consider, my soul, with anguished joy,  
With bitter pleasure and half-frozen  
heart,

That Jesus' pain is your highest good,

That the thorns that pierce him bloom  
for you,

Each blossom a key to heaven's door;

You can pluck sweet fruit from his

wormwood tree,

So gaze upon him endlessly.

Please turn the page quietly.

# ARIA

(Tenor-solo)  
 Erwäge, wie sein blutgefärbter Rücken  
 In allen Stücken  
 Dem Himmel gleiche geht!  
 Daran, nachdem die Wasserwogen  
 Von uns'rer Sündflut sich verzogen,  
 Der allerschönste Regenbogen  
 Als Gottes Gnadenzeichen steht.

(Tenor Solo)  
 Mark, how his bloodstained back,  
 Its every welt,  
 Is lifted high as heaven!  
 For which, after the tossing waves  
 Of our ocean of sin are calmed,  
 The rainbow in its loveliness  
 Signifies God's grace.

# THE GOSPEL

## Recitative

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

(Evangelist) And the soldiers braided a crown out  
 of thorns, and set it on his head, and draped a  
 purple robe around him, and said:

## Chorus

Sei gegrüßet, lieber Judenkönig!

All hail, dear King of the Jews!

## Recitative

(Evangelist) Und gaben ihm Backenstreich.  
 Da ging Pilatus wieder heraus und sprach zu  
 ihnen:

(Evangelist) And gave him blows with their fists.  
 Then Pilate went out to them again and said to  
 them:

(Pilatus) Sehet, ich führe ihn heraus zu euch,  
 dass ihr erkennet, dass ich keine Schuld an ihm  
 finde.

(Pilate) Watch, I will bring him out to you, so that  
 you may see that I find no fault in him.

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

(Evangelist) Therefore Jesus came out, and he was  
 wearing a crown of thorns and a purple robe. And  
 he said to them:

(Pilatus) Sehet, welch' ein Mensch!

(Pilate) Look at this man!

(Evangelist) Da ihn die Hohenpriester und Di-  
 ener sahen, schrien sie und sprachen:

(Evangelist) When the High Priests and servants  
 saw him, they cried out and said:

## Chorus

Kreuzige!

Crucify!

## Recitative

(Evangelist) Pilatus sprach zu ihnen:

(Evangelist) Pilate said to them:

(Pilatus) Nehmet ihr ihn hin und kreuziget ihn,  
 denn ich finde keine Schuld an ihm!

(Pilate) You take him away and crucify him, for I  
 find no fault in him!

(Evangelist) Die Juden antworteten ihm:

(Evangelist) The Jews answered him:

## Chorus

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

We have a Law, and by this Law he must die, for he  
 has made himself the Son of God.

## Recitative

(Evangelist) Da Pilatus das Wort hörte,  
 fürchtet' er sich noch mehr; und ging wieder  
 hinein in das Richthaus, und sprach zu Jesu:

(Evangelist) When Pilate heard their words, he was  
 even more afraid, and went back into the Judge-  
 ment Hall, and said to Jesus:

(Pilatus) Von wannen bist du?

(Pilate) From whence are you?

(Evangelist) Aber Jesus gab ihm keine Antwort;  
 da sprach Pilatus zu ihm:

(Evangelist) But Jesus gave him no answer; then  
 Pilate said to him:

(Pilatus) Redest du nicht mit mir? Weissest du  
 nicht, dass ich Macht habe, dich zu kreuzigen,  
 und Macht habe, dich loszugeben?

(Pilate) Won't you speak with me? Don't you know  
 that I have the power to crucify you, and the power  
 to let you go?



(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.

(Evangelist) Jesus answered:

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

(Evangelist) From then on, Pilate pondered how he might let him go.

#### CHORUS

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

Through your captivity, Son of God,  
Our freedom came to us;  
Your dungeon is Throne of Grace  
Where you set free the godly;  
Had you not entered slavery,  
We all were slaves eternally.

#### THE GOSPEL

##### *Recitative*

(Evangelist) Die Juden aber schrieen und sprachen:

(Evangelist) But the Jews cried out and said:

##### *Chorus*

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

If you let this man go, you are no friend of the  
Emperor, for whoever makes himself King is  
against the Emperor.

##### *Recitative*

(Evangelist) Da Pilatus das Wort hörte, führete  
er Jesum heraus, und setzte sich auf den  
Richtstuhl an der Stätte, die da heisset:  
Hochpflaster, auf Ebräisch aber: Gabbatha. Es  
war aber der Rüsttag in Ostern, um die sechste  
Stunde, und er spricht zu den Juden:

(Pilatus) Sehet, das ist euer König!

(Evangelist) Sie schrieen aber:

(Evangelist) When Pilate heard their words, he led  
Jesus out, and set himself on his judgement seat in  
the place called the High Walk, or in Hebrew,  
Gabbatha. Now it was the Day of Preparation in  
Passover, about the sixth hour, and he said to the  
Jews:

(Pilate) Look! This is your King!

(Evangelist) But they cried out:

##### *Chorus*

Weg mit dem, kreuzige ihn!

Away with the fellow, crucify him!

##### *Recitative*

(Evangelist) Spricht Pilatus zu ihnen:

(Pilatus) Soll ich euren König kreuzigen?

(Evangelist) Die Hohenpriester antworteten:

(Evangelist) Said Pilate to them:

(Pilate) Shall I crucify your King?

(Evangelist) The High Priests answered:

##### *Chorus*

Wir haben keinen König denn den Kaiser.

We have no king but the Emperor.

##### *Recitative*

(Evangelist) Da überantwortete er ihn, dass er  
gekreuziget würde. Sie nahmen aber Jesum und  
führten ihn hin, und er trug sein Kreuz und  
ging hinaus zur Stätte, die da hiesset:  
Schädelstätt', welches heisset auf Ebräisch:  
Golgatha!

(Evangelist) Then he gave him over, that he might  
be crucified. They took Jesus and led him away, and  
he carried his cross and went forth to the place  
called the Place of the Skull, or as it is in Hebrew,  
Golgatha!

Please turn the page quietly.

## ARIA WITH CHORUS

(Bass-solo)  
Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen.  
Eilt!  
(Chor) Wohin?  
(Bass-solo) Nach Golgatha!  
Nehmet an des Glaubens Flügel,  
Flieht!  
(Chor) Wohin?  
(Bass-solo) Zum Kreuzes Hügel,  
Eure Wohlfahrt blüht allda.

(Bass Solo)  
Run, beleaguered souls,  
Leave your dens of suffering.  
Run!  
(Chorus) Run where?  
(Bass Solo) To Golgatha!  
Put on the wings of faith  
And fly!  
(Chorus) Fly where?  
(Bass Solo) To the Hill of the Cross,  
Your salvation blossoms there.

## THE GOSPEL

### *Recitative*

(Evangelist) Allda kreuzigten sie ihn, und mit ihm zween andere, zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb ein Überschrift, und setzte sie auf das Kreuz, und war geschrieben: Jesus von Nazareth, der Juden König; diese Überschrift lasen viel Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist.

Und es war geschrieben auf ebräische, griechische und lateinische Sprache.

Da sprachen die Hohenpriester der Juden zu Pilato:

(Evangelist) And there they crucified him, and with him two others, on either side, but Jesus in the middle. Now Pilate wrote a sign, and set it on the cross, and it was written: Jesus of Nazareth, King of the Jews; this sign was read by many of the Jews, for the place was near to the city, where Jesus was crucified.

And it was written in the Hebrew, Greek and Latin languages.

Then the High Priests of the Jews said to Pilate:

### *Chorus*

Schreibe nicht: der Juden König, sondern dass er gesaget habe: Ich bin der Juden König!

Don't write, the King of the Jews, but that he said, I am the King of the Jews!

### *Recitative*

(Evangelist) Pilatus antwortet:

(Pilatus) Was ich geschrieben habe, das habe ich geschrieben.

(Evangelist) Pilate answered:

(Pilate) What I have written is what I have written.

## CHORALE

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.

In my heart's dark places,  
Your name and cross alone  
Shine in all hours and ages,  
For which I can rejoice.  
Show me, Lord, the picture,  
For comfort in my pain,  
How you, Lord Christ, so gentle,  
Did bleed yourself to death.

## THE GOSPEL

### *Recitative*

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

(Evangelist) Now the soldiers, when they had crucified Jesus, took his clothes and made four shares of them, to each soldier his share, and there was also his coat. Now the coat was without seams, woven in one piece from top to bottom. Then they said to each other:



### Chorus

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

Let us not tear it in parts, but cast lots, to see whose  
it shall be.

### Recitative

(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 Cleophas'  
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!

(Evangelist) That the Scriptures might be fulfilled,  
where they say: They have divided my clothes  
among them, and have cast lots for my coat. These  
things did the soldiers. Now there stood by Jesus'  
cross his mother and his mother's sister, Mary the  
wife of Cleophas, and Mary Magdalene. And when  
Jesus saw his mother and the disciple whom he  
loved standing nearby, he said to his mother;

(Jesus) Woman! Behold, there is your son!

(Evangelist) After which he said to his disciple:

(Jesus) Behold, there is your mother!

### CHORALE

Er nahm alles wohl in Acht  
In der letzten Stunde,  
Seine Mutter noch bedacht,  
Setzt' ihr ein'n Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe,  
Stirb darauf ohn' alles Leid,  
Und dich nicht betrübe.

He took thought for everything  
In his final hour,  
Thinking of his mother still,  
Set a friend to help her.  
Oh Man, live a righteous life,  
Loving God and man,  
Then leave the world, all free of pain,  
And nevermore be sad.

### THE GOSPEL

#### Recitative

(Evangelist) Und von Stund' an nahm sie der  
Jünger zu sich. Darnach, als Jesus wusste, dass  
schon alles vollbracht war, dass die Schrift er-  
füllet würde, spricht er:

(Jesus) Mich dürstet!

(Evangelist) Da stund ein Gefässe voll Essigs.  
Sie fülleten aber einen Schwamm mit Essig und  
legten ihn um einen Isoppen und hielten es  
ihm dar zum Munde. Da nun Jesus den Essig  
genommen hatte, sprach er:

(Jesus) Es ist vollbracht!

(Evangelist) And from that hour on, the disciple  
took her to himself. Thereupon, since Jesus knew  
that now all things were completed, that the Scrip-  
tures might be fulfilled, he said:

(Jesus) I thirst!

(Evangelist) There stood nearby a jar full of vin-  
egar. And they filled a sponge with vinegar and  
wrapped it around a hyssop stem and held it up to  
his mouth. Now when Jesus had taken the vinegar,  
he said:

(Jesus) It is fulfilled!

### ARIA

(Alt-solo)  
Es ist vollbracht,  
O Trost für die gekränkten Seelen.  
Die Trauernacht  
Lässt mich die letzte Stunde zählen.  
Der Held aus Juda siegt mit Macht  
Und schliesst den Kampf: es ist vollbracht.

(Alto Solo)  
It is fulfilled,  
Oh comfort for afflicted souls.  
This night of sorrow  
Lets me toll the final hour.  
Judah's champion comes in power  
And ends the strife: it is fulfilled.

### THE GOSPEL

#### Recitative

(Evangelist) Und neigte das Haupt und  
verschied.

(Evangelist) And bowed his head and was gone.

Please turn the page quietly.

## ARIA WITH CHORUS

(Bass-solo)

Mein teurer Heiland, lass dich fragen,  
Da du nunmehr ans Kreuz geschlagen  
Und selbst gesaget: Es ist vollbracht!  
Bin ich vom Sterben frei gemacht?  
Kann ich durch deine Pein und Sterben  
Das Himmelreich ererben?  
Ist aller Welt Erlösung da?  
Du kannst vor Schmerzen zwar nicht sagen,  
Doch neigst du das Haupt und sprichst  
Stillschweigend: Ja!

(Chor)

Jesus, der du warest tot,  
Lebest nun ohn' Ende,  
In der letzten Todesnot,  
Nirgend mich hinwende,  
Als zu dir, der mich versüht,  
O mein trauer Herre!  
Gieb mir nur was du verdient,  
Mehr ich nicht begehre.

(Bass Solo)

Beloved Savior, let me ask,  
Since you, forever nailed to the cross,  
Yourself did say: It is fulfilled!  
Am I set free from death at last?  
Can I, by your pain and death,  
Inherit the Kingdom of Heaven?  
Is all the world's redemption there?  
Your pain is such, you cannot speak;  
And yet, you bow your head to say  
In silence: Yes!

(Chorus)

Jesus, you who once were dead  
And now live forever,  
In the last distress of death,  
Let me wander never,  
Save to you who died for me,  
Oh beloved Lord!  
Give me only what you earned,  
More I do not ask for.

## THE GOSPEL

*Recitative*

(Evangelist) Und siehe da, der Vorhang im  
Tempel zerriss in zwei Stück, von oben an bis  
unten aus. Und die Erde erbebete, und die  
Felsen zerrissen, und die Gräber taten sich auf.  
Und stunden auf viele Leiber der Heiligen.

(Evangelist) And behold, the Veil of the Temple  
was torn in two, from the top to the very bottom,  
and the earth trembled, and the stones cracked,  
and the graves burst open, and the bodies of many  
saints stood up from them.

## ARIO SO

(Tenor-solo)

Mein Herz! Indem 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?

(Tenor Solo)

My heart! While all the world  
In Jesus' suffering suffers,  
The sun is dressed in mourning,  
The Veil is rent, the stone is broken,  
The earth trembles, the graves burst open,  
Because they see their Maker growing cold:  
What will you do for your part?

## ARIA

(Sopran-solo)

Zerfließe, mein Herze, in Fluten  
der Zähren,  
Dem Höchsten zu ehren.  
Erzähle der Welt und dem Himmel die Not,  
Dein Jesus ist tot!

(Soprano Solo)

Dissolve, my heart, in floods of tears,  
  
To honor the Highest.  
Tell the heavens and earth your distress:  
Your Jesus is dead!



## THE GOSPEL

### *Recitative*

(Evangelist) Die Juden aber, dieweil es der Rüsttag war, dass nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbatstag 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 öffnete 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 glaubet. 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.

(Evangelist) Now the Jews, it being the Day of Preparation, not wanting the bodies to remain on the crosses over the Sabbath (for that week's Sabbath was very great), petitioned Pilate that their legs might be broken, and the bodies taken away; then came the soldiers and broke the legs of the first, and of the other who was crucified with him. But when they came in turn to Jesus and saw that he was already dead, they did not break his legs; instead, one of the soldiers opened his side with a spear, and at once blood and water rushed out. And he who saw this has testified to it, and his testimony is true, and this same man knows that he speaks the truth that you may believe. For all this happened that the Scriptures might be fulfilled: They shall not break a bone of him; and again where they say: They shall see whom they have pierced.

## CHORALE

O hilf, Christe, Gottes Sohn,  
Durch dein bittres Leiden,  
Dass wir, dir stets untertan,  
All' Untugend meiden;  
Deinen Tod und sein' Ursach  
Fruchtbarlich bedenken,  
Dafür, wiewohl arm und schwach,  
Dir Dankopfer schenken.

Help us, Christ, oh Son of God,  
By your bitter pain,  
That we, truly serving you,  
May avoid all sin;  
On your death and on its cause  
Help us richly ponder,  
And, though we be poor and weak,  
Help us thanks to offer.

## THE GOSPEL

### *Recitative*

(Evangelist) Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich, aus Furcht vor den Juden), dass er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nicodemus, der vormals in 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 Juden pflegen zu begraben.

Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je gelegen war, daselbst hin legten sie Jesum, um des Rüsttags willen der Juden, dieweil das Grab nahe war.

(Evangelist) Afterwards, Joseph of Arimathaea, a disciple of Jesus (but secretly, for fear of the Jews), petitioned Pilate that he might remove Jesus' body. And Pilate allowed it. Therefore he came and took Jesus' body away. Then came also Nicodemus, who before had come to Jesus in the night, and he brought myrrh and aloes blended together, about a hundred pounds. Then they took Jesus' body, and wrapped it in linen clothes with the spices, as the Jews are accustomed to bury.

Now in the place where he was crucified, there was a garden, and in the garden a new tomb in which no one had yet been laid; there they laid Jesus, for the sake of the Jew's Day of Preparation, because the tomb was near at hand.

Please turn the page quietly.

# CHORUS

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

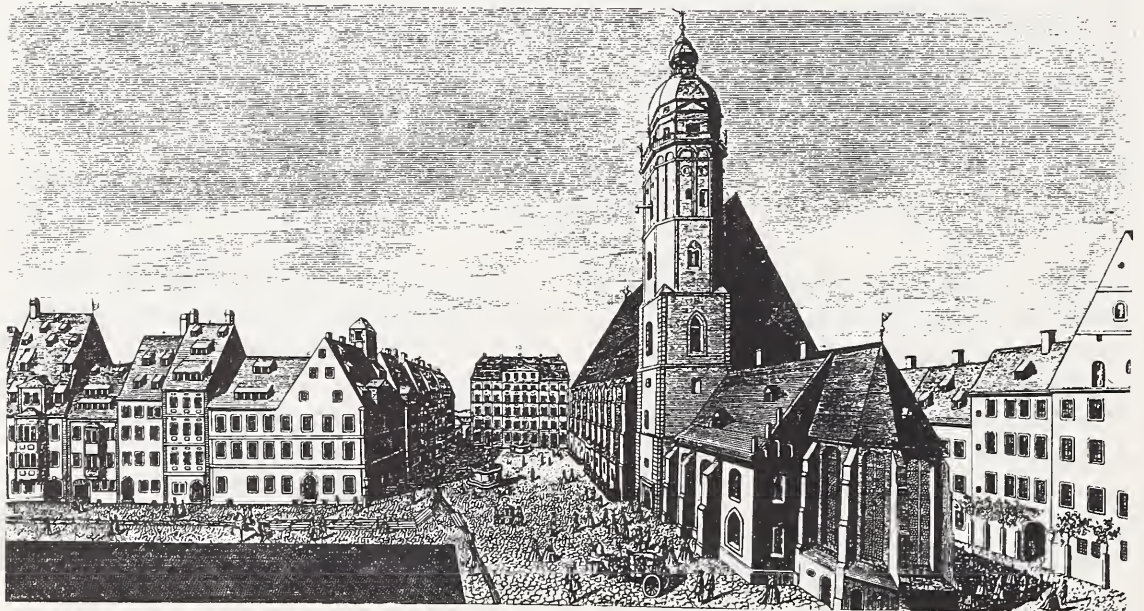
Rest well, rest well, ye holy limbs,  
For whom I'll weep no more,  
Rest well, and bring me, too, to rest.  
The grave, which was prepared for you,  
And which holds no more pain for you,  
Throws Heaven open to me, and shuts the  
gates of Hell.

# CHORALE

Ach Herr, lass dein lieb' Engelein  
Am letzten End' die Seele mein  
In Abrahams Schoss tragen!  
Den Leib in sein'm Schlafkämmerlein  
Gar sanft, ohn' ein'ge Qual und Pein  
Ruhn bis am jüngsten Tage!  
Alsdann 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!

Oh Lord, bid thy dear angel,  
At my last hour, to bear my soul  
Home to Abraham's bosom!  
My flesh, laid in its little room,  
Bid gently, past all doubt and pain,  
Sleep until the end of time!  
And then from death awaken me,  
That my eyes may look on thee  
In endless joy, the Father's Son,  
My Savior and my Mercy Throne!  
Lord Jesus Christ, give ear to me,  
And I will praise thee endlessly!

English translation by Peter Kronenberg ©1981



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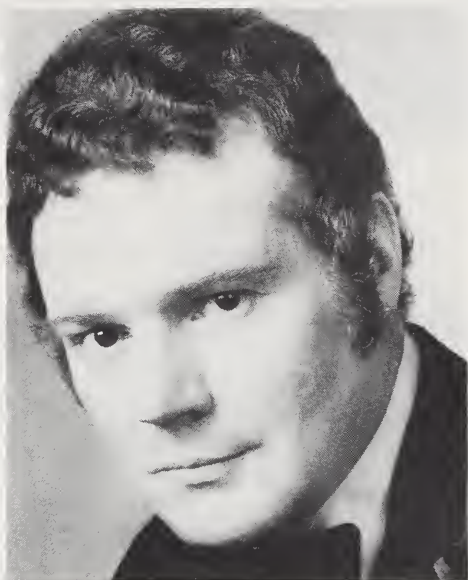


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## Kenneth Riegel



Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in numerous productions. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon. In May 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977,

under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust* Symphony won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmonienmesse* and *Lord Nelson Mass* with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Berlioz's *Damnation of Faust* in September 1979. His most recent appearances with the orchestra were in Mahler's Eighth Symphony last October under the direction of Seiji Ozawa.

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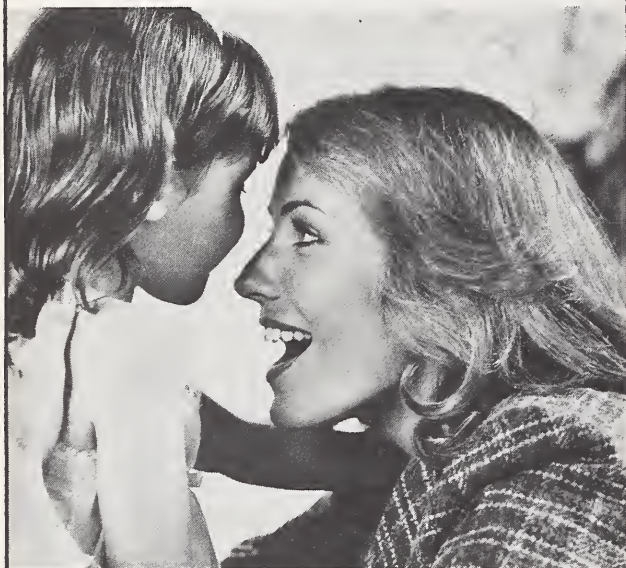
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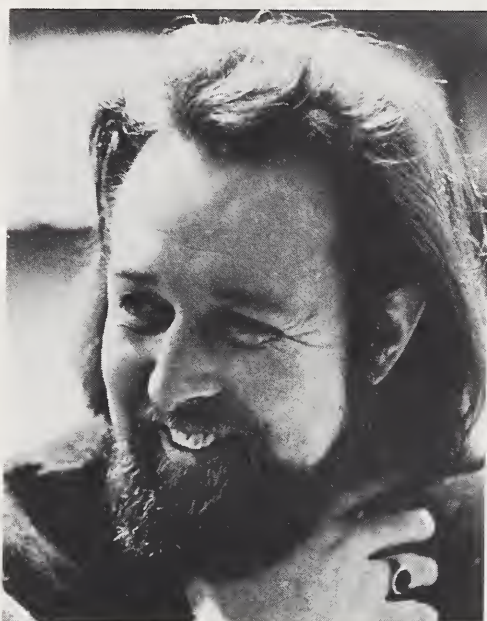


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## Benjamin Luxon



Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to achieve success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden, the Glyndebourne, Edinburgh, and Aldeburgh festivals, in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Colin Davis, Bernard Haitink, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings include an acclaimed collection of English

ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino*, William Walton's *Belshazzar's Feast*, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. Mr. Luxon, who made his Metropolitan Opera debut in Tchaikovsky's *Eugene Onegin* in January 1980, first appeared with the Boston Symphony in the spring of 1976 and has returned for performances of *Eugene Onegin*, the Brahms German Requiem, the Fauré Requiem, the Dvořák *Stabat Mater*, and Mahler's Eighth Symphony, all under the direction of Seiji Ozawa.

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## Sheila Armstrong

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Ms. Armstrong's operatic appearances have included *Die Zauberflöte*, *Don Giovanni*, *Dido and Aeneas*, and *L'elisir d'amore* at Glyndebourne; *Boris Godunov*, *Fidelio*, and *Falstaff* at Covent Garden; *Don Pasquale* and *Don Giovanni* at Scottish Opera. Her frequent television appearances have included a lavish *Die Fledermaus* for the BBC, and her extensive list of recordings includes music of Bach, Beethoven, Berlioz, Fauré, Grieg, Handel, Mahler, Mozart, Orff, Purcell, Rachmaninoff, and Vaughan Williams.

A recipient of the Kathleen Ferrier Memorial Award and the Mozart Prize, British soprano Sheila Armstrong appears regularly with the world's leading orchestras and conductors and returns frequently to such important opera companies as Glyndebourne, Covent Garden, and Scottish Opera. Educated at Newcastle and at the Royal Academy of Music, Ms. Armstrong has been soloist with nearly every leading United States orchestra since her New York Philharmonic debut in 1971, having appeared with the Philadelphia Orchestra, the Chicago Symphony, the San Francisco Symphony, the Los Angeles Philharmonic, the Pittsburgh Symphony, and the Minnesota Orchestra. She made her Boston Symphony debut in October 1977 when she appeared in performances of Berlioz's *Beatrice and Benedict* under the direction of Seiji Ozawa. Ms. Armstrong is also a favorite of the major British orchestras, and she has sung as well with the Amsterdam Concertgebouw, the Orchestre de Paris, and the Israel Philharmonic, among others; the conductors with whom she has worked include Daniel Barenboim, Leonard Bernstein, Antal Dorati, Carlo Maria Giulini, Bernard Haitink, Raymond Leppard, André Previn, and Leopold Stokowski.

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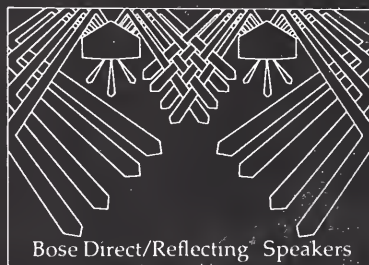
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## Lorna Myers



Mezzo-soprano Lorna Myers was born in Trinidad and began her musical studies as a violinist, moving later to Jamaica where, in addition to continuing with the violin, she began to study voice. She was soon winning awards in opera, oratorio, and Lieder at Jamaican festivals and competitions, and in 1969 she received a scholarship to Juilliard, where she completed her bachelor's and master's degrees in music. At Juilliard, she appeared in several American Opera Center productions and as soloist with the Juilliard Concert Orchestra. She was among the winners of the 1974 Liederkrantz and 1975 Naumburg competitions, as well as the 1978 National Opera Auditions in Chicago.

Ms. Myers has appeared at numerous music festivals in this country and has also appeared with major symphony orchestras, achieving equal success in both concert and opera. In the opening concert of Mexico City's 1978 "Homage to Carlos Chávez," she performed the composer's *Cuatro Nocturnos* under the direction of Eduardo Mata. Other credits include performances as vocal soloist with the New York City Ballet, Alvin Ailey, and José Limón companies; appearances with the Houston Grand Opera in Scott Joplin's *Treemonisha* conducted by Gunther Schuller;

and performances with the opera companies of Virginia, Saint Louis, Miami, and San Francisco. She was also unanimously acclaimed for her *Soirée Mozart* with the French Radio Orchestra and Jean-Pierre Marty, and she has sung Mahler's Eighth Symphony with Seiji Ozawa in a performance broadcast live on European television from the Basilique St. Denis. Ms. Myers made her Boston Symphony debut earlier this season in performances of Mahler's Eighth Symphony under Seiji Ozawa in Boston and New York.

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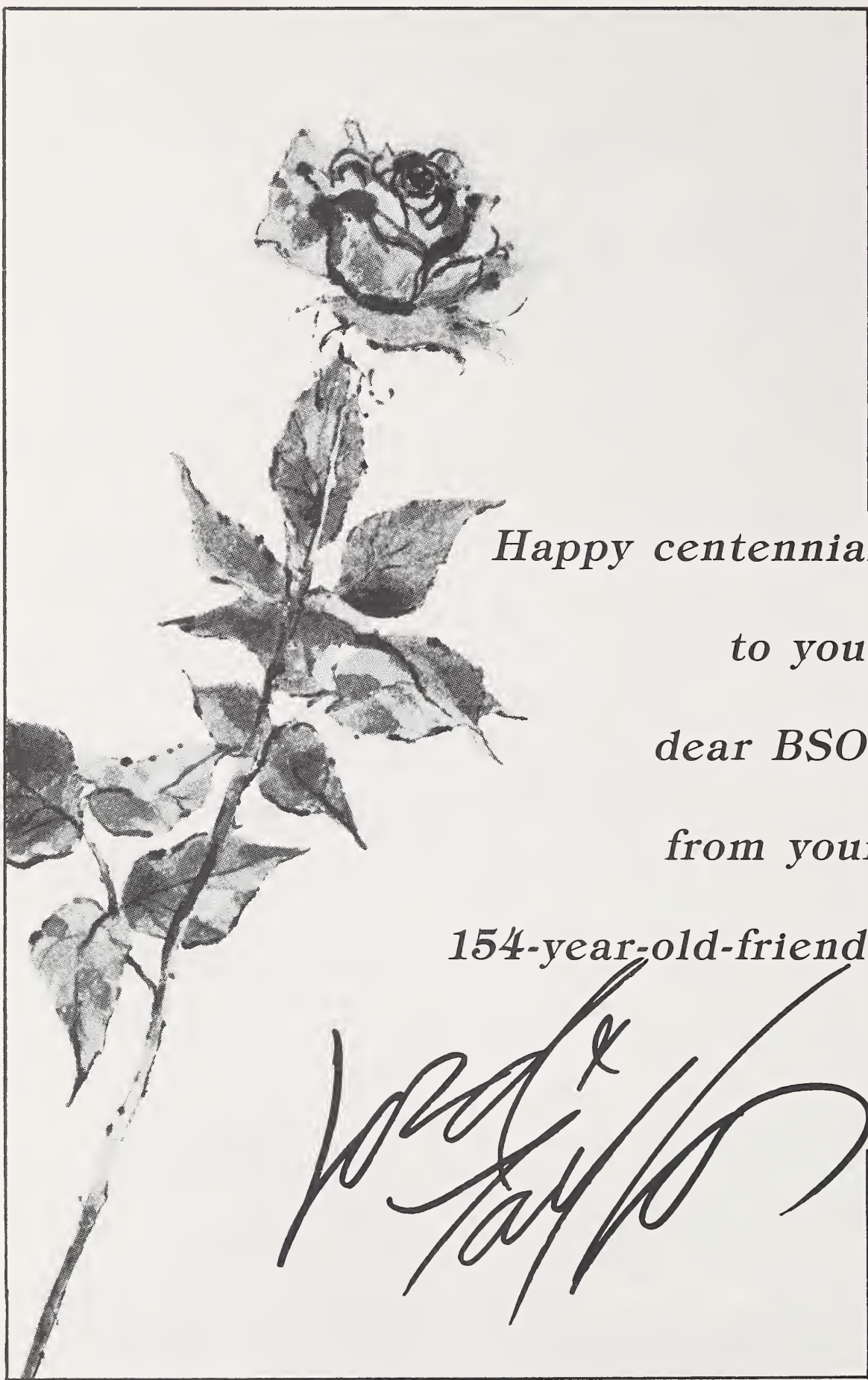
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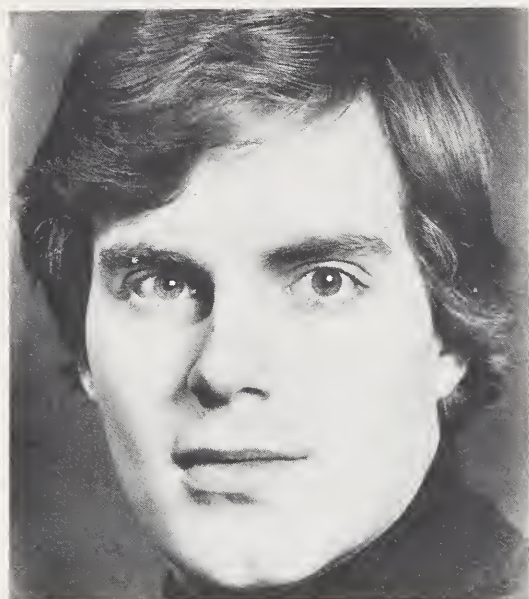
*Walter*



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## John Aler

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Tenor John Aler's vocal artistry has won him critical and public acclaim for his appearances with virtually every major symphony orchestra across the United States, from Boston to San Francisco, under such distinguished conductors as Sergiu Comissiona, Edo de Waart, Carlo Maria Giulini, Bernard Haitink, Raymond Leppard, John Nelson, Eugene Ormandy, Seiji Ozawa, Gunther Schuller, Robert Shaw, and Michael Tilson Thomas. With the Boston Symphony Orchestra he has sung music of Monteverdi, Stravinsky, Bach, and Haydn; he recently made his New York Philharmonic debut in performances of Berlioz's *Roméo et Juliette* under Daniel Barenboim, and he has already been reengaged for appearances under James Conlon, Zubin Mehta, and Erich Leinsdorf. Mr. Aler's operatic appearances have included Mozart's *Così fan tutte* at the prestigious Glyndebourne Festival; he makes his New York City Opera debut as Don Ottavio in *Don Giovanni* this spring, and his Vienna Opera debut, in the *Barber of Seville* under Lorin Maazel, is scheduled for the fall of 1982. His present season schedule also includes appearances with the Portland Opera, the Florentine Opera, the Chamber

Music Society of Lincoln Center, the Providence Opera Theatre, and the symphony orchestras of Baltimore, Detroit, Houston, and Montreal.

Born in Baltimore, Mr. Aler earned his bachelor's and master's degrees in voice from Catholic University in Washington, D.C., and he has sung with most of the musical institutions in the Baltimore-Washington area. He was invited to the American Opera Center of the Juilliard School to sing in Menotti's production of *Don Pasquale*, and in 1977 he was awarded first prize for men at the Concours International de Chant in Paris and first prize for the singing of French art songs. That same year he sang the leading role in the first professional American staging of Rameau's *Pygmalion*, in St. Louis. Also active as a recitalist, Mr. Aler has appeared at the National Gallery in Washington, D.C., and at New York's Carnegie Hall. Last summer, he participated for the first time at the prestigious Marlboro Music Festival in Vermont. Mr. Aler sang with the Boston Symphony earlier this season in performances of John Knowles Paine's Mass in D under the direction of Gunther Schuller.

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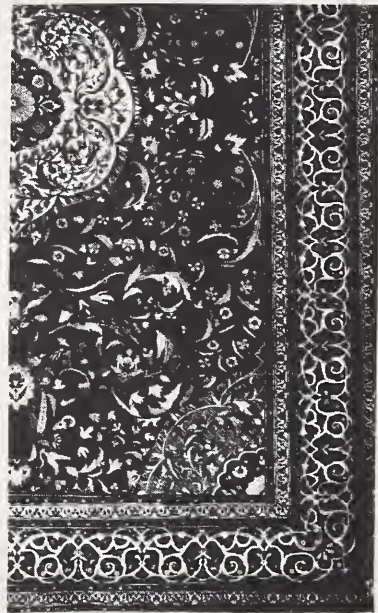
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*Detail of a fine Persian carpet from the Charlotte Parker Milne Estate, sold at auction by Robert W. Skinner, July 17, 1980 for \$23,000.*



## John Shirley-Quirk



British bass-baritone John Shirley-Quirk's musical fame follows a successful career as a lecturer in physics, first in the Royal Air Force and then at Liverpool University. Born in Liverpool, his early musical studies were on the violin, but singing soon took over his life, and after studying with Roy Henderson he began to make his mark in British musical circles. Now one of England's best-known artists, Mr. Shirley-Quirk has sung all over the world in concert and made recordings with such conductors as Boulez, Britten, Davis, Giulini, Kubelik, Maazel, Muti, Ormandy, Ozawa, Previn, and Solti. His American engagements have included the orchestras of Boston, Cleveland, New York, Toronto, Pittsburgh, and Houston, and his discography includes over eighty recordings on all the major international labels.

In the field of opera, Mr. Shirley-Quirk has been closely associated with the English Opera Group and with Scottish Opera, singing roles ranging from Mozart to Henze. Benjamin Britten created several parts for him, including the sinister multiple roles in *Death in Venice*, which he has performed at Aldeburgh, Covent Garden, and for his Metropolitan Opera debut in 1974; he has also appeared in the Metropolitan Opera productions of Mozart's *Die Zauberflöte* and Strauss's *Ariadne auf Naxos*. In July 1977 Mr.

Shirley-Quirk won enormous acclaim for his role in Tippett's *The Ice Break* at Covent Garden. Recent portrayals at Scottish Opera have included Don Alfonso in *Così fan tutte*, Count Almaviva in *Le nozze di Figaro*, Golaud in *Pelléas et Mélisande*, and the title role in *Don Giovanni*. He has also appeared in major British television productions of Owen Wingrave, *Billy Budd*, *Le nozze di Figaro*, and *Eugene Onegin*.

Mr. Shirley-Quirk first sang with the Boston Symphony in performances of Handel's *Messiah* in December 1976, and he has since been heard with the orchestra in music of Haydn, Fauré, Mozart, and Mahler. His recent engagements have also included the Brahms *German Requiem* with Erich Leinsdorf and the New York Philharmonic, and Vaughan Williams's *A Sea Symphony* with the Chicago Symphony under Sir Georg Solti.

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## Tanglewood Festival Chorus

John Oliver, Conductor

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Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the orchestra to New York City, has made numerous recordings with the orchestra for Deutsche Grammophon and New World, and continues to be featured at Tanglewood. For the chorus's first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of a *cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The Tanglewood Festival Chorus may also be heard on the Philips release of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and recently named best choral recording of 1979 by *Gramophone* magazine. Additional recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and Mahler's Eighth Symphony has been taped for future release on Philips.

John Oliver is also conductor of the MIT Choral Society, lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its fourth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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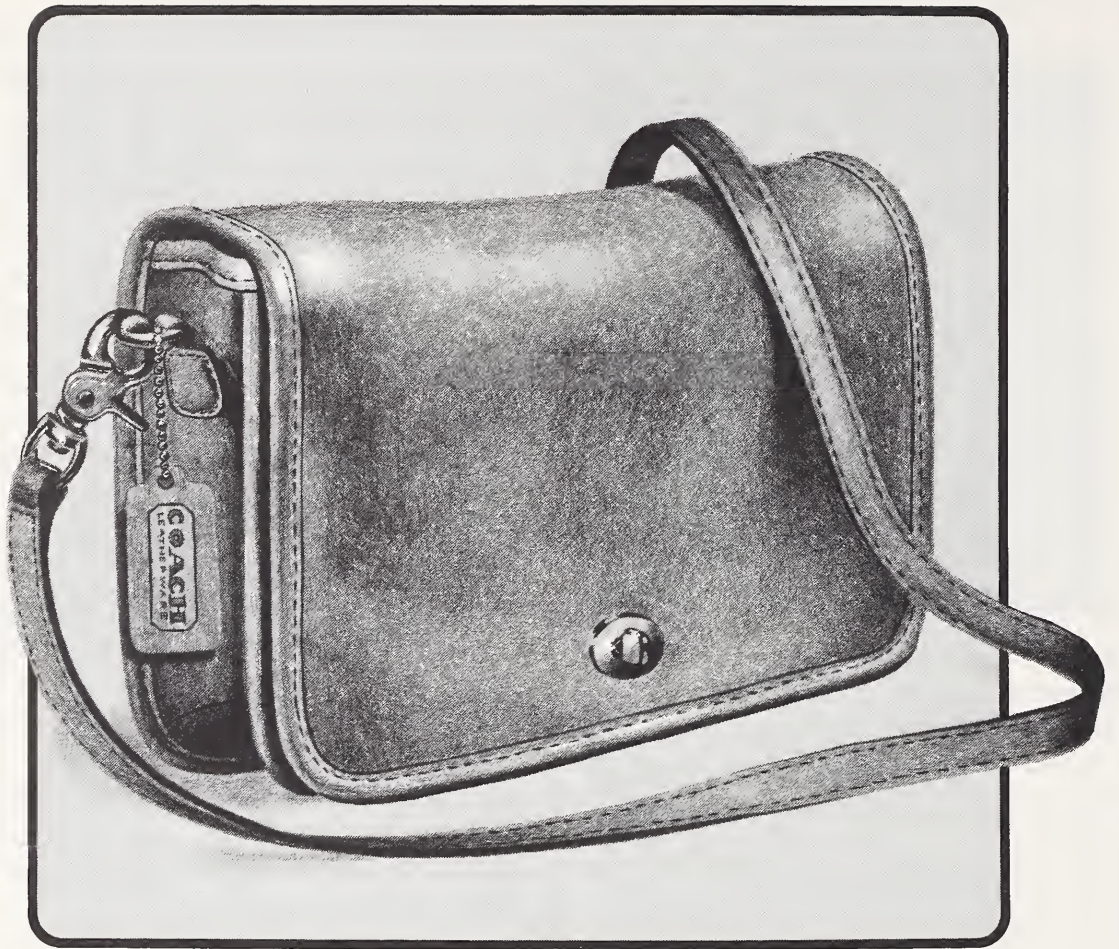
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## Tanglewood Festival Chorus

John Oliver, Conductor

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### Sopranos

Mary Robin Collins  
Barbara A. Cooper  
Lou Ann David  
Anne E. Fosnot  
Alice Honner-White  
Frances Kadinoff  
Ann K. Kilmartin  
Diana Noyes  
Christine M. Pacheco  
Charlotte C. R. Priest  
Ana C. Salamanca  
Benjie-Ellen Schiller  
Joan Pernice Sherman  
Jane Stein  
Selene Tompsett  
Keiko Tsukamoto  
Pamela Wolfe

### Mezzo-sopranos

Maisy Bennett  
Skye Burchesky  
Rebecca L. Chamberlain  
Elizabeth Clark  
Catherine Diamond  
Patricia V. Dunn  
Thelma Hayes

### Donna Hewitt

Ann M. Jacobsen  
Leah Jansizian  
Jane Lehman  
Honey Meconi  
Joan L. Metivier  
Gail Webster Rappoli  
Linda Kay Smith  
Joanne Warburton  
Mary Westbrook-Geha

### Tenors

Antone Aquino  
E. Lawrence Baker  
Paul Bernstein  
Sewell Bowers  
Les Bronstein  
Paul Clark  
Joel Evans  
Dean Armstrong Hanson  
David E. Meharry  
Shipley J. Munson  
Isham Peugh  
Robert Schaffel  
Stephen Andrew Spillane  
Don P. Sturdy  
Richard H. Witter

### Basses

David H. Bowles  
Daniel Brooks  
Neil Clark  
James Coelho  
W. Mark Fularz  
John Knowles  
Michael Krafka  
John Parker Murdock  
Jules Rosenberg  
Vladimir Roudenko  
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The Tanglewood Festival Chorus, John Oliver, conductor, will hold open auditions for extra singers in all voice parts for this summer's performance of the Verdi *Requiem* to take place at Tanglewood on Saturday, 11 July.

Auditions will be held on Wednesday, 29 April at 6 p.m. at Boston University's College of Basic Studies, 871 Commonwealth Avenue in Boston. For further information, call the Chorus Office at Symphony Hall, 266-3513.

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7:00 p.m.

Prelude

9:00 p.m.

Concert  
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### SATURDAY, JULY 25

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6:00 p.m.

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Concert  
(best seat locations)  
followed by nightcap in Tent  
with special guests

### SUNDAY, JULY 26

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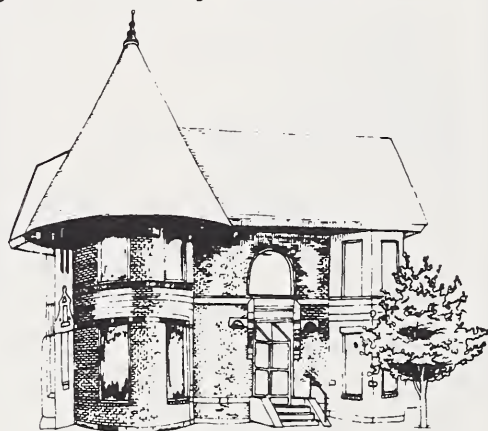
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Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

One Hundredth Season, 1980-81

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Thursday, 16 April at 8

Friday, 17 April at 2

At these performances of Bach's *St. John Passion*, Jan DeGaetani will take the place of Lorna Myers, who is indisposed.

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### Jan DeGaetani

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Born in Ohio and a graduate of the Juilliard School, mezzo-soprano Jan DeGaetani's repertory extends from medieval, Renaissance, and Baroque music through French and German art song to the American lyrics of Stephen Foster and Cole Porter. Ms. DeGaetani's performances of avant-garde repertory are known throughout the world, and her unusual ability to make listeners feel at home with new music has caused many composers to think of her as their most valuable salesperson. Besides a full schedule of Lieder and orchestral engagements, recent seasons have included premiere performances of works by William Schuman, Elliott

Carter, Richard Wernick, Jacob Druckman, George Crumb, and Peter Maxwell Davies.

Ms. DeGaetani has appeared as soloist with the world's major orchestras, including those of Boston, Chicago, New York, San Francisco, Berlin, and Amsterdam. She has also performed with the BBC Orchestra and Pierre Boulez on a tour of Japan, and with the Contemporary Chamber Ensemble at the Adelaide Festival in Australia. Her list of recordings reveals the astonishing range of her repertory and includes music of Foster, Schubert, Schumann, Ravel, Wolf, Schoenberg, and Crumb, whose *Ancient Voices of Children* was written expressly for her. Ms. DeGaetani has been artist-in-residence at the University of Wisconsin and at the Aspen Music School, and she has taught at Juilliard and the Eastman School of Music. Her Boston Symphony debut was in October 1974 in Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa; her most recent appearances with the orchestra were in Dvořák's *Stabat Mater* last season and Mendelssohn's *Elijah* at Tanglewood last summer.

